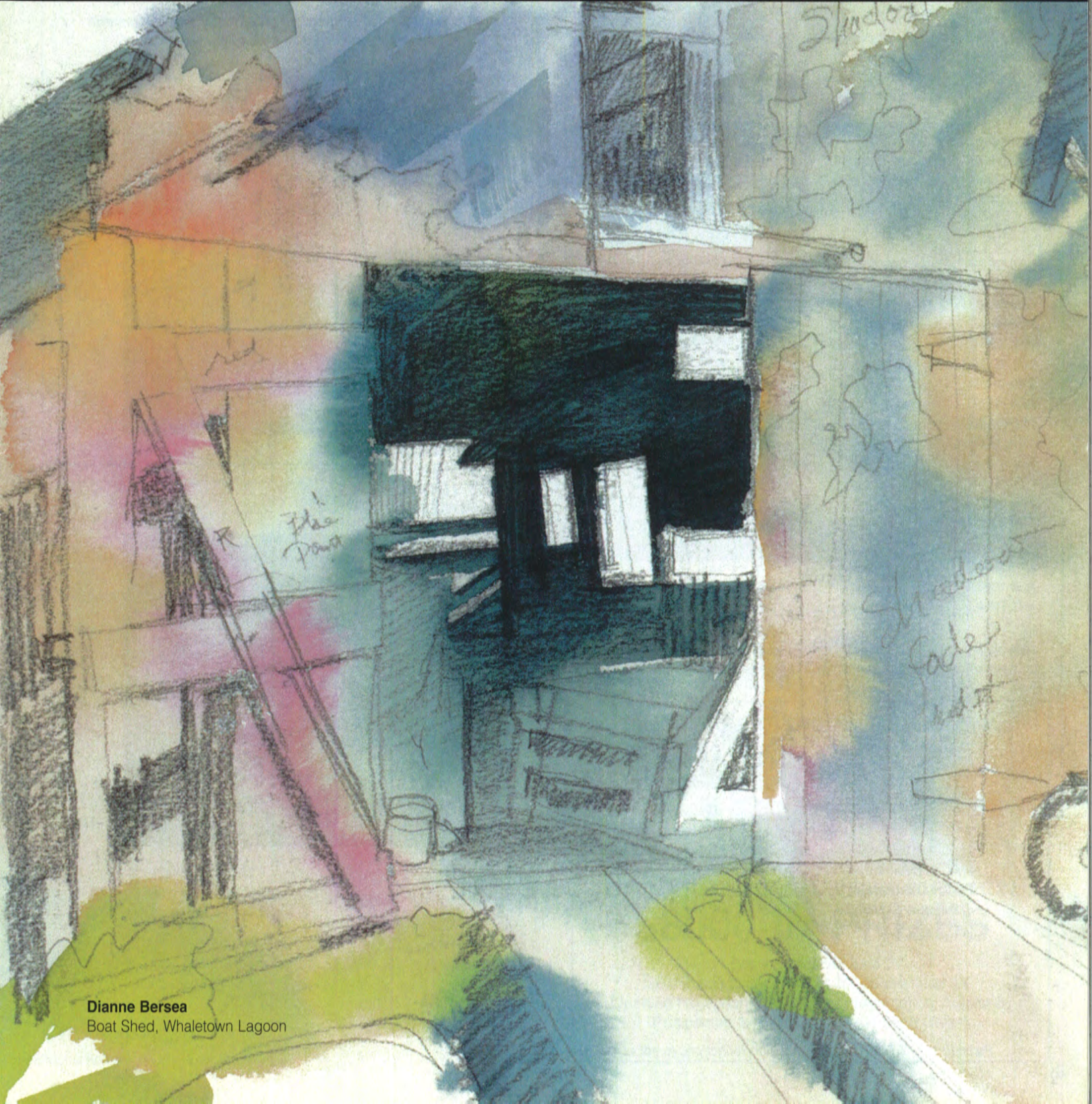


art avenue

Vol.6 - No.3 May/June 2006

\$5



Dianne Bersea
Boat Shed, Whaletown Lagoon



The Spontaneity Show

February 21 - March 11

Cover Image: **Dianne Bersea**, *Boat Shed, Whaletown Lagoon*
watermedia 11" x 14" \$250

I'm especially fond of things that wear their life experience up front, like this old shed on a Cortes Island lagoon. Early morning sun lights up all the nooks and crannies & sneaks inside the door. This is what I call a study...an opportunity to start a relationship with the building, to start the creative thinking. I love to catch the essence and a few details I might need for a future image. I often make notes to myself right on the painting. In November's chill, I stood in deep grass, sketched quickly then splashed on some colour.



Louise Lachance Legault
Serenity
mixed media 24" x 24" \$1500



Mark Anderson
September's Song
oil 16" x 20" SOLD
Award of Excellence



Fariba Dashtaray
The Figure Drawing
pen & ink 11" x 24" \$2650



Tom Omid
Canola Fields II
acrylic 16" x 20" \$950

artavenue

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Notice of the 4th Annual

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Hi David,

I took your suggestion from your Mastering Acrylics workshops to mix gloss medium with the paint to maintain the integrity of the colours. Usually, for the final coat, I use just gloss medium. I ran into a problem when I used one part matte medium and four parts gloss medium as you suggest, for the final coat. There was a milky, hazy effect in the digital image and the colours were not true, especially the blues. Why does this happen? How do you eliminate the unattractive gloss on an acrylic painting?

I have another problem with a canvas with a failed acrylic painting that was subsequently covered with gesso and repainted. After being dropped and bumped, this new painting has begun to peel away from the canvas in spots. I have painted over gesso paintings before and so have other artists I know and this has never happened before. Any ideas why?

Thanks, Jeannine

Hi Jeannine,

Well now, let's see... You say you use a final coat of just gloss medium on your paintings. That is OK, and would be considered a layer of 'isolation' varnish. For the picture varnish I mix 1 part matte to 4 parts gloss but I do NOT use acrylic mediums, I use an acrylic solution varnish like Golden MSA, or Liquitex Soluvar for the final picture varnish. It sounds like you

art techniques

Acrylic Problems

David Langevin



might be varnishing your paintings with acrylic mediums instead. That would definitely be the reason for the milky appearance - these mediums are hard to brush on without ending up with a cloudy look, especially if the painting has texture.

Also, always photograph your paintings before varnishing them. Any raking light will show up as glare on the image and digital cameras are particularly sensitive to light source.

Gesso does not have a lot of adhesive strength and will not stick well to an already painted surface. It is meant to be used on an absorbent, porous surface with some 'tooth', like canvas, so that it can hold on with having to be too sticky. If you want to cover over an old painting, use white paint first, not gesso.

Hope that helps. Have fun! David

Dear Mr. Langevin,

After reading your article discussing permanent supports, here is my question: I want to paint with acrylics on an unstretched large canvas (84" x 72") that will ultimately hang like a tapestry on a wall. I am trying to decide whether to use cotton or linen canvas. Do you think cotton canvas would be as sturdy as linen if I coat the back with acrylic polymer? How would gravity affect the unstretched canvas on the wall over time?

Best regards, Laurie Johnson

Hi Laurie,

Sounds like a neat idea. I would use heavy cotton canvas, at least 12oz. for acrylic and I would coat it with Golden's GAC 400 medium on the back. Two coats would probably be adequate. The GAC 400 is a fabric stiffener that will help prevent the fabric from sagging under its own weight over time. I would put a coat of acrylic medium on the front as well before painting. This will help prevent sagging which is caused not only by gravity but by fluctuations in humidity. The acrylic mediums will also make the canvas less absorbent for atmospheric moisture.

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

behind the easel

Robert Genn SFC

The spirit of efficient process



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

"I'm taking too long with my work," someone writes. "I know I need to be more efficient, but I'm somehow blocked. How can I speed up my operation?"

Part of the problem for these folks is that they are often non-professional in their approach. Also, they're not always informed about the methodology that has benefited painters since Leonardo. Fact is, artists must constantly have a spirited stocktaking of their personal systems and their work habits, and, in an inventor-like way, look for improvements. Those who thrive professionally know this territory well. The bonus, they know, is that efficient processes lead to creative freshness. Sit back, look at your work in progress, and, if desired, dig out processes like the following:

Pre-mix frequently used colours and carry them from work to work. Think through a logical order of application and development. Think through the outcomes of your creative moves in anticipation that they may be wrong. At the same time, train yourself to get things more or less right on the first go. Avoid repetitious workings in areas or passages--in other words, get so you can put your strokes down and let them be. Work out effective time-savers like making gradations by glazing, rather than by incremental pigment adjustments. Replace unsatisfactory colours by partly using the colour to be replaced. Use obfuscation techniques such as scumbling to give the appearance of "more going on." Avoid long lapses of "busy work" such as brush cleaning, complex over-drawing,

redundant rendering and other time-burners. Beside your standard tools, use alternate ones--rags, combs, sponges, scrapers, sticks, rollers, etc. Simplify where simplicity is appropriate. Catch yourself when you're up to your old delay tactics and avoidance games.

A few weeks ago I was stricken by a peculiar affliction that interfered with my process. I was pacing back and forth a lot. I had rationalized that it was part of the planning and thinking process mentioned above. But it was really just a non-professional avoidance activity. Then I had a small breakthrough. It was to "leave that part out." I closed down the pacing department. Leaving parts out is one of the keys to streamlining your process. Think ahead and do what you can, when you can--and you'll keep on doing. Good stuff automatically comes along to fill in the blanks.

While there's a correct way to remove an appendix, there is no correct way to make a work of art. That's what's nice about our business. Every one of us has unique--even devious--ways that we make things happen. Making improvements to your personal process can come from two sources. Half of it is learning what someone like Leonardo would do. The other half is figuring out what you can do. On both fronts, the success of your quest is a measure of your spirit. "Where the spirit does not work with the hand there is no art." (Leonardo da Vinci)

Best regards, Robert

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membersinthenews

currentexhibitions

- April 6 - May 14 **Amie Roman** - *impression: MINIATURE* at the Ottawa School of Art.
- May 4 - 16 **Anne Jarvis** has a solo show of her new series, *Virgin*, at the Main Street Gallery in Sidney. A response to her daughter's early and unexpected marriage, the series explores the psychological drama and vulnerability of young girls in the bedroom setting.
- May 12 - 30 **Brooke Anderson** - *Kusawake: Parting the Grass*: solo exhibition at The Japanese Overseas Migration Museum in Yokohama, Japan.
- May 20 - June 16 **Kristy Gordon** - International Museum of Contemporary Masters of Fine Art's Salon International 2006 at the Greenhouse Gallery, San Antonio, TX.
- May 26 - 28 **Patricia Lawton** - BC Cattlemen's Association Convention Art Show.
- May 7 **Roxsane K. Tiernan** - Silk Purse Gallery in West Vancouver. Chigiri-e.
- May 6 **TinYan Chan SFCA** - solo show Corner Gallery, Canmore, AB.



Anne Jarvis - Transition



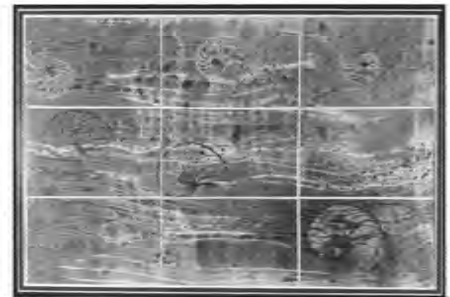
Kristy Gordon - Autumn Harmony, 36" x 48"



Patricia Lawton - Brahma Bulls

upcomingexhibitions

- June 13-18 **Brooke Anderson** - *Kusawake: Parting the Grass*: solo exhibition at The Kyoto International Foundation in Kyoto, Japan.
- July 7 - August 5 **Nancy Yip** - *Sea Changes and Transformations* at the Kootenay Gallery of Art, History and Science. Watercolours and collages exploring the relationships that exist between nature, mathematics and abstract pictorial systems.
- Pippi Johnson's** acrylic, *Bend in the Earth*, is on view in the Visual Arts Ontario Triple X touring exhibition. The works will tour Toronto, Thunder Bay, Sault St. Marie and the Niagara wine district this year.



Nancy Yip - Mosaic



Janice Robertson - September Shoreline, 24" x 30", acrylic

recentexhibitions

- Deena Press** - solo exhibition at the Chemainus Theater, February - April.
- Janice Robertson SFCA** - solo exhibition at Mountain Gallery, Fairmount Chateau Whistler, March.
- Robert Coulter** - *Departures* Adelaide McDermot Gallery in Winnipeg, March digital paintings.
- Roxsane K. Tiernan** - solo show Brackendale Art Gallery, April.
- Tessie Dichupa** - solo show at The Craft Studio in the Ayala Alabang Village, Manila.
- Amie Roman** - Firehall Centre, North Delta for the Arts *artSpacific* April - May 5.

awards

The American Watercolor Society awarded **Kiff Holland SFCA** the Margery Soroka Memorial Award for his painting, *Papayan* and **Alan Wylie SFCA** the Mario Cooper and Dale Myers Medal for his painting, *Morning Edition* at their 139th Annual International Exhibition. AWS also granted Signature status to **Jean Pederson SFCA**. She and fellow FCA Signature member **Anne Zielinski SFCA** are the only 2 Canadian women with this designation. Kiff, Alan and Jean will travel to New York for the awards ceremony April 28th at the Salmagundi Club.



Kiff Holland - *Papayan*



Alan Wylie - *Morning Edition*

inothertnews

Bob McMurray's spirit bear, *Habitat*, for Surrey's Spirit Bears in the City program is on display through the summer in the city of Surrey. A gala event and auction will be held in the fall and proceeds from the sale of the bears will go to the BC Lions Society programs for children.

Tom Love has contributed to a book called *How to Paint Watercolour Landscapes* published by Reader's Digest. He has also contributed a painting for a new book entitled *Diana in Art*, a coffee table book featuring artist's interpretations of Princess Di.



new members

February 9 - March 29, 2006

British Columbia

Lower Mainland

Jane Bradley, Vancouver
Anne Carten, Vancouver
Mauro Celotti, West Vancouver
Raymond Chiu, Vancouver
Alexander Cochrane, Vancouver
Raymond Dang, Vancouver
Yvonne Delory, Port Coquitlam
Robert Douglas, Vancouver
Joan Girling, Richmond
Jeanette Jarville, Richmond
Lee McIntyre, Vancouver
Pieter Molenaar, Delta
Marcia Moroz, Richmond
Lea Price, Delta
Judy Sellner, Vancouver
Gary Sim, Vancouver
Linda Spence, White Rock
Kelly Talayco, Vancouver
Dorothy Trujillo-Lush, Vancouver
David Van Berckle, Vancouver
Loraine Wellman, Richmond

Northwest British Columbia

John Eckstein, Kitimat

Sunshine Coast

Keith Broad, Garibaldi Highlands

Vancouver Island

Irma Soltonovich, Victoria
Cindy Shin-Min Wang, Victoria

Fraser Valley

Melissa Nue-Lee, Langley
Shari Pratt, Maple Ridge

Thompson-Okanagan

Sydney Boulton, Penticton
Ria A.M. Carpay, Vernon
Maryann Hendriks, Kelowna
Jeneta Johnson, Kamloops
Helen Kilsby, Oyama Lake Country
Debra Lees, Westbank
Diana Palmer, Kelowna
Gwen Regan, Vernon
Dianne Schnieders, Westbank
Irene St. Laurent, Kelowna
Mae Wallin, Penticton
Lloyd Williams, Cawston

Alberta

Ingrid Christensen, Calgary
Amanda Crozier, Calgary
Jan Howden-Paul, Clive
Tami Hort, Airdrie
Pamela Lampi, Vermilion
Jason Lepp, Calgary
Colleen O'Brien, Calgary
Barbara Shore, St. Albert
Char Vanderhorst, Airdrie

Ontario

Katarina Rovnakova-Schimek, Dundas
Julia Yakobi, Ottawa

Quebec

Nadia Beltei, Montreal

Chapter Three: THE COST OF FULFILLING A MANDATE

by Ellen Poole, FCA Historian

Dateline: Fall 1954

"If we believe that through the arts a people has its vision clarified and its life given point and meaning over and above the economic, political and material concerns... then all the artists and interested laymen in the country should not only be willing, but should be anxious to join a country-wide inclusive organization to further the function of art in life."

- Lawren Harris¹



A little bit of FCA history: *Painting in the Park*, (The Vancouver Sun, June 30, 1965. Children in the photo are Rhoda Thordarson and Rod MacDonald.)

In the Federation of Canadian Artists' first decade, enthusiasm had continued to build across Canada as each region formed new branches and membership continued to grow rapidly. National Conferences, held every second year, provided knowledge and inspiration to artists of all persuasions - bolstered by the personal visions of national presidents, André Biéler, Lawren Harris, Albert Gillson and Hunter Lewis.

The FCA owed a great debt to Hunter Lewis, chair and principal writer of their 1949 national brief to the Royal Commission on National Development of Arts, Letters, and Sciences (best known as the "Massey Commission"). Professor Lewis was an erudite man, and one who really got caught up in causes.

Normally, Lewis' two-year presidency would have ended in October, 1951 - the same year that the Massey Commission tabled their report - except it was consensus that he would be just the right person to lead members to greater heights when the Federal Government acted on the Commission's recommendations.

In lieu of a National Conference and FCA elections, a long projected tour of local branches across the country was planned for Lewis, during which he would personally share his vision for the Federation and Canada. Unfortunately, the man became seriously ill just before the tour was to begin and failed to recover sufficiently to ever resume the plan.

The FCA had, in achieving its early ambitions, outgrown its machinery and hence its financial structure. Having previously gone to considerable pain to keep its financial difficulties to itself, the National Executive finally laid out its woes in a letter to its members.² The outstanding debt of having widely distributed copies of their national brief was formidable. Ongoing costs of serving and supporting members, including the FCA's share of producing the magazine *Canadian Art*, had risen sharply. From 1950 no fees were even available to honour the FCA's commitment to the Canadian Arts Council.

The National Executive concluded that on all levels the Federation was starving itself for lack of funds. In setting its sights for fulfilling all its responsibilities, it needed more money at its disposal. Membership totaled 856 (over 500 of these were visual artists), hence the decision to refocus FCA activities solely to the visual arts. In addition to securing loans from wealthier members, membership fees were increased.

Still expecting an early Federal Government announcement which, disappointingly, failed to come until 1957, plans to hold the next National Conference were delayed. Lewis stepped down

as National President. In October 1952, following the tradition of electing officers alternately from Western and Eastern Canada, the National Executive chose Gordon Couling from Guelph, Ontario as Lewis' successor.

A view of the importance that the FCA should hold in the fabric of Canadian cultural life was not always clear to individual members. Shortcomings and frustrations intruded. Rumbblings were heard that Couling had not officially consented to be nominated. Boxes of files and financial records transferred from Vancouver to Guelph mysteriously disappeared, bills were unpaid, and for several months all communication came to a deadly halt.

Reports from Manitoba to Quebec and Ontario to the Maritimes, indicated the Federation had gone into a slump. Former members in Regina simply transferred their allegiance in bulk from the FCA to their local Art Centre Association, and Saskatoon members turned to the artist-run centre they had established in the early '40s.

Lawren Harris' stirring call was no longer heard. Interest waned across the country and there seemed to be nothing anyone could do about it.

Following two years of serious neglect, a new National Executive headed by Professor Henry Glyde from Alberta felt its responsibility very strongly. They tried in every way to serve and support the members on a national basis, hoping to foster a new maturity of art in Canada. But the spontaneous national recovery hoped for didn't happen.

About 1963, a committee of Hunter Lewis, H.G. Glyde, Jack Shadbolt, Alison Palmer and Nancy Bakewell (all from BC and Alberta) was formed to "give information and possibly financial assistance to any new regions which might wish to create branches in smaller towns away from the already well-organized art centres." Five years later the committee was wound down.³

Down in the '60s, but not dead, pockets of FCA members met to organize and sponsor annual exhibits of paintings, sculpture and graphics, followed by the odd traveling show. Workshops were presented, along with painting demonstrations; taped lectures and slides were distributed. Camaraderie continued through painting trips and social events. In the West, some groups flourished.

One of the greatest success stories during that period was *Painting in the Park*, the FCA's imaginative summer education program for young artists (...no undraped human forms, please...)

(Continued on page 14)

Landscapes

January 31 - February 19

Bonnie Luchtmeijer
Mountain Meadow
acrylic 18" x 24" \$800
Dianna Ponting SFCA Award



Patricia Rust
Cariboo Colours
acrylic 8" x 12" SOLD



Jutta Kaiser AFCA
Surfacing
mixed media 48" x 60" \$5200
Award of Excellence



Trina Ganson
Mirage
etching and chine collee
6.75" x 5"
\$250



Darren Perkins
Sandwell Park Point
acrylic 14" x 18" \$700

Sarah Kidner AFCA
Afternoon Nap
oil 24" x 36" \$2,750



Success!
March 14 - 26



Sarah Kidner AFCA
Summer Garden
oil 18" x 24" NFS



Stephen Cheng AFCA
The Tibetan Singer
oil 24" x 18" SOLD



Stephen Cheng AFCA
Peaceful Moment
oil 20" x 16" \$1,080



Pam Weber AFCA
Lets Party
acrylic 10" x 8" \$450



Pam Weber AFCA
Vacation
acrylic 9" x 12" \$550



Debbie Milner AFCA
My Favourite Chair
acrylic 24" x 24" \$1,400



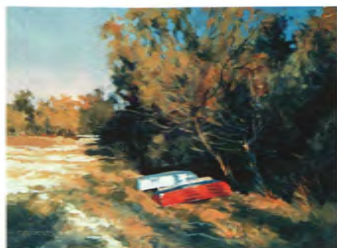
Debbie Milner AFCA
Afternoon Visit
acrylic 24" x 20" SOLD



Therese Johnston AFCA
Unleashed
mixed media 22" x 30" SOLD



Therese Johnston AFCA
Avalanche
mixed media 19" x 23" \$600



Barrie Chadwick SFCA
Dinghies and Needle Oaks
acrylic 12" x 16" \$900



Barrie Chadwick SFCA
Clydesdales
acrylic 24" x 40" NFS

Mickie Acierno AFCA
Short and Stout
oil 22" x 28" \$2,850



Andrew McDermott SFCA
Soho Days
pastel 19" x 13" \$1,590 (unframed)

Andrew McDermott SFCA
By The Park
oil 30" x 40" \$3,150 (unframed)



Mickie Acierno AFCA
Cats and A Tiger
oil 12" x 48" \$2,700

Gail Johnson AFCA
*Mackenzie Beach
Through the Trees*
acrylic 30" x 40" NFS



Gail Johnson AFCA
Scarlett Shadows
acrylic 24" x 18" NFS

Landscapes

(continued from page 9)



Ali Sepahi
West Coast
oil 24" x 36" SOLD
Award of Excellence



Kate Kimberley
Balsam Root Hike #1
watercolour
10" x 13"
SOLD
Award of Excellence

Vytas Narusevicius
Looking Up
oil 20" x 48" \$700



Jed Dorsey
Winter Wood
acrylic 12" x 16" \$600



Perry Haddock
Slow Melt, Semiahmoo
acrylic 11" x 14" \$595



Vahid Dastpak
Untitled
etching 16" x 12" \$520



Barry Walker
Winter at Lunenburg
acrylic 16" x 20" SOLD
Award of Excellence



Joanne Thomson
Goldstream Maples
watercolour 14" x 11" \$650

SignatureMembers 2006



Barrie Chadwick
SFCA

The discipline I have found in artworks at Federation Gallery, and the advice given me from senior members, has been invaluable to me. I learned that "good" is not enough.

Professionalism in the highest degree is needed. This in our artwork must be combined with what I will call "passion." When Pavarotti sings nine high c's in *The Daughter of the Regiment* he has to be on key, but in addition he gives a passion of vocal and bodily emotions which are the ingredients to make the aria a triumph. As SFCA I have learned that my work needs a passion of colour, form, composition and expression to succeed. Grant that the passion keeps coming.



Andrew McDermott
SFCA

Being a member of the FCA for some time now, I have had a chance to reflect on how, as an artist, I have changed. We all have a duty to better ourselves, to keep learning and to

practice our skills and talents. My thought at this time is, never give up. I have been declined entry to shows, and have also won top awards. I have made many mistakes and changes in my paintings - many turn out, many don't. I am an instructor but even more important, a student. A student of painting, drawing and life. If I recall, it was Goya who said, "All artists must have two things to paint...their eyes."



Mickie Acierno
AFCA

It was Sunday afternoon, March 12th. As I waited for the phone to ring I couldn't help but think back to when I first joined the Nanaimo Chapter just two years ago. Walking into that first

meeting feeling tentative yet hopeful to be juried in. I suddenly realized that I was experiencing those same feelings all over again. When the phone finally rings and I reach for it I am hoping I will hear the same words I heard back then. Yahoo!!! I made it! Reaching AFCA Signature status is a milestone in my career, a goal achieved. I am grateful for the extraordinary ride, the wonderful people and the friends I've made through the Nanaimo Chapter, and being part of the FCA. Thanks everyone!



Sarah Kidner
AFCA

I feel very honoured to have been granted AFCA status. After joining the FCA I wanted to enter as many shows as I could. This challenged me to try all sorts of subject matter and

styles. I felt like this was part of my art education. Workshops have also been an invaluable way to learn new approaches. I always come away from one inspired and ready to paint. Although I feel that I have learned so much in the past few years I am even more excited about how much there is still to discover.



Stephen Cheng
AFCA

Painting is my lifelong passion as well as my profession. Receiving Signature status from the FCA makes me feel very honoured and extremely grateful. I have always

striven to do my best in each and every painting and as I grow I will continue to do so. I appreciate the support FCA members have given me in the past and look forward to my participation in FCA in the future.



Debbie Milner
AFCA

To be an artist was a childhood dream and later on in life, it became a passion. Composing a painting from an idea and a sketch, to the last touch of paint, is challenging,

stimulating and delightfully fulfilling! With each new painting, it starts all over again. I can't imagine having any other career. The Federation has definitely played a very important role in my development as an artist. Having a worthwhile goal to work towards has caused me to work hard, even through frustrating times. I am so honored and pleased to be a part of the FCA.



Gail Johnson
AFCA

Since my early teens I knew that I wanted to paint full time but, like so many of us, making a living in other fields took precedence. In my case, literally "other fields" - with the

establishment of an organic farm and market for over 20 years. Most of my floral imagery is grounded in that rich experience and from tending the land so intimately all those years, I am naturally drawn to landscape and seascape. The FCA has provided such a quality environment for me to renew my initial art training, to receive support and mentorship, and to continue to strive for my own artistic excellence. Receiving the AFCA status from the Board of Governors is a great honour.



Therese Johnston
AFCA

My fascination with art started as a young child. It has now become a passion to express my emotions through my art. I have been an active member of the Federation of Canadian

Artists for many years and it has been an exciting journey of learning, understanding and growing as an artist. The rich talent of the Federation members has inspired me to heights I never thought possible. I am truly grateful for the honor of signature status and wish to thank my many mentors, who over the years gave me their support and encouragement.



Pam Weber
AFCA

I have always communicated my ideas through drawing and expressed myself with colour. The mediums ranged from crayons and chalk to the pencil doodles in

notebook margins. University introduced me to printmaking. I became passionate about intaglio, serigraphy and lithography. But today my studio table is covered with pots of richly coloured acrylic paints. When I moved to Calgary in the summer of '95 the FCA was the first art group I joined. It was there where I met like-minded artists, cultivated friendships and made contacts that were instrumental in pursuing my art career, so it is with great pleasure that I receive my AFCA status.

Remembering Neil Boyle

April 5, 1931- February 4, 2006

Neil Boyle passed away on February 4th due to complications resulting from esophageal cancer. He was 74 years old.

Boyle, an internationally known fine artist whose work is represented in many Canadian and American galleries, attended the Banff School of Fine Arts in Alberta, the Chouinard Art Institute and the Art Center School of Design in Los Angeles, California.

ABC Television, Disney Studios, Ford Motor Company, Chrysler Corporation, Mattel, Cosmopolitan Magazine, Saturday Evening Post, Readers' Digest, Capitol Records, RCA, and the Rand Corporation are a few of the companies that have commissioned his illustrations.

Neil's success as an illustrator led him back to Chouinard and Art Center as an instructor, as well as to the California State University, where he was an associate professor at its Long Beach and Northridge campuses. He taught for fifteen years at the private California Art Institute in Westlake Village, was a sought-after addition to regional art workshops, and published a series of instructional videos.

Neil is survived by his wife, Betty, daughter, Kay Jackson of Washington state, son Lee Boyle of Southern California, and sister Maryvonne Dunne of Vancouver.

Excerpted with permission from Beth Scott and the Comox Valley Record.

The Comox Valley Chapter remembers

Neil Boyle was one of those artists who had not only mastered his craft, but was willing to share his staggering amount of knowledge with others.

He was truly an artist's artist, steadfast in his work, but willing to look beyond the image and to convey himself in his creations.

Neil was able to provide encouragement for our efforts, but being totally honest, did not patronize or speak insincerely. He never showed impatience.

He brought a great sense of humour to our Chapter, which he shared with all of us. Neil was completely devoid of pretension, which added to his considerable charm.

When Betty and Neil arrived in our midst, just being in the presence of this wonderful art being produced, was inspirational. It is an incredible loss that he was with us for such short time, but through his remarkable paintings, he will never be forgotten.

Bob McMurray remembers

Neil was a great and generous supporter of the Federation, always ready with a painting for Paintings, By Numbers when I called. He quickly fit into the art community when he and Betty moved to Courtenay and inspired other artists with his work and his teaching.

(Fulfilling a Mandate continued from page 8)

With financial help from both the City and the Province, the first sessions, organized in Stanley Park, became so popular that they quickly spread to other parks throughout the City - and then throughout BC and beyond. Ninety-two youngsters had registered in 1952, 1500 in 1965. This program's pattern has been borrowed and is still used in widely dispersed areas around the world.⁴

Slowly within the next decade, a group of new faces would once again pick up the reins and provide inspiring leadership - leading to the rebirth of a Federation.

¹ Federation of Canadian Artists letter to Branch Members and Affiliations, ca. Fall 1954, based on one of the philosophic objectives cited by Lawren Harris in an earlier FCA Membership Brochure.

² President Hunter Lewis' letter to the FCA Executive and Members of Regional and local Branches, Dec 20, 1950.

³ Letter from A M Bakewell to Prof. H.G. Glyde dated May 6th, 1968.

⁴ "Park Painting Fundamental - Trees, People, Orange Subs," by Clive Cocking, Vancouver Sun, June 30, 1965

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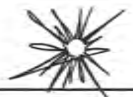
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Both easels accept painting surfaces up to 34" high with an adjustable clamp to secure your work. The Watercolour Easel tilts horizontally for watercolour washes and other techniques.

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North Okanagan chapter

by Ev McDougall

Our Chapter has the honour of being the oldest Chapter in the Okanagan, founded in 1994 by Gail Short and Charlene Woodbury. Originally, our Vernon-based Chapter was called the Okanagan Chapter because it was the only local FCA representation available to members in the valley. Soon after, the Central Okanagan Chapter and the South Okanagan - Similkameen Chapter were formed, with significant interaction among the three groups. We have an enrollment of fifty members, including two Associate members, Rick Bond and Charlene Woodbury.



Student at the Mike Svob workshop.

The North Okanagan Chapter has a somewhat unique way of operating. Since many of our members come from great distances, (as far north as the Salmon Arm/Schuswap area and as far south as Kelowna and Westbank) it is unrealistic to expect that monthly meetings be well attended, so for most of our history, we have had a very informal organization - loose, but effective.

Because there are no monthly meetings, and hence the positions are not as onerous as they might be with a more regular schedule, the executive tends to remain in office for long periods of time (the current secretary has held the position for eight years). This provides the continuity necessary to maintain a healthy, active organization. Short business meetings are generally attached to a planned activity, rather than the other way around.

Networking is provided for members efficiently through email, snail mail, word of mouth and other membership organizations. It is true that emails travel fast and furiously from time to time, especially when something important to Chapter members is being discussed, but on the whole, the system has worked very well for us for many years. As well, members have come to expect specific activities to take place about the same time every year.

Each year we generally have one juried exhibition, and one non-juried exhibition. Our 2005 juried show was held at the Armstrong-Spallumcheen Gallery. Our 2006 juried exhibition is scheduled for the Salmon Arm Public Art Gallery.

Our annual non-juried exhibition is in the Coatcheck Gallery of the Vernon Performing Arts Centre, and always runs from mid-January to the end of April. The Coatcheck Gallery was started by Michael Cade, executive director of the Performing Arts Centre, to display the work of local art groups, and has proved a popular innovation for patrons and artists alike.

Submitting digital images for the jury process has made a tremendous difference to our members. Last year, members brought their paintings to a volunteer's home to be photographed by a professional photographer. A CD of high-quality images was made and sent to Federation Gallery in Vancouver for jurying. The added bonus was that members could acquire a copy of the CD for their own archives.

Recently, Alan Brandoli, an instructor with Thompson River University in Kamloops, led an entertaining and informative series of lectures on Modernism and Post-Modernism. Another series will be organized for the coming year. Mike Svob SFCA, also entertained us with a very successful oils and acrylics workshop last December.

An issue that we will have to address with increasing seriousness over the next while is the impact that the demographics in our region has on groups like ours. Our membership is almost entirely over the age of 55, and predominantly female. We are beginning to think seriously about how to entice younger and more diverse members of both genders into our Chapter. If anyone has any thoughts about this, we would be glad to hear them.

One of our biggest accomplishments was the initiation of the FCA Foundation Program through Distance Education. The full four year curriculum was launched in 2000 with Gail Short, our then president, and Bob McMurray AFCA at the helm. Intensive 2- and 4-day programs were offered by highly qualified instructors. Sadly, the Federation no longer offers this Foundation Program.

Included on our wish list are more expert critiques of work in progress, monthly demonstrations, another Foundation Program opportunity, a summer painting retreat and additional workshops.



Alan Brandoli visits the Chapter with his lectures on Modernism and Post-Modernism.

Thompson Nicola Shuswap chapter

by Sharyn Olfert



1st. juried show - L-R: Mike Svob and Gay Adams present the Silver Medal to Debbie Milner at our Chapter's First annual Juried Show last November.



Paintout at Adams River - L-R: Debbie Lund, Werner Braun & Bill Jones.



Paintout at Werner Braun's - L-R: Nancy Alison, Lil Whitehead & Judy McKenzie.

The youngest of all the Federation of Canadian Artists Chapters, the Thompson Nicola Shuswap Chapter was formed in June 2004. With a membership of close to 100, two are Signature members and nearly half are Active members. A Chapter was formed in Kamloops in 1947 but dissolved sometime in the seventies. But, with a revitalized and active local arts community, the timing was right for a new Chapter.

Our bimonthly meetings often include demonstrations and guest speakers. Recently, Bob McMurray AFCA gave a painting demonstration for our members in which he did the underpainting in acrylic and finished with oil. It was a great learning experience.

Plein air paint-outs are scheduled twice a year in June and September. Members vote on the locations. In June, we went to Werner Braun's country acreage, complete with a stream and flower gardens. In September we travelled to Roderick Haig Brown Park on the Adams River in the Shuswap. Trips to different locations provide a lot of subject matter and inspiration for future paintings.

Mike Svob SFCA gave an acrylics and oil workshop last fall. All the students thoroughly enjoyed his techniques and his sense of humor. In the spring, Teresa Bernard AFCA made the trip with her wonderful experimental water-media. Our goal is to continue having two workshops each year, one in the spring and one in the fall.

Our first annual juried show was held last November at the Rivers Room of the Kamloops Coliseum. Mike Svob and Gaye Adams SFCA

were there to present the gold medal to Werner Braun, the silver medal to Debbie Milner AFCA and the bronze medal to Ginette Wilcott, Dale Redfern, Lil Whitehead and I received Honourable Mentions. Many people attended this very successful show. Our next Chapter show is scheduled for this November. Earlier in the year, Larry Achternichuk, an Active member from Vancouver, contacted us with an offer to set up a website for the Chapter along with website training. As a result, our own website, www.tnsc.ca, is up and running, with links for individual members. Larry came up for a 2-day workshop, training members on how to upload and maintain their sites. This website is a great resource for publicizing Chapter information and showcasing exhibitions and member's work.

The city of Kamloops is in the midst of increasing their funding for the arts. They have been instrumental in our success within the art community, providing a variety of resources for our workshops and other projects.

In June, the city of Kamloops is competing with 500 other Canadian cities in an international beautification program called "Communities in Bloom". This program was designed to boost community spirit and increase civic pride. Under the category of National Architecture, Heritage and Conservation, the city has requested our members' participation in a special exhibition. A delegation from City Hall will choose eight paintings from the show to be hung in designated buildings in the city. We are looking forward to this new and exiting challenge.

EXHIBITIONCALLS

Painting on the Edge 2006

Entry deadline: June 2

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

Images to be entered in juried shows may be sent either as slides or jpeg files. **Slides** must be 35mm 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 jpeg attachment to fcgallery@artists.ca, do not send CDs. Jpegs must be named in the following pattern: Last Name, First Name - Tile.jpeg

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

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

What's On at FederationGallery in May and June

The Abstract & Semi-Abstract Show

April 25 - May 14

Canvas Unbound

May 16 - June 4

BIMPE IV

June 6 - 26

Opening reception Friday, June 9

6 - 8 pm at Federation Gallery

Summer Gallery Part I

June 27 - July 23

artclassifieds

The rate for ads placed in this column is fifteen cents (.15) per word per issue plus 7% GST. Classifieds with a box/frame or other offsetting device are twenty cents (.20) per word plus 7% 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 tax included. \$70 if you buy both. Please add \$9.00 for shipping and handling.

PICTURE THIS WAY IN WATERCOLOUR & MIXED MEDIA - Painting demos by Mike Svob SFCA and Joyce Kamikura SFCA or PICTURE THIS WAY IN 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 and \$9.00 for shipping and handling.

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

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VANCOUVER ISLAND ART WORKSHOPS

Jean Pederson - Water Media - May 8-12, 2006 Nanaimo
Jean Pederson - Water Media - May 15-19, 2006 Victoria
Gerald Brommer - Collage - September 18-22, 2006 Nanaimo
Brian Atyeo - September 10-14, 2007 Nanaimo
Brian Atyeo - September 17-21, 2007 Victoria
Contact Mary Stewart @ 250-716-1440 or email marystewart@canada.com
Some adopt-an-artist accommodation available.

ARTIST'S RETREAT IN THE BEAUTIFUL OKANAGAN! Patricia Neil Lawton is offering an Artist's Retreat at Camp Arbuckle in Winfield on the shore of Okanagan Lake, May 19th - May 22nd. Excellent accommodations, hearty meals, swimming and walking in addition to uninterrupted painting time. Maximum 30 participants, so contact early for information. May is a beautiful time of year in the Okanagan. Tel: 250-545-6497 or email maggles@shaw.ca

WORKSHOPS with MARILYN TIMMS SFCA in 2006 Luminosity & Layering with Watercolours April 28, 29 & 30, 2006, Calgary ALTA sponsored by Leading Edge Art Workshops contact Louise by telephone at (403) 233-7389 or email greyart@shaw.ca
Tuscany - Off The Beaten Track September 1 through 15, 2006 - Rome, Florence, Venice and more from an exquisite villa. For more information, see her website at www.timmsfineart.com or call Timms Gallery 1-866-334-8877.

Sail and Paint the Southern Gulf Islands onboard the 92ft historic Maple Leaf Schooner. October 19-24, 2006, call Karin Richter CSPWC, SCA, ASA (403) 272-1471 or karinrichter@shaw.ca, www.mapleleafadventures.com

2006 Leading Edge Art Workshops - Calgary Workshops

Donna Jo Massie, Rocky Mountain Landscape in w/c	June 17-18
Louise Lachance Legault, Pushing the Limits in mixed media	September 22-25
Mike Svob, SFCA - What Juror's are Looking For	September 28
Mike Svob, Colour Strong & Bold in acrylic/oil	September 29-October 2
Judi Betts, AWS, Watercolour and W/C Collage (Aqua Gami)	October 26-30
www.greatartworkshops.com greyart@shaw.ca Louise Hall 403-233-7389	

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

The Spontaneity Show

(continued from page 2)



Kristy Gordon
Winter Contemplation
oil 16" x 16" \$1195



Bo Zhang
Waiting
conte 18" x 24" \$380
Award of Excellence



Martina Shapiro
Northern Landscape #1
oil 10" x 8" SOLD



Bob Araki
Sketch in Scotland
watermedia 8" x 10" \$280
TinYan Chan SFCA Award



Grant McLean AFCA
Live from Pender
acrylic 11" x 14" \$375
Award of Excellence



Lorry Hughes
Sparrow
ink & conte 7" x 7"
\$200
Award of Excellence



Kenson Seto AFCA
A Street View from Vienna
pen & watercolour
6" x 9"
\$320



Judy Brayden
Poppy Fields in Tuscano
mixed media 8" x 10" \$300



Christine Yurchuk
Badger Lake
watermedia 8" x 9"
\$200



A Painting in the Life of...Anne Jarvis



This painting is part of a series entitled *Virgin*, which explores expectation, reflection, the loss of innocence, and the maturation to womanhood. Hera contrasts the porcelain serenity of the girl with the hectic confusion of a discarded duvet against which she has turned her back.

I like to start by adding one or two additional coats of thick gesso on top of an already prepared canvas. The gesso is applied with an ordinary household paintbrush in a random way rather than with proper directional strokes. Following that, the layout is roughed in using pastel pencil.



With figurative pieces, I always complete a traditional grisaille underpainting first. Here I use Payne's Grey, but I often use umber, sap green, or, a daring favourite, indigo. This underpainting helps to resolve tonal problems at an early stage and provides an accurate foundation on which to build the colour later. Although this stage is time consuming, I find there is a depth to the finished piece that I cannot achieve without it.

As I was brought up to handle the difficult jobs before the easier ones, I decided to tackle the face, feet and hands, and then the duvet, in that order. Little did I know the duvet would prove to be the most complicated and taxing part of the piece. I asked myself many times, *why am I doing this?* At this stage, I use oil paint diluted with an odourless mineral spirit called Gamsol- although it always seems I spend more time removing paint rather than adding it.



When the underpainting is fully resolved, I begin with the colour - working section by section. Very often areas need to be re-visited after drying as small adjustments need to be made. With this piece I wanted the sensation of clear Northern light, so I kept the colours high key, and limited the general palette to yellows, blues, flesh tones and white - although of course, many more colours than that were used in the process.

The series has been an interesting journey for me as it has been my way of coming to terms with my daughter's early and unexpected marriage. These paintings explore different psychological issues but are held together by the common thread of vulnerability.



Hera, oil 36" x 48"

This series is on exhibit at the Main Street Gallery in Sidney, B.C. May 4-16.