

art avenue

Vol.6 - No.4 July/August 2006

\$5



Lorry Hughes
Twist

LORRY
HUGHES

Semi Abstract Abstract Show

April 25 - May 14

Cover Image: **Lorry Hughes**, *Twist*, collage 18" x 15" \$500

Twist was made to demonstrate a project I gave in one of my art courses. The plan was to make a collage of paper cut and torn from magazines but without including any identifiable images, only colour and texture. My own chosen theme for the whole series was onions, partly for the 'silly' factor and partly because they're such a great subject with their contrasting bits and shapes and textures: shiny and papery and wiry and solidly round and wildly freeform. My intent in this piece was to not be too literally realistic but to keep it askew and surprising!



Barry Rafuse
The Bridge
mixed media 36" x 36" \$1400



Vickie Turner
Face to Face
mixed media 32" x 24" \$1200
Martine Gourbault AFCA Award



Anne Jarvis
Seduction
oil 24" x 24" \$850



Edith Warner
Seepage
acrylic 24" x 24" \$750

artavenue

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art techniques

Modeling Paste and Oils Over Acrylics



David Langevin

Regarding past questions, I am the 'central location' for previous articles right now. I know the FCA website has some of my previous articles posted on their website as well. (www.artists.ca).

Bye for now, David

Hello,

I am wondering about the long-term viability of oil paint over an existing acrylic painting. I have already done it, using thin oil paint layers, and everything seems fine. Thanks, Emilia Arana

Hi Emilia,

That is a good question, and I get asked

this often. Many painters use an acrylic underpainting for their oils.

Oil and acrylic paints don't blend or adhere very well to each other permanently. Because acrylic paints are porous and oils have a shiny non-porous surface, oils will adhere better to acrylics than vice versa. So painting oils over acrylics is better than applying acrylics over an oil underpainting, at least in the short term.

Problems may arise over time because oil paint becomes increasingly hard and brittle with age and acrylic paints stay soft and flexible indefinitely. If there is any movement of the support (canvas), this will cause the layers to separate and the oil paint will crack.

Imagine if you were to paint the oils onto a plastic bag and then you stretch the bag once the oil paint has dried. This is an exaggerated example, but you get the idea.

Because of this, it is much safer to paint oils over acrylics on a rigid surface, like hardboard, rather than a flexible surface, like cotton canvas.

Hope this helps, David

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

Dear David,

I have recently begun to experiment with a heavy modeling paste under my oil and acrylic paintings. As the work often becomes quite large this adds to the general supply cost. I currently work on canvas with three hand-brushed gesso coats, the modeling paste becoming the fourth coat. I have used several jars of Golden paste and also just tried the Loomis Art Store brand, DeSerres. Both seem to work well, but I was wondering if there was something else out there that I should know about? By the way, I enjoy reading your articles, do you have a central location for past articles? Thank you for your time, David. Sincerely, Susan Bertrand

Hi Susan,

I am not sure what you are asking about the paste. I can tell you that modeling paste, or molding paste as it is sometimes called, is not very flexible like the gel mediums used for making texture and therefore more likely to crack when used on canvas. I always mix some gel medium with my paste when using it on canvas. If you want to save money, try the Tri Art stuff and buy in bigger quantities.

behind the easel

Robert Genn SFCA

Watching Workshoppers



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

On behalf of the FCA, I recently conducted a two-day acrylic workshop. Of the twenty-four painters in my group, many were drop dead brilliant. I'm thinking that there are more and more better painters around these days. I learned a lot. And I kept asking myself how it is that we are all so different--and what makes us tick?

Snooping over shoulders, I tried to isolate and analyze both their strengths and their weaknesses. There are the brushers, the drawers, the patterners, the detailers, the audacious and the timid. There are also those who see values and those who see colours. This time I was paying special attention to the value-colour conundrum. Neurobiologist Margaret Livingstone in *Vision and Art: The Biology of Seeing*, makes some interesting assertions about the disparity. Apparently the perception of colour and the perception of value take place in different parts of the brain. Just as in left/right brain function, some folks have one faculty developed and the other not. It's been noted that great variations exist throughout the animal kingdom--many animals apparently don't see colour at all. It all starts with the rods and cones--the receptors within our eyes. The cone-info (colour) goes to one part of the brain--the rod-info (value) goes to another.

In my observation, value painters are likely to have patterns happening early on in their paintings--often within a few minutes or even

seconds. Colourists, on the other hand, often start out in a wishy-washy way. These colour specialists often end up with what I call "equal-intensity laybys"--handsome effects, often in warm and cool. This "razzle-dazzle" was not really practiced until the beginning of Impressionism. These days it seems to be automatic. The picture-making process is undergoing evolution--in many different directions. I know that different artist's brains are wired differently. Some of us may be handicapped.

I've always thought that colour ought to be arbitrary--but that may be my handicap. When looking at the work of others, particularly in the context of a workshop, one tends to see success where luminescence (relative darkness and lightness) is in play. But that also may be my handicap. Picasso noted that "reality is to be found in lightness and darkness." But this comes from a painter who rarely thought in terms of colour. A shimmering orange sun razzle-dazzling within an equal-intensity grey-blue sky was not his style. Maybe that was Picasso's handicap. I notice that many a fine style evolves from handicaps.

PS: "The most basic, primitive and necessary visual information is found in luminance variations. The parts of our brains that analyze a scene are colourblind." (Margaret Livingstone)

Calgary chapter

by Christine Mitchell AFCA

This year marks the Calgary Chapter's 25th Anniversary. Members of the Federation of Canadian Artists in Calgary, had their first western exhibit in July of 1949, but it was not until 1981 that a Chapter was fully organized. Membership has been consistent over the last few years and includes members from Southern Alberta to Grande Prairie. The Calgary Chapter currently has 84 Active and 10 Supporting members and boasts 8 Senior Signature members and 24 Associate members.

Our meetings in 2005 were held at the Crescent Heights Community Centre, just north of the downtown core. However, problems with the space, primarily the poor acoustics in the building, proved detrimental during our meetings. The contract for this venue came up for renewal in December but prior to that, members voted to move to a new location in the south west part of Calgary. We celebrated with a pizza party, and moved our meetings to the Haysboro Community Centre in early 2006. The change has been positive -larger attendance at meetings, lively discussions and a great space to jury shows. Our meetings take place on a monthly basis and we try to incorporate a program at as many evenings as possible. These programs often involve bringing in guest speakers who are involved in the local art community or individuals that can offer pertinent and meaningful information to our artists.

Krystyna Laycraft, our Program Coordinator, organizes these events. In October, Prelude Framing of Calgary came with information about their service and prices, and displayed examples of the type of frames and liners they stock. Jacek Malec, the curator of the Triangle Gallery, a public art gallery in the city of Calgary, gave an in-depth presentation about the gallery. His talk encompassed the history of the gallery, its involvement in the international art scene, as well as its support of local foundations, collections and the next generation of artists from our local schools.

After one of our meetings, the Chapter opted for an in-house critique. Artists were asked to bring in pieces of work to be critiqued by members. The general consensus was that the critique was successful. Feedback was constructive and helped resolve problems.

Krystyna, who is also a theoretical physicist, gave a presentation informing us about chaos theory and its relationship to creativity, suggesting that chaos is the root of the creative process by which a painting evolves.

This spring our newest members introduced themselves and exhibited their work. Chapter President Lorna Hannett officially welcomed them to the Chapter. In April, Seka Owen, a teacher and lecturer who graduated from the University of Alberta with a Bachelor of Fine Arts, visited the Chapter with an excellent critique for members. May Lee Churchill, a conservationist working with the Glenbow Museum, was our final presenter with information about the hazards of working with artists materials.

Workshop Coordinator, Rex Beanland, organized two informative and successful workshops held at the University of Calgary. As part of the University mandate to support local art groups, facilities were provided at no charge. The first was an introduction to Yupo paper by Karin Richter. Yupo is a synthetic paper made from polypropylene, which is then heated, resulting in an opaque white finish. It was first introduced to the graphic arts industry because of its durability. Yupo's slick surface allows wonderful fluid motions and the ability to lift colour out more easily than conventional papers.

The second workshop was by local Calgary artist, Brent Laycock. He demonstrated the acrylic techniques he uses in his work. One technique used acrylics in the same manner as watercolour. He also adds a liquid polymer medium to the paint to give it transparency. To give opacity to his work, he adds white to the acrylic. Brent works in both watercolour and acrylics and his work features local landscapes and floral pieces in a loose unique style.

The Calgary Chapter is very proud of its website, www.fcacalgary.ca, which was originally set up in October 1996. The website was revamped in June 2001 by our current webmaster, Jim Graham, who spends countless hours ensuring the site is user-friendly. Our website is a great resource for information and a valuable way for members to advertise their own shows. Our newsletter is available online as well.



Top - bottom
Past President Lorna Hannett taking a break with Karen Aulik-Now during the Yupo Workshop. President Rex Beanland experiments with Yupo paper. Brent Laycock demonstrates acrylic techniques. Marija Petricevic and Karin Richter share a Yupo moment.

(Continued on page 16)

new members

March 30 - May 30, 2006

British Columbia

Lower Mainland

Kristian Adam, Surrey

Gwen Archer, Surrey

Norma Jean Bone, Vancouver

Kris Borowski, Vancouver

Sylvie Carter, Vancouver

Katharine Dawe, Delta

Brian Elves, Vancouver

Madelaine Fedorowich, North Vancouver

Saph Jheeta, Burnaby

Maria Luft, Vancouver

Kathy Martin, Vancouver

Deborah Misener, Port Moody

Vern Montgomery, West Vancouver

Jill Orendorff, North Vancouver

Stanislava Pokorna, West Vancouver

Jude Remedios, White Rock

Linda Rosenfeld, Vancouver

Jill Royall, West Vancouver

Gerald Stanick, Richmond

Kathy Staples, N. Delta

Northern British Columbia

Joan Ramsey Harker, Quesnel

Gerda Volz, Burns Lake

Marlise Witschi, Pemberton

Chandra Wong, Fort St. John

Sunshine Coast

Corre Alice, S. Pender Island

Janet Graham, Gabriola Island

Vancouver Island

Andrea Cole, Port Alberni

Dianne Devereux, Courtenay

Deb Garlick, Victoria

Linda L. Harris, Nanaimo

Carole Kerr, Sidney

Anndreyea Kylo, Courtenay

Diane Michelin, Nanoose Bay

Charlotte Scot, Victoria

Sharon Stone, Cobble Hill

David Sudbury, Victoria

Jean Wilmshurst, Victoria

Jill Winstanley, Sooke

inthenews

currentexhibitions

June 1 - July 30 **Wendy Simmonds** - *watermarks* at Blackberry Gallery, 2425 St. Johns Street, Port Moody, BC.

July 1 - 24 **Group of Six** - *Just Parks* at the Deer Lake Gallery, 6584 Deer Lake Avenue in Burnaby. Group of Six artists: Virginia Chin, Roxsane K. Tieman, Marjorie Wong, Kathleen Susan Young and the late Judy Loree.

June 16 - July **Jack Livesey** solo show at the Begbie Lounge in the Union Club of British Columbia, Victoria, BC.



Judy Loree, *A Forest Path*



Helen Keyes, *Time is Running Out*

recentexhibitions

Helen Keyes - *Time* at the West Vancouver Memorial Library June - July 3.

Lissi Legge, Kathleen McCallum and Pam Weber - *Joyful Eyeful*, acrylics and oils at the Elbow Park Clubhouse in Calgary, April.

Kerk Hwang Lok - his watercolour, *Symphony of Rust No.5*, was exhibited in the Salon of La Societe Canadienne de l'Aquarelle International Juried Exhibition in Montreal, May.

inothertools

Pat Peacock's spirit bear, *Bear Hugs*, sponsored by Coast Capital Savings for Surrey's Spirit Bears in the City program is on display at the Guilford Town Center.



Pat Peacock at the unveiling of her Spirit Bear

remembering

Active member **Judy Loree** passed away on May 4th, 2006. She moved to Courtenay to her dream house on the waterfront in November, and didn't get a chance to use her new studio when she had a recurrence of breast cancer. She was a member of the Burnaby Arts Council and the Burnaby Artists Guild. She is most remembered by the FCA staff for her reliable and conscientious volunteer efforts at the annual fundraiser, *Paintings, by numbers*. She was always a hard working member of all the groups she belonged to, and is terribly missed.

ONtheBOARD

Marjorie Turnbull AFCA has become the Past President to make way for **Dianna Ponting SFCA**, the new President of the 2006 Board of Directors of the Federation of Canadian Artists. **Teressa Bernard AFCA** and **Sue Cowan AFCA** both remain as Treasurer and Secretary respectively. We welcome our newest board members.

Myrtle-Anne Rempel - 1st Vice President

I am honored to be asked to serve on the board of this great organization. It has grown so much since Lauren Harris started it so many years ago and I hope that I can contribute so that the standard of the FCA will be kept high and that it will continue to be a great force in the art world.



Lorna Dockstader - 2nd Vice President



After becoming a member of the Calgary Chapter in 1992, I volunteered in various capacities. These included newsletter editor, publicist, program co-ordinator, membership co-ordinator, chapter liaison and currently, juror. As second vice-president, I hope to help our executive come up with innovative solutions to our problems. I would like to help them achieve a positive and bright future for our organization.

Tatjana Mirkov-Popovicki - Communications Chair

As Communications Chair I will do my best to attract visitors to FCA shows and events.



Linda Kalman - Education Chair



I have always been very impressed with the high quality of the Federation's Art Education courses which I have taken. As Education Chair, I hope to see us into a new School/Studio space so that we can continue to carry on this tradition.

Lalita Hamill - Membership Chair

As Membership Chair, I plan to be involved with the FCA board on many levels. One of my goals is to acquire membership benefits, such as discounts at the stores artists shop at. I look forward to volunteering with openings and special events and I plan to help other FCA members achieve their goals. I very much enjoy being an active member with such a professional and involved organization.



Bob Sheridan - Member at Large, Chapter Liaison



I was pleased to be invited to become a member of the Board. It is one way to repay the Federation for the many benefits I have received, through its fine courses and being awarded Associate Signature status. I look forward to assisting our board members and Chapter presidents to successfully achieve their goals during the coming year.

Brittani Faulkes - Member at Large

The Federation of Canadian Artists has a long history, thanks to dedicated board members and volunteers who have contributed to its success. You could think of each of them as a link in a chain. I hope to add continuity to that chain.



new members

Fraser Valley

Heather Crocker, Mission
Christine Newsome, Chilliwack
Deborah Strong, Langley

Thompson-Okanagan

Kathleen Cannell, Penticton
Elizabeth Denbigh, Kamloops
Tancha Dirickson, Summerland
John Jones, Kamloops
Evelyn Koedooner-Brouwer, Kamloops
Bill Lee, Kamloops
Sheryl Schmuland, Blind Bay
Dianne Smith, Oyama
Sandra Sterling, Osoyoos
Patricia Swanson, Penticton
Ramona Swift, Winfield
Rolande Young, Kamloops

Columbia - Kootenay

Danielle Hoogenboom, Nelson

Alberta

Marti Adrian, Raymond
Leola Forster, Sedgewick
Kathy Mann, Medicine Hat
Anne Ormerod, Calgary

Ontario

Brigitte Bere, Sudbury
Moiria Dillon, Ottawa
Antje Martens-Oberwelland, Ripley

Quebec

Jacinta Ionno, Dollard des Ormeaux

Nova Scotia

Winston L. Seaton, Kempt

United States

Denise Cormier Mahoney
Bremerton, Washington
Sharey Monk
Los Gatos, California

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HyperReal Show

April 11 - 23



Charne Gooch
Here's Looking at You
pencil 8" x 15" \$295
Alan Wylie SFCA Award



Kristy Gordon
Neva
oil 16" x 16" \$1500
Award of Excellence



Alvin Richard
Little Red Corvette
acrylic 12" x 16" \$750
Award of Excellence



Sherry Mitchell SFCA
Whirlpools
watercolour 17" x 15" \$2065
Allan Edwards SFCA Award



Colleen Dyson
Everyone's Favorite #2
oil 11" x 14" \$450



Marlene Aikins
Waiting for the Parade
acrylic 6" x 12" \$160

Semi Abstract Abstract Show

Marguerite Mahy
Shadows
watercolour
18" x 12"
\$500



Yvonne Morrish
Three in a Row
acrylic
9" x 12"
\$450



Sandra Taylor
Tapestry
mixed media
15" x 15"
\$650
Award of Excellence



Trina Ganson
Fear of Water
chine colle, etching
9" x 5"
\$125



Donna Swain
After the Storm
mixed media
16" x 16"
\$300



Gloria Mout
Reflections-Spinner
watercolour
19" x 25"
\$1200
Award of Excellence



Jean Grant Horner

Traveller's View

pastel

24" x 18"

\$450



Bente Hansen

Impact

pastel

8" x 10"

\$245



Teresa Bernard AFCA

Merlin's Tree

watercolour

11" x 15"

\$500



Adrienne Moore

Floral Essence XV

acrylic

12" x 12"

\$375



Helen Keyes

February People #1

watermedia

24" x 18"

\$700



Mary Stewart

With My Little Eye

mixed media

12" x 12"

\$395

Award of Excellence

Susan Foster Unplugged

a conversation with Kelli Kadokawa

Susan Foster is always finding new ways to experience life and new heights to measure herself against. After nine and a half years at the Federation of Canadian Artists, she's now setting off on her next adventure. In her role as the FCA's Executive Director, she took a struggling grass roots association from the brink of financial disaster to the vibrant, successful organization it is today.

If there's anything to learn about Susan, it's that she doesn't like the limelight. She is most comfortable supporting and encouraging from the sidelines. She's the one who takes care of every small detail. She's the one holding the vision of the goal, even if you lose faith.

Susan is one of those people who serve without the need for external validation. What makes them tick? Where do they get their reserves? You notice immediately when you talk to her how she turns the attention to your goals and needs and how quickly you find yourself the centre of the conversation. How does she do that? She never promotes herself. You hear about her accomplishments from others. Did your jaw drop too when you found out that she organized an expedition to Mt. Everest in 1994 and travelled North America in boxcars racing harness horses? And, she is as passionate about reading and



we have well over 2000 members-in-good-standing organized in a sophisticated database system.

Originally, volunteers ran the education program but they had been doing it for ages and were getting pretty burned out. Now it is administered by the staff and we're able to offer a wider variety of programs at a very reasonable cost.

Federation Gallery had more of a clubhouse atmosphere than an art gallery. Today it feels and looks so much more professional. Art Avenue was a small format newsletter and now it's a full-sized, bona-fide magazine boasting lots of colour, professionally written articles and a great new layout.

When I first started, we had no web site. Today www.artists.ca provides members many of our resources at the click of a mouse.



playing the guitar as she is about her next 10K road race.

Susan lives in a tidy little house blocks from the ocean on a windy street with her husband Bill, FCA volunteer extraordinaire. There's a truck and camper in the driveway, nose pointing towards the road like a bird dog and from the way their adventure gear is packed it is obvious they are ready to go at the drop of a Tilley hat.

Recently I asked Susan to talk about the Federation's greatest achievements since she began back in 1997.

Wow, that's a tall order. Let's see...nine years ago we had fewer than 1000 members and much of the membership information had been lost. Today

We also didn't have a fund-raiser. Paintings, by numbers was organized to help us out in a financially challenging year but has become so popular with the patrons that the event is in its 6th year. I think this year's collection is the best ever. In fact, I think all the tickets will be gone by mid-summer.

Over the past nine and a half years we've completely rewritten the bylaws and constitution, formulated the Federation's Policy Manual, developed new, standardized rules for Chapters and secured copyright protection for the Federation's Signature initials AFCA and SFCA.

(continued on page 17)



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Greg Manning

August 21 - 25

\$450 CAD (includes models)

▪ **Dynamics of Life Drawing**
This is a rare opportunity to explore the undraped model with an instructor who has over 25 years' experience in adult art education. Topics include formatting and composition, hands and feet, foreshortening, modeling with light and shadow, and much, much more. Greg has taught at Vancouver School of Art, Vancouver City College, Burnaby Art Centre, Malaspina University College, Capilano College, Kwantlen University College, and South Delta Artists Guild. He has one of the two original B.F.A degrees in Visual Arts in Canada. Relaxed, friendly, and supportive environment. Valuable for portfolio development and figurative animation.

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We look forward to hearing from you soon!

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Drawing Conclusions

by Gerald St. Maur



Bette Laughy - Ponder



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Taking a look at the drawings that ancient man has left on deer antlers or on the walls of caves, one is immediately struck by two thoughts. First, there is a sense of admiration for those artists who, living tens of thousands of years ago, were able to capture their world so effectively even though they had only the most elementary of tools and were too busy trying to survive to find time to attend art college.

The second thought is the humble recognition that we draw no better than they did despite the evolution of our species and the frequently celebrated idea of progress in human civilization. They stumbled on a means of expression which, despite technical refinements over millennia and the advent of modern materials, still speaks to something in our psyche as it did to theirs. In hand/eye coordination we simply follow their example.

During the last millennium, drawing has been highly developed by great masters, from Durer to Leonardo to Ingres. Most schools of art follow this tradition, insisting as they do that drawing is a linear mode of expression rooted in contour. But the fact that there are no lines in nature introduces a paradox which is seldom, if ever, explained. Why is it that we continue to draw what is not there?

The puzzle is resolved through psychology or, more precisely, through pattern recognition. It seems that images on the retina are largely recognized and defined by their edges, the lines that form the boundaries between two adjacent fields of colour or intensity. The brain apparently pays great attention to these boundaries because it treats us as wild animals. If those boundaries move - just a few cells on the retina - you might be eaten by a predator or lose the chance to eat your own prey.

This seemingly primitive response attunes the eye - supervised by the brain - to movement. And it is for this reason that primitive man unwittingly captured the essential aspects of the animals that were critically important to him. And it is perhaps for the same reason that Michaelangelo and others of the Florentine school placed such emphasis on linear drawing as a means to capture the dynamics of the human form. More often than not we are made aware of present or impending movement.

But while movement takes place in space it can only do so to the accompaniment of time which is not the primary feature of the visual arts, at least in the traditions of painting, sculpture, etc. Music can not exist without time; nor can dance. But the traditional visual arts do not require it.

These observations suggest to me that linear drawing, useful though it is, is really a mental construct governed by a primitive aspect of human behaviour. In the safety of our studio, for example, why need we fear that flowers in a bowl might devour us, or that the model will suddenly run off without explanation?

Perhaps Titian, and others of the Venetian school provide us with an answer to this conundrum. Speaking about representational work, why not view the object/image before us as a pattern of colour, value and texture in which *masses* or *regions*, not contours, are identified? Focus may then be placed on each "patch", however large or small, and not on the outline. In this way we can pay attention to tonal modulation which linear drawing tends to de-emphasize if not ignore.

In my own experience, this "field method" is readily adaptable to any natural object or scene, and is particularly well suited to situations where contours are arbitrary or ill-defined. Clouds provide a good example. The difficulty invariably lies in the need for the artist to unlearn the technique of linear drawing and replace it with a clear distinction between a line (the mental construct) and an edge (the natural boundary between two fields). The method, by definition, is not intended to be dynamic. Instead it asserts the belief that visual art is intrinsically about space, its immediacy, its vastness and its eternal nature.

Chapter Four: REBIRTH

by Ellen Poole, FCA Historian

Dateline: August 26, 1978
"Who said the Federation of Canadian Artists was dead? The BC branch of the organization (which, at the moment, is the only branch) is still alive and kicking ... As a national body the federation had been in decline for years and is now extinct. Unable to attract young artists or absorb new trends, the group sank to sketch club status ... But the BC region of the FCA, with active chapters in Vancouver and Victoria, is obviously regaining some of its strength. Four hundred members, including such figures as Donald Jarvis, Gordon Smith, Sam Black, Raymond Chow, Ken Prescott, Harry and Caren Heine, Brian Johnson and Bruce Stapleton, can't be wrong..."
*The Vancouver Sun*¹



Alan Edwards, Saltspring, 1981

During the 60's and early '70s, small, dedicated clusters of members in the West were keeping the Federation of Canadian Artists alive and attempting its rejuvenation. Vancouver and Calgary branches registered their groups under their respective Provincial Non-Profit Societies Acts. The few remaining branches scattered here and there across the country had all but disappeared. Eventually, the 'national' society, operated from Vancouver, became a not-for-profit organization regulated by the Canadian Companies' Act.

The Federation had always been keen on encouragement and support of the next generation of painters. In addition to ongoing *Painting in the Park* summer classes for children, the Vancouver branch began organizing successful annual and open juried exhibitions for Young Artists under the age of 25 or 30. From 1958 to 1976 a Canada Council Grant was received annually for approximately \$7,000², as was funding from the Vancouver Cultural Fund for sponsoring workshops.

Continually short of funds and members, it became clear that the Federation of Canadian Artists desperately required strong, dynamic leadership with new ideas. And, just as the need was greatest, up popped the internationally-known interior designer and artist (he had not only designed all the furniture for a hotel in Honolulu, but painted 350 large pictures for the guest rooms), landscaper, author, teacher, poet and raconteur, Allan W. Edwards, returning to his birth place from years in Detroit, New York and California. He taught art in Victoria (to Pierre Berton, Sid Barron and Bill Reid, among others). Stories about Edwards are legend.

Long-time member Jean Greenwood wrote, "We've come a long way since the old days of 1976 when Allan Edwards, Bruce Stapleton, George Grant and Ken Prescott used to meet, almost daily it seemed, in the back office of Allan's design studio, plotting 'the way.' The air was smoky, with Bob Thornton, puffing and cussing because these characters had expropriated his office, copier, typewriter and telephone. The plotting was, of course, how to re-activate the once famous and flourishing Federation of Canadian Artists, which had all but disappeared across the country except for the small dedicated group here in Vancouver, chaired by Gladys Perrin, who were keeping it alive and attempting its rejuvenation."³

This planning group developed very definite aims:

- to rebuild the FCA by creating an organization and climate conducive to nurture beginners and encourage emerging painters to hone their skills

- to provide a meeting place and the opportunity to learn in classes and seminars from top-flight professional artists
- to establish a public gallery for members to exhibit their work, including the trials of jurying
- to build up a strong group of supporting members

The energetic Edwards, the person primarily responsible for its resurgence and president of the FCA in 1977, wrote a new history of the FCA:

*"The prime purpose of the FCA is to act as a showcase for the work of its members. In order to accomplish this it is the aim of the Federation to hold as many group exhibitions as possible throughout the year. Aside from these exhibitions other activities are planned such as workshops, demonstrations and lectures ... Eventually it is hoped that the FCA will function in a manner similar to the Royal Academy in London or the Society of Western Artists in the USA ... It is my hope that, by working together and exhibiting together, we will be able to make the FCA not only an important and vital part of the art scene in BC but also an important promotional and social tool for its many members."*⁴

Membership grew from 80 to 400 members in Vancouver and Victoria. Edwards helped Brian Johnson build a new Vancouver Island Chapter. Membership fees were raised and Edwards encouraged donations towards exhibit prizes. Until they acquired their own space, the FCA showed regularly at Presentation House, Centennial Museum, Oakridge Auditorium, Eaton's Department Store and at Edward's own Design Gallery in West Vancouver.

The first Federation Gallery, what is believed to be the first completely artist-sponsored gallery-workshop-studio in Canada, was opened on Wednesday, August 30, 1978 at 367 Water Street in Gastown, located in downtown Vancouver. Mrs. Henry Bell-Irving, the wife of British Columbia's Lt. Governor, cut the ribbon during the opening ceremony. A special juried exhibition was mounted to establish the community value of the new gallery and after two weeks it traveled to Prince George, Vernon, Kelowna, Penticton and Victoria.

The Federation committed over \$30,000 to the venture, renovating the premises of a former printing shop into a modern gallery, studio and headquarters. It supported its gallery through painting sales (Allan, practical about painting prices, realized that the buying public would snap up artworks priced at \$100 but not \$200) and by conducting workshops and study groups on the premises.

(Continued on page 16)

The first *Fall Exhibition* in the new gallery, with the Hon. Grace McCarthy as special guest at the opening reception, attracted 215 entries from 115 artists, the calibre of work never being as high. Because this show also went on tour, a replacement "Runners Up" exhibit followed. In the first month, the new gallery attracted 3000 visitors!

Small sculpture was still being exhibited at Federation Gallery until the early '90s when it became understood that this type of art required more specialized expertise than the Federation could provide. Two-dimensional visual artwork of high technical quality by emerging and professional artists was what the gallery had become known for. Furthermore, it became understood that with such a large membership, one or two-person shows were no longer possible.



Harry Heine, Bruce Stapleton, Allan Edwards, Valerie Brouwer, Brian Johnson and Ken Prescott.

From the beginning of the FCA's resurgence it was evident that in addition to Active and Supporting membership levels, there should also be a structure for established professional artists, those with at least 20 years of experience in professional art and capable of producing high-calibre work. The original Senior Signature Members appointed were Sam Black, Nel Bradshaw, Valerie Brouwer, Allan W. Edwards, Harry Heine, Brian Johnson, Fenwick Lansdowne, David Maclagan, Ken Prescott, Bruce Stapleton, Brian Travers-Smith and Alan Wylie. A quorum of ten of these Senior Members would elect further members to either full Senior or Associate status and, originally, any five would serve as a jury for juried exhibitions.

Conceding that although all were well-trained and talented artists, critics had often accused the Federation members of being "traditional realists," and those who painted "nice and easy to look at" pictures. The press was advised that the Federation was now making every effort to exhibit the broadest range of styles and expressions in the art field, encouraging practitioners of abstract and non-objective art as well as representation provided that they each show evidence of ability and sincerity.

Traveling shows were organized to other parts of BC and Alberta, and sometimes shipped as far as eastern Canada or to the USA. An indication of calibre is the exhibition of FCA work that the prestigious Charles and Emma Fry Art Museum in Seattle mounted in November 1980.

The FCA's annual Saltspring Island Seminars were introduced in the '80s, bringing students from Alaska and the Queen Charlotte Islands in the north, from Winnipeg in the east and from California to the south. Distinguished artists came from as far as Alabama, California, Washington, Oregon and even Hawaii, with pleasure, to join the Federation's favourite senior painters in tutoring. Teachers and pupils loved this immersion of painting on Saltspring, outdoors and in, from morning until night.⁵



Opening of FCA Gallery on Water Street, Vancouver August 30, 1978. L-R: David White President, Hon. Grace McCarthy, representing the Government of BC, Allan W. Edwards Past President and two guests.

Many painters having received instruction on Saltspring during the 80's will always recall instructors William Reese, Kathy Wengi O'Connor, Linda Doll, Rex and Joan Brandt, Carol Barnes, Judi Betts, Carl Christophersen, Al Brouillette, Carrie Burns, Jane Burnham and Carl Dalio. And, of course, the irreplaceable Allan Edwards.

After Edwards' death in 1993, Alan Wylie wrote, "A man of unwavering artistic beliefs, a sharing and compassionate man with an unbridled enthusiasm for the arts and the artists." Said Dave Maclagan: "It was Allan's inspiration, hard work and unflagging enthusiasm that put the FCA back on the map." Tom Huntley: "Allan was principally responsible for starting the Seminars on Saltspring Island. He had expanded plans for a permanent art school - which had to be put on hold for a better time when the economy became healthier."⁶

¹ The Vancouver Sun, *Ailing artists' group rallies in Gastown gallery*, by Andrew Scott, August 26, 1989.

² *About the Canada Council for the Arts website*, 2004.

^{3&5} The FCA Newsletter, May 1985: *We've Come a Long Way*, article by Jean Greenwood

⁴ 1977 Membership Brochure written by Allan W. Edwards

⁶ The FCA News, December/January 1993.

CALGARY CHAPTER *continued from page 14*

The Calgary Chapter holds up to four shows a year, two of which are qualifying shows. In October, we had our *On the Edge* show, followed in November by *Winter Frost*. In April, we held our annual *Spring Forward* show. We also did a show with a local property management company, Encharis, for the opening of one of their new locations. We had previously done a show with this company at one of their senior residences in the south of the city.

After nine years with the Calgary Chapter, President, Lorna Hannett retired to northern British Columbia. She was on the executive for eight of those years, and worked diligently as part of the organizing committee for *Art Fusion* in 2005. We are pleased that so many of our new members are playing active roles in the future of our Chapter.

Our new executive:
President -Rex Beanland
1st Vice President -Rosemary Bennett
2nd Vice President -Colleen O'Brien
Treasurer -Leslie Scherger
Secretary -Lois Fisch

Susan Foster Unplugged *continued from page 12*

As our Millennium project, we planned and executed the incredibly popular AIM for Arts Exhibition which gave out \$50,000 in prizes and subsequently gave birth to Painting On The Edge, its smaller, more sustainable successor.

Now don't get me wrong here. I'm not for a moment personally taking credit for all these achievements. I'm just telling you what has happened in the organization over the past decade.

There she goes again, trying to slip out of the limelight.

However, I will take credit for the improved financial picture. I'm proud to say that this has dramatically stabilized. Of course we still survive in true not-for-profit style, bringing in very small surpluses or tiny losses each year but with good cash management we've been able to set aside \$50,000 in a rainy day account.

That's quite a list. But surely there are still challenges facing the Federation.

Oh, without a doubt. And I wouldn't minimize any of them. Aside from some physical space problems that I'm sure will be overcome, I guess I'd summarize this way:

The path to professionalism is always a challenge. It has been my view that the Federation should encourage its members to strive for the highest artistic standards. Of course that is not always the most popular view. Some would travel down an easier road, dabbling in art, preferring the social interaction that comes from having a hobby to the difficult, often lonely life, of the true creative. I don't mean that the FCA should not encourage hobby painters. I just believe the majority of its efforts should be directed towards assisting serious, emerging, professional artists. I've also noticed that there is a tendency amongst member artists to put a lot of effort into learning technical skills without sometimes tackling the more difficult task of developing their own personal form of expression. If artists want to create unique work they need to focus on finding their own distinct voice.

The FCA must attract new serious, professional painters and more young, emerging artists. It has an aging demographic and without a new and younger talent pool, it will soon go the way of the Dodo bird. We need to find ways to reach out to these groups and be more relevant in their lives and struggles.

The FCA should also find more ways to be inclusive. I should probably have mentioned under accomplishments that we've come a long way in that area. We've participated in many collaborative - exhibitions, we've created an annual open show and we provide more and more services to non-members and the public. But there is more the FCA can do. Obviously a membership society exists to serve its members. But to be relevant in the larger art world, the association must reach out beyond its membership whenever possible.

The greatest threat facing a "stable" organization is the insidious duo of apathy and complacency. Each year fewer and fewer members attend the Annual General Meeting. I've been told this is because everything is going so well they have no concerns. I don't think so. There is no such thing as an organization standing still. Fortunes either go up or down. If a group gets too comfortable it will surely experience the hard lessons of gravity. I really hope to see renewed interest and involvement by the membership. Forget the tendency to think, "what has the Federation done for me lately" and make a difference by seeing what you can do for the Federation.

What is the most significant thing you take away from your experience with the FCA?

Well for sure it's the importance of teamwork. I can't tell you how much has been accomplished by a very small number of staff, business people and volunteers who learned to work together utilizing each other's strengths to make our thoughts clearer, our writing more succinct, our suggestions more meaningful, our projects more viable and our services more valuable. We all became stronger as part of the team, the sum of our collective parts more remarkable by far than when we tried to work alone. And I was just a part of that team, a dedicated group for whom I have the deepest respect.



If you get a chance to tour Susan's house you'll see walls covered floor to ceiling, with photographs and paintings. The paintings, most by Federation members, confirm her love of art but the photographs say it is the experiences of life she values even more than material possessions. These photographs, many of Susan and Bill on the tops of very high mountains reveal her true nature. She is surrounded in one photograph by more wilderness than most of us will see in a lifetime. This stylish, accomplished woman, more at home in the wilderness with a backpack, values her freedom and self-sufficiency above all else.

It is up in the mountains that she gathers her strength. It's on rugged mountain paths where she learns to conquer fear and fatigue and master the skills of support and leadership.

Thank you Susan. Good luck in all your adventures.

Susan would love to stay in touch with Federation members. You can reach her by email at smjfoster@shaw.ca

member recognition

At its' Annual General Meeting on March 26, 2006, the Federation of Canadian Artists presented its' Member Recognition Awards to five people for their distinctive achievements. In addition Marjorie Turnbull AFCA received an Inuksuk Award acknowledging her term as President of the Federation of Canadian Artists, 2003 - 2006.

Robert Rennie AFCA was granted Honorary Life Membership for his work in establishing and running the Saltspring Workshops for the FCA in the 1970's, 80's and early 2000's.

David van Berckel, founder and president of Opus Framing and Art Supplies, was also granted Honorary Life Membership for his enduring, generous support of the arts and artists in general and of the FCA, its members in their exhibits and fundraising programs, in particular.

Robert Bateman SFCA received a Lifetime Achievement Award for his work as a world renowned and widely collected artist and his philanthropic activities in protecting and preserving the environment.

Daniel Izzard SFCA received a Lifetime Achievement Award in recognition of his long and illustrious career, his work in support of not-for-profit institutions and his leadership in forming the Canadian Institute of Portrait Artists.

David Goatley SFCA received an Early Achievement Award for gaining international recognition as one of Canada's foremost portrait artists in a relatively short time having moved to Canada in 1992 to start his career as a painter in fine arts.

EXHIBITION CALLS

Same Subject, Different Paintings

Entry Deadline: September 7

Everyone is invited to work up the three same subjects: a chair, a pear and a vessel and whatever else will make your painting fabulous.

Chapters Only Show

Entry Deadline: September 21

Participation is limited to Active & Signature members who belong to an FCA Chapter.

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 fcagallery@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 fcagallery@artists.ca, do not send CDs. Jpegs must be named in the following pattern: Last Name, First Name - Title.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 other artists to display their work, or to be eligible to apply for Signature status with the FCA. Not-for-Sale paintings cannot be accepted into juried shows. The FCA does not carry any insurance on paintings in its care, custody or control. Insurance is the responsibility of the artist. The FCA will take the utmost care in handling works submitted but cannot accept responsibility for loss or damage to paintings, frames or packing crates. A 35% commission will be deducted from the selling price in the event of a sale, please advise the Office if you are GST registered. Artists submitting work agree to allow their images to be published in *Art Avenue* or in FCA advertising. Consent is given by the artists through the act of submitting.

What's On at Federation Gallery in July and August

Summer Gallery
June 27 - August 27

Painting on the Edge
August 29 - September 17

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 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 save on shipping and swing by the gallery for pick up.

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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

Leading Edge Art Workshops - Calgary Workshops 2006

Louise Lachance Legault, BFA	Experimental Mixed Media	September 22-25
Mike Svob, BA, SFCA	What Jurors Are Looking For	September 28
Mike Svob, BA, SFCA	Dynamic Colour in Oil/Acrylic	September 29-October 2
Judi Betts, AWS	Creative Expressions in Watercolour	October 26-30

www.greatartworkshops.com greyart@shaw.ca Louise Hall 403 233 7389

Qualicum Beach Workshop with Jack Reid C.S.P.W.C September 6 - 8, 2006

Prominent Canadian artist, enthusiastic instructor in watercolour landscapes. See the January issue no. 46, *International Artist*. This workshop is for all levels. Contact Bronwyn Dimond at 1-250-757-8750, email bdimond@nanaimo.ark.com

SOCIETY OF CANADIAN ARTISTS CALL FOR ENTRY

39th National Open Juried Exhibition, Society of Canadian Artists (SCA), will be held at the Todmorden Mills Museum, Papermill Art Gallery, Toronto, Ontario, September 30 to October 15, 2006. Awards of \$4,500. Submissions to be received by July 31, 2006. Applications may be downloaded from www.societyofcanadianartists.com or contact Angela Hennessey at (877) 324-4112.

Vancouver Island Art Workshops

Gerald Brommer Collage September 18-22, 2006 - Nanaimo
Maureen Brouillette Acrylic/photo mixed media April 30-May 4, 2007 Nanaimo
Brian Atyeo TBA Sept 10-14, 2007 Nanaimo
Contact Mary Stewart @ 250-716-1440 or email marystewart@canada.com
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The Monochrome Show

March 28 - April 9



June Harman AFCA
Greg and Ginny
graphite 21" x 29" \$1200
Award of Excellence



Kathy Gallagher
White Rose
ink 16" x 16" \$400



MaryAnn Bidder
Backcountry Experience
watercolour 18" x 27" \$695

A Painting in the Life of...Angelika Jaeger



Top - bottom
Selecting the papers; photo
transfer in progress; adhering
the transfers; coming together;
getting a clean edge; Poppies
Forever finished

I enjoy working in collage; the freedom to change my mind whenever I get a new idea and being able to experiment with different layouts before making any final decisions gives me a chance to give the work more depth, metaphorically as well as in terms of perspective. This work often starts with an idea from a situation I find myself in and from there it grows, first in my mind, as I choose colours and determine mood and theme.

This particular piece, *Poppies Forever*, had its title before it was created, from a drive I took last year past a meadow full of poppies; they always make me smile and bring back memories. As I work very intuitively, my collages often tell me where to go with them. Sometimes an idea makes for more than one piece, which is why I often work in a series.

Diving right in

My dimensions are often square because I feel the right energy from it. For this collage, I chose a 12x12 mat board as my support. I bring out different colours and textures of paper -usually more than I end up needing- to keep my options open.

I start by tearing and cutting papers, keeping in mind some of the simple composition strategies like big and small shapes, sharp and soft edges and light and dark values. The papers are torn and cut intuitively, often haphazardly and sometimes by accident. Different compositions are experimented with and once I'm satisfied, I glue these down, always careful to leave room for more texture. I adhere the papers with matte medium, and with a scrap piece of paper or an old kitchen towel over top, I go over the collage with a brayer to smooth things out and squeeze out any excess. The matte medium is used as glue but I occasionally apply it over the collage as well, to make the papers more transparent, or to give them a matte finish.

Adding Photo Transfer

In this collage, the images used for the photo transfers are of two stylized poppies. I use regular, old-fashioned photocopies, as this kind of toner transfers best. With the photocopy image-side down, I go over it with a blender pen, careful not to dilute the copy too much. When the photocopy paper becomes transparent, I then burnish the back of the photocopy, which helps in transferring the toner onto the support. You can check in between by carefully lifting the copy off the support. Once the whole image is transferred I take the photocopy off while it is still damp, otherwise it will stick. I often transfer the image on to white tissue paper first so that I can experiment with where to put it within the collage before finally gluing it down. Basically, these photo transfers are just another material I use in the collage. Like the other colours and textures of paper, I must decide where it best fits within the design. I use matte medium for thin papers, and Soft Gel for heavier or sturdier items. If the transfer doesn't work well with the other colours in the collage I might tint it accordingly using fluid acrylics.

Taking a Step Back

When I feel I'm at a stopping point, I lay the collage in a frame and take a closer look at what it might still need. At this point I often let it sit for a while, where I can see it when I walk by so I can get a feel for what is missing.

Final Touches

I work on the final touches including adding more textures, found items, stamps or in this case, thread. I find that this often pulls the piece together. As I say, 'the treasures have to come out.' The collage goes back in the frame for a final composition check. You can see more of my work on my website, www.angelikajaeger.com