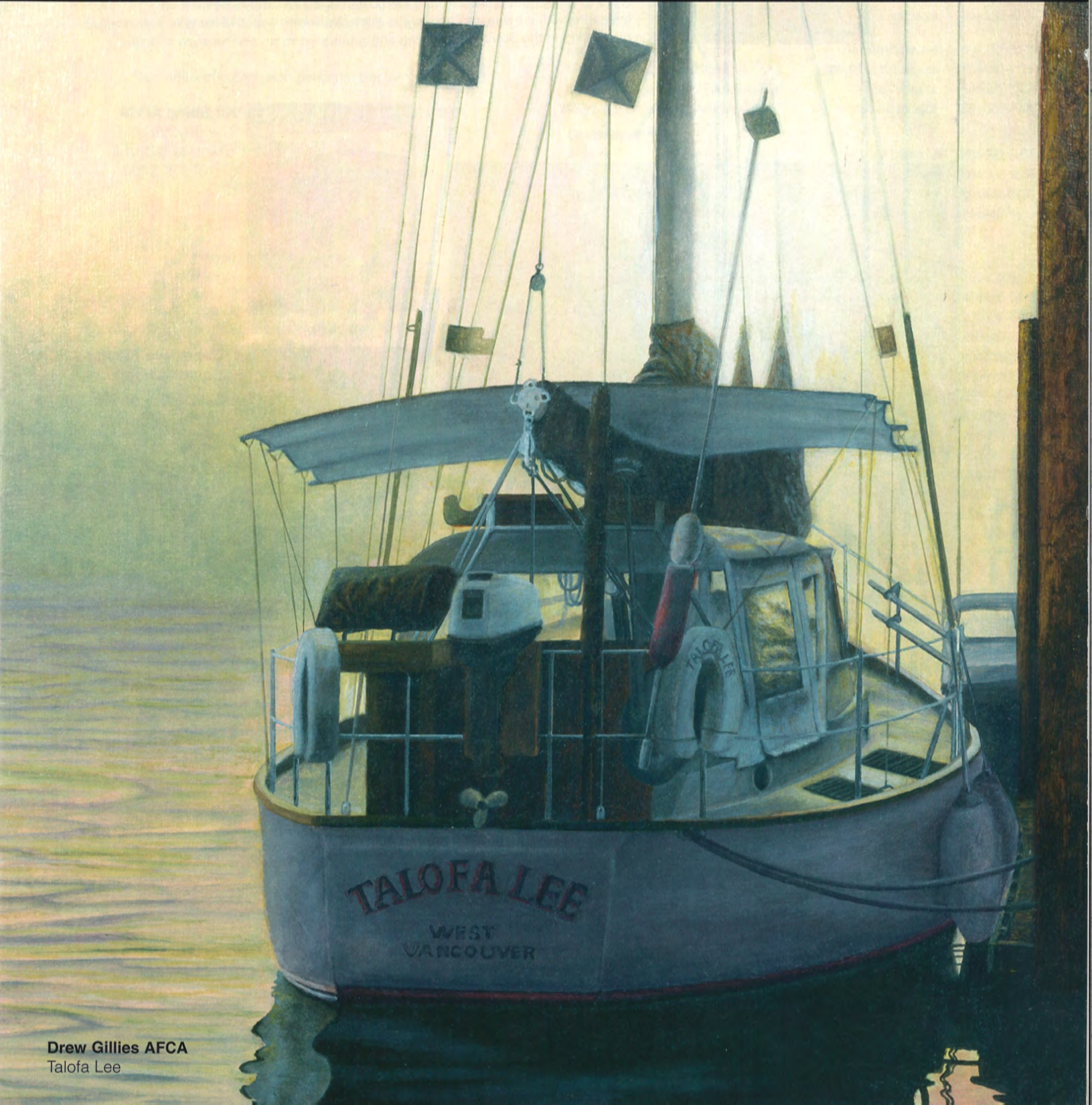


A Federation of Canadian Artists Publication

art avenue

Vol.6 - No.5 September/October 2006

\$5



Drew Gillies AFCA
Talofa Lee



Summer Gallery 2006

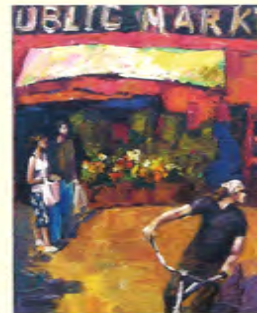
June 27 - August 27

Cover Image: **Drew Gillies, AFCA** *Talofa Lee*, oil 20" x 16" \$900

During the winter, heavy fogs often roll in off Howe Sound. One foggy afternoon in February, I was down at Fisherman's Cove in West Vancouver. Around 3 o'clock, the sun started to burn through the thick mist, suddenly washing everything in a golden glow. TALOFA LEE was silhouetted against the bright yellow light of the channel, and the gentle movement of the water and the dark reflection from the boat created the West Coast atmosphere that I was looking for. The term Talofa Lee is an expression of greeting in the South Pacific.



Lorraine Wellman
Morning Break
acrylic 30"x 36" \$1,800



Kit Shing AFCA
The Rhythm of Granville Island II
oil 10" x 8" \$400



Genevieve Pfeiffer AFCA
Catching Happiness in An Evening Star
mixed media collage
14"x 11"
SOLD



Johnson Wu AFCA
The Stroll in Gastown IV
oil 24" x 20" \$1500



Barry Walker
As Seen From a Canoe II
acrylic 14" x 18" \$985

artavenue

A Federation of Canadian Artists Publication

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1241 Cartwright Street, Vancouver, BC V6H 4B7

Gallery: 604-681-8534
Office: 604-681-2744
Fax: 604-681-2740

On the internet:
www.artists.ca
www.federationgallery.ca

Email
artavenues@artists.ca
fcagallery@artists.ca
fcaoffice@artists.ca
fca-admin@artists.ca

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inthisissue

Shows	Summer Gallery 2006page 2
	Canvas Unboundpage 9
	BIMPEpage 10
Features	Where in the Worldpage 13
	Arrowsmith Chapterpage 14
	Nanaimo Chapterpage 15
	FCA Historypage 16
	An Intaglio in the Life of... Hannmari Janlovaripage 20
In Every Issue	Art Techniquespage 4
	Behind the Easelpage 5
	In the Newspage 6
	New Memberspage 6
	What's on at Federation Gallerypage 18
	Exhibition Callspage 18
	Classified Adspage 18

fcacontacts

FCA Executive Committee - 2006/07

President	Dianna Ponting SFCA	dponting@telus.net	604-856-2063
1st VP	Myrtle-Anne Rempel SFCA	sandykey@telus.net	604-850-1200
2nd VP	Lorna Dockstader SFCA	dockstader@shaw.ca	403-255-4617
Treasurer	Teressa Bernard AFCA	tebe@telus.net	604-421-4961
Secretary	Sue Cowan AFCA	sueacowan@hotmail.com	604-931-4145
Past President	Marjorie Turnbull AFCA	amtturnbull@shaw.ca	604-941-7695

Directors- 2006/07

Communications Chair	Tatjana Mirkov-Popovicki AFCA	tatjana-mp@shaw.ca	604-293-4399
Education Chair	Linda Kalman	Lkalman@telus.net	604-731-5071
Membership Chair	Lalita Hamill	lalita@hamillstudios.ca	604-882-1113
Member at Large	Brittani Faulkes SFCA	bffa@shaw.ca	604-272-8909
Member at Large	Bob Sheridan AFCA	rcsheridan@shaw.ca	604-530-1804

Committees

Archives	Ellen Poole	epoo203@telus.net	604-732-5251
Chapter Liaison	Bob Sheridan AFCA	rcsheridan@shaw.ca	604-530-1804
Standards Chair	Janice Roberston SFCA	jrobertson13@shaw.ca	604-888-2230
Volunteer Coordinator	Kathy Young	ksyoung@telus.net	604-437-4863

Chapter Contacts

Arrowsmith	Helene McIntosh	helenemarie@shaw.ca	250-752-0252
Calgary	Rex Beanland	beanland@telus.net	403-685-5812
Central Okanagan	Dennis Weber AFCA	dsweb@shaw.ca	250-765-6463
Comox Valley	Kay Hilborn	hilborn@shaw.ca	250-335-2238
Fraser Valley	Elaine Chatwin	kechatwin@shaw.ca	604-856-6399
Nanaimo	Vic Wilson	norriswilson@shaw.ca	250-729-7200
North Okanagan	Beryl Goodall	berylg@telus.net	250-545-4313
South Okanagan/ Similkameen	Art Moore Robert Neal	desmond2two@shaw.ca	250-770-8784 250-495-5083
Thompson/ Nicola/Shuswap	Trish Armstrong-Gibson Debbie Milner AFCA	trish1234@hotmail.com debsart@telus.net	250-523-6485 250-573-3779
Victoria	Mary Ann Laing	bigbads@shaw.ca	250-727-3670
Victoria	Agnes Cornell	cagnesc@shaw.ca	250-386-7858
West Kootenay	Barb Pistak	mrmrspi@direct.ca	250-362-5436

Staff

Executive Director	Hazel Hodgson	fcaoffice@artists.ca	604-681-2744
Gallery Manager	Rosalind Rorke	fcagallery@artists.ca	604-681-8534
Administrative Assistant	Kelli Kadokawa	fca-admin@artists.ca	604-681-2744

Professional Services

Weekend Gallery Supervisor	Ellen Poole	epoo203@telus.net	604-681-8534
Web Master	Glenn Marcus	glenn@marcuslink.com	604-522-3134

Chartered Accountants
Suite 200-17618 58th Ave
Surrey, BC, V3S 1L3
Phone: 604-576-9121
Fax: 604-576-2890
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Hi David,

I just read your recent column in Art Avenue. You mentioned that oils over acrylic paint is safer if done on a rigid surface rather than on a flexible surface like canvas. How about painting oils on canvas that has been primed commercially, for example, the kind that DeSerres makes? Also, is layering more gesso on these primed canvases helping the binding of oils to the surface? Does the same apply for acrylics on gessoed canvases that were previously primed? Thank you for sharing your wisdom and expertise to all of us, Esmie

Hi Esmie,

I have covered this topic in previous issues over the years but it is a good time for a review - it is the most frequent technical question asked by painters.

Most artists use commercially made pre-gessoed canvases like the one you mention, and unfortunately they are not a permanent support for oil paintings. Oil eats cotton. A cotton canvas coated with acrylic gesso will suck the linseed oil out of the oil paints. If you look at the back of most oil paintings done on cotton canvas you will see dark patches of oil that have soaked through to the fabric, especially if the paint is applied thick. This acidic oil will then 'eat' away at the cotton fibres and the fabric will become weak and brittle within a

art techniques

Oil on Cotton, Again...

David Langevin



few years. Worse yet, now the paint layer has been robbed of vital oil that is needed to keep the colours bright and transparent, and the paint layer flexible and durable. I have seen oil paintings on cotton canvas no more than 20 years old that are dried out, dull and cracked throughout.

So adding more gesso to the already primed canvas will not do so much to help the oil adhere but it will protect the canvas from coming into contact with the acidic oil paint - and this is a good thing.

There is an even better solution for artists wanting to paint in oils on ready-made cotton canvases. The Golden acrylics company has done much R&D in this department and have come up with some excellent products and strategies for making cotton canvas more permanent for

oils. Check out their website (goldenpaints.com) for some excellent technical information.

They recommend coating the back of the cotton canvas with their GAC 400 medium, which is a fabric stiffener. This serves to keep the fabric from flexing under the dried oil paint. It also makes the fabric less absorbent of moisture in the air. The front of the canvas can be coated with the GAC 100 medium that will make the canvas/gesso less absorbent so the oil paint will not soak through to the canvas.

Here is a step-by-step procedure for preparing ready-made, pre-gessoed canvas for oil painting:

1. Coat the back of the canvas with one or two coats of GAC 400.
2. Put one or two coats of GAC 100 over the gesso on the front of the canvas.
3. Add another layer of acrylic gesso on the front for the paint to adhere to.

That should do it. This is the best solution I know for painting oils on cotton canvas.

By the way, the same does not apply for acrylics on pre-gessoed canvas. You can go ahead and paint right on them with acrylic paints without concern. Acrylic paint will remain flexible and is not acidic so it will not harm the fabric.

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

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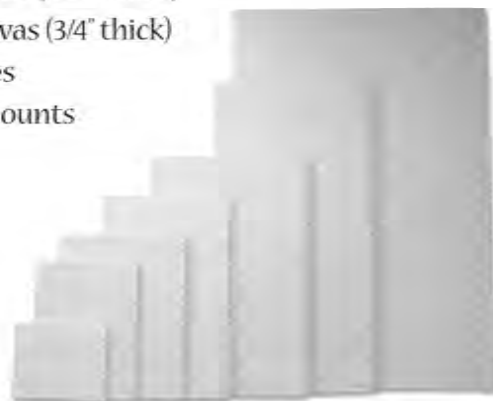
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behind the easel

Robert Genn SFCA

A few days on the Fraser



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

We're on a rock-strewn sandbar in the central Cariboo beside Lone Cabin Creek where it enters the Fraser River. The lone cabin has long since gone, along with the hardy miners in their search for alluvial gold. So far we've traveled over 150 miles down the Fraser's moderate rapids. There's nobody else in sight. Today, on this bar, we have been seekers of beauty and awe – another kind of gold.

All day, between thunder and squalls of rain, my friends and I have painted. The gusts of wind and blown sand have given a sparkling texture to our efforts. I find that quality work, on location, is hard won. Panoramas such as this have a variety and complexity that defies stuffing it all into one painting. The trick here is to try to analyze and understand the nature of the various elements and reduce them to basic forms. Pillars, erratics, fans, igneous and sedimentary rocks, flint and shale, slate and limestone. Pines spaced and patterned in specific places of sustenance. Fast-moving sky above the ramparts. Foreground material is tumbled and combined every which way. There's an education in geology here – an ore-body with refining problems for any painter.

"To be a painter you need a heightened sense of observation," said Winston Churchill. It's not just a matter of looking, but of seeing and understanding. Outdoor painters need a camera-free analysis of the mechanics of form and the basic knowledge of how things work. While form follows function and compositional

design generally takes precedence over form, there's a simple three-piece habit that is worth its weight in gold:

Look three times.
Think twice.
Paint once.

The transition from understanding to commitment can be a slow process – but in places like this we're talking geological time. What's a few million years? Besides, this may be, probably is, the last time I'll be here. For artists, this knowledge makes clear our eternal privilege and obligation. "Look thy last on all things lovely, every hour." (Walter de la Mare)

To the east of the Fraser River is the mining town of Wells. Founded by Fred Wells (1861-1956), it was one of North America's first planned communities. Fred, a geologist, had diligently studied the land forms in the once active but played-out Cariboo goldfields. One day he found the mother lode. Fred raised capital, brought in workers, dug the mine and built the town. Today in Wells, there's a cairn that holds Fred's ashes. "His genius," it reads, "was in observing and interpreting detail that was unnoticed by most. He was a man to whom 'difficulty' acted only as a stimulant."

PS: "The faculty of creating is never given to us all by itself. It always goes hand in hand with the gift of observation." (Igor Stravinsky)



NIMBUS
WATERCOLOUR BRUSH

Painting on location in Cuba 2006

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

For more information on the Nimbus Watercolour Brush visit our Web site at www.phoenixartworkshop.com



GUATEMALA
JANUARY 2007

... Join your hosts:
Mark Glavina and Mike
Radford in one of the most
spectacular locations in
Central America

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

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

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new members

May 31 - July 27

British Columbia Lower Mainland

- Mary Bliss, Vancouver, BC
 Beverley Capper, Vancouver, BC
 Artin Deyrmenjian, Vancouver, BC
 Sally Fisher, Vancouver, BC
 Geoffrey Gachallan, Coquitlam, BC
 Elizabeth Gallant, North Vancouver, BC
 Brenda Hill, Surrey, BC
 Carol Jennings, West Vancouver, BC
 Soo Young Kang, Burnaby, BC
 Minja Kim, Surrey, BC
 Bonnie Kramer, Delta, BC
 Margaret Kwok, Vancouver, BC
 Rosemary Leckie, Vancouver, BC
 Jacquie Manning, North Vancouver, BC
 Jane McDonald, West Vancouver, BC
 Bert Monterona, Vancouver, BC
 Wendy Mould, Surrey, BC
 Neda Navid, West Vancouver, BC
 Doris Patko, Port Coquitlam, BC
 Veronica Poon, Richmond, BC
 Hormozd Poorooshab, Surrey, BC
 Daniel Potter, Vancouver, BC
 Chantelle Sales, Vancouver, BC
 Yvonne Sawkins, New Westminster, BC
 Jasmine Sia, Vancouver, BC
 Melanie St. George, West Vancouver, BC
 Richard Stevenson, North Vancouver, BC
 Mary Sun, Vancouver, BC
 Kanako Takegishi, Vancouver, BC
 Daniel Tibbits, Surrey, BC
 Sonia Warawa, Vancouver, BC

Sunshine Coast

- Nanci Cook, Quadra Island, BC
 Linda Hodgins, Quadra Island, BC
 Beverley Peden, Pender Island, BC

in the news

current exhibitions

- September 9 - October 5 **Tim Fraser** - solo exhibition: *Seawall in Colour*, at the Ian Tan Gallery, 2202 Granville Street in Vancouver, BC. Reception: September 16, 2-4pm.
- September 16 **Brenda Hill** - *Focus on Art* at the Colebrook United Church Hall, 5441 125 A St, Surrey, BC.
- September 17 **Patricia Neil Lawton** at the Deer Park Restaurant as part of a dinner & concert evening, 9196 Tronson Road, Vernon, BC.
- September 16 - October 7 **Kathleen Susan Young** - solo exhibition, *Women x Woman*, at The Creative Framing Company, 3332 Main Street, Vancouver, BC. Reception: September 16, 1-4 p.m.
- September 19 - November 13 **Astrid Fox** - *The Aura of Blooms* at the Richmond City Hall Meeting Place, Richmond, BC
- July to September **Roberta Taylor's** watercolours, *Genevieve* and *Kootenay Hummer* are on exhibit at the International Miniature Arts Biennial in Salle Augustin de Chenier, QC.
- September **Debra MacArthur** - *My Whistler, My Home* solo exhibition of Whistler landscapes at The Scotia Creek Gallery in Millennium Place, Whistler, BC.
- September **Becky McMahon** solo show of her Oriental Brush Paintings at the Arts Corner Gallery in the Ladner Pioneer Library, Ladner, BC.
- September **Marlene McPherson, Helen Kilsby and Cindy Downey** Beyond Art Gallery and Framing, 30th Avenue, Vernon, BC.
- October 6 - 30 **Lori Sokoluk** - *A Way of Knowing* at the Vancouver East Cultural Centre, 1895 Venables Street, Vancouver, BC. Reception: October 6, 5-7pm.
- October 27 - 29 **Kathleen Susan Young** - Feature Artist in the Burnaby Artists Guild Show, *small/medium/large*, at the Shadbolt Centre for the Arts, 6450 Deer Lake Avenue, Burnaby, BC.



Tim Fraser *Seawall at Low Tide*



Brenda Hill *Groundkeeper*



Debra MacArthur *Spring Melt, on the River of Golden Dreams*



Becky McMahon *Wistful Bamboo*



Kathleen Susan Young *Trees, Table II*

May 31 - July 27

recent exhibitions

Valerie Kent - Varley House, Main Street, Unionville, ON, August.

Teresa Hitch - solo exhibition: *Water and Light*, at Moby's, on Salt Spring Island, BC, August.

Lori Sokoluk - *Velvet Cloak West Coast*, at the Centre d'Arts Visuels de l'Alberta in Edmonton, AB, July-August.



Lori Sokoluk *Spirits*

Angelika Jaeger - *Changes*, at The Old Schoolhouse in Qualicum Beach, BC, July.

awards

Lorna Dockstader SFCA has been elected as a Premier Pastellist of Canada (PPC) by the national jury and the PSC Council. Her painting, *Lake O'Hara*, was also juried into their national exhibition at the Boreart Visual Arts Center in Granby, QC.

Lesley White's oil painting, *Bran' Spankin' New*, received two awards - Jury's Top Fifty and an Honorable Mention for Artistic Excellence from the Salon International 2006 International Museum of Contemporary Masters at the Greenhouse Gallery in San Antonio, Texas.

inothertools

The Calgary Health Region, through Cornerstone Marketing, has chosen two of **Pam Weber's** images, *3 + 1* and *Summer Seating* for their awards program. Her work adorns the cover of *What Religion is God?* by Calgary author Harold James.



Pam Weber *Summer Seating*

remembering

Nova Scotia member Mary Bartlett passed away July 18, 2006, on the eve of her 76th birthday. After making a strong recovery from complications following hip surgery, she enjoyed a pain free week before a sudden reversal. Mary was a member of the Federation of Canadian Artists since 1982, and received two awards for her paintings. She enjoyed the view of Boutillier's Cove and St. Margaret's Bay, which inspired much of her painting.

Vancouver Island

Joan L. Ackerman, Port Alberni, BC
Fraser McAllan, Comox, BC
Joanna McCluskie, Comox, BC
Marilyn Metruk, Parksville, BC
Peter Moore, Courtenay, BC
Judi Pedder, Comox, BC
Joanne Smithwick, Nanoose Bay, BC
Alison Watt, Nanaimo, BC
Tiki Westnedge, Qualicum Beach, BC

Fraser Valley

Doris Biddle, Langley, BC
Melodie Douglas, Abbotsford, BC
Melody Goetz, Abbotsford, BC
Candice Perry, Langley, BC

Thompson-Okanagan

David Denbigh, Kamloops, BC
Marcia Goodwin, Westbank, BC
Frances Hatfield, Armstrong, BC
Thea Haubrich, Okanagan Falls, BC
Dwayne Jensen, Kamloops, BC
Rod McAuley, Kelowna, BC
Margaret Sharp, Okanagan Falls, BC
Debbie Thomson, Kamloops, BC

Columbia-Kootenay

Rick F. Foulger, Nelson, BC

Alberta

Geraldine Hamilton, Calgary, AB
Anne Martin, Calgary, AB
June McMurdo, Calgary, AB
Bonnie Scott, Calgary, AB

Manitoba

Christine Marek-Matejka, Minitonas, MB

Quebec

Marie-Ange Brassard, St. Isidore, QC
Caroline Hachem, Montreal, QC
Christiane Lavallee, Montreal, QC
Edith Lietar, Brossard, QC
Marc St- Jean, Brossard, QC

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½"	4.80	3.84
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1"	16.00	12.80
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2	2.40	1.92
4	3.20	2.56
6	4.40	3.52
8	6.50	5.20
10	7.90	6.32
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Canvas Unbound

May 16 - June 4



Bette Laughy
At the Market
acrylic 20" x 16" \$640



Lorry Hughes
Visitor
acrylic 34" x 56" \$2100
Award of Excellence



Howard Ku
Mermaid III Now
oil 18" x 14" SOLD



Audrey Pfannmuller
Green Truck
oil 24" x 36" \$1385



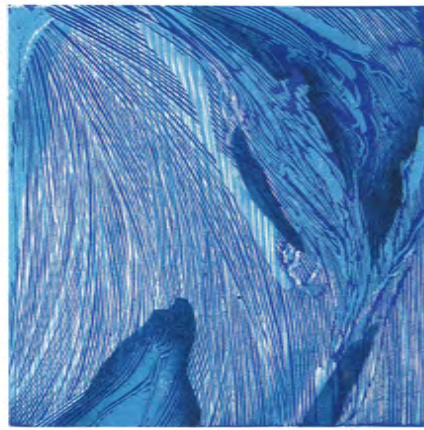
Debbie Milner AFCA
The Prayer
acrylic 24" x 18" \$950

(continued on page 19)

Biennial International Miniature Print Show IV



Min Ho Kim
Big Coexistence Tree
 etching SOLD



Ikuhiro Kugo
Trace 7
 woodcut SOLD



Natalija Cernetsova
Oscar Wilde, The Happy Prince
 etching SOLD



David Laing
Lost in Tide #2
 digital print SOLD



Celia Pickles
Spring
 monoprint \$225



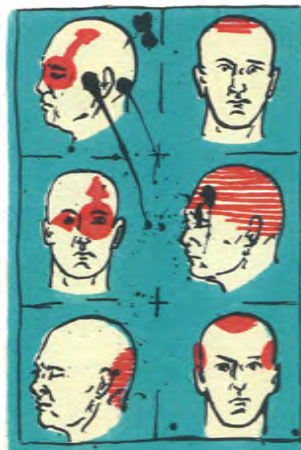
Fungyin Lee
Ah Miao II
 etching \$150



Arnold Shives
Firesnag IV
 linocut SOLD



Cynthia Dinan-Mitchell
Petit Dejeuner
 silk screen \$50



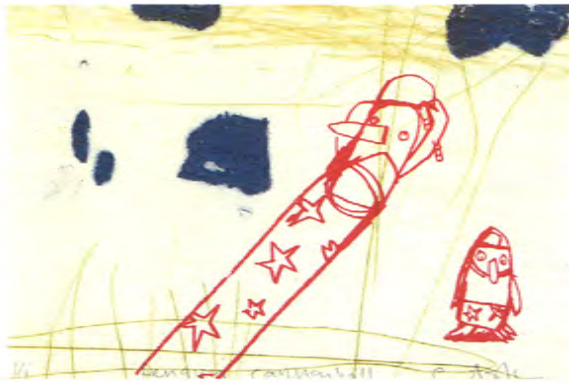
Evelyn Angelo
6 Head Aches
 lithograph \$180



James Ehlers
Saint metal
 engraving \$100



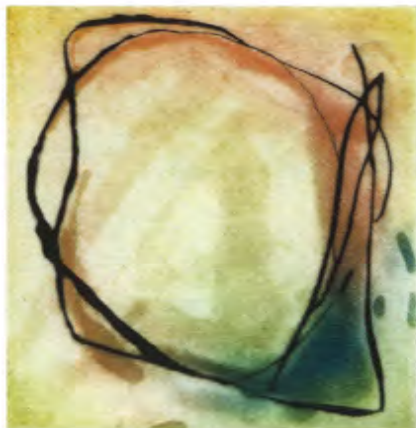
Claude Jones
Neo-nates
digital print, wax \$125



Corrina Askin
Penguin Cannonball
screenprint/drypoint SOLD



Mikolaj Smolinski
Roped Boar
etching and chine colle SOLD



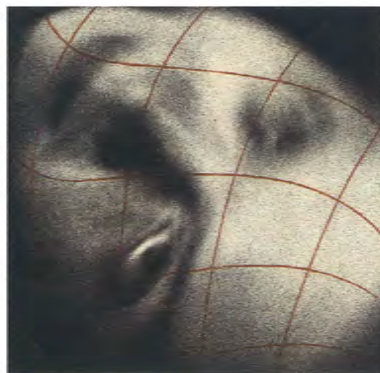
Agathe Piroir
Suspens III
drypoint \$200



Blanca Saccomano
Identity
etching SOLD



Shannon Milar
At the Fort
photo etching SOLD



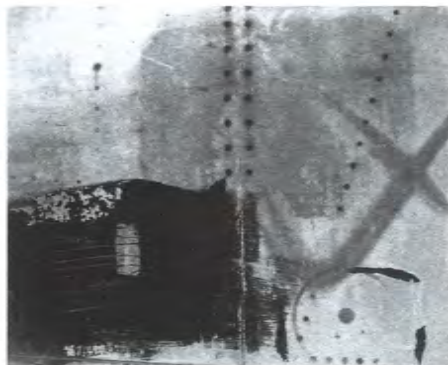
Catherine Stewart
Vertigo I V.2
photo etching \$90



Jeanne Allen
The Raven
monotype SOLD



Jim Westergard
Janus and the Big Toque
wood engraving \$90



Katie Dey
Aeroplane Graveyard
solarplate SOLD

Summer Gallery 2006



Tatjana Mirkov-Popovicki AFCA
Golden Hour in Stanley Park
acrylic 18" x 24" \$995



Ali Sepahi
Petunias
oil 20" x 20" \$340

Pam Weber
Girl with the Pearls
acrylic 4" x 6" \$320



Lissi Legge AFCA
Endless Sky
oil 12" x 12" SOLD



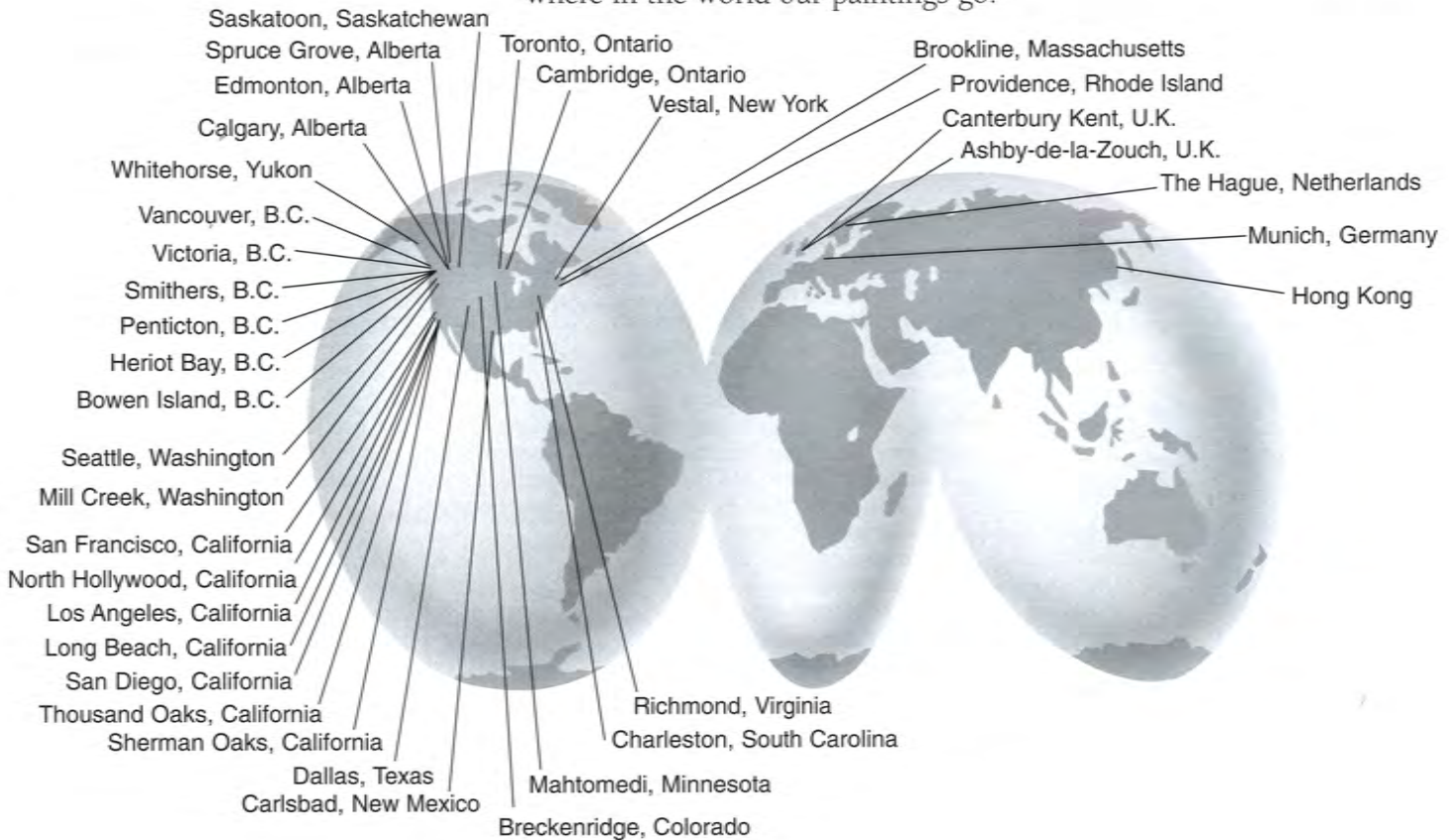
Helen Keyes
How Does Your Garden Grow #1
ink & w/c on wood 12" x 12" \$400



Maxine Wolodko
Apartment on Alma
acrylic 18" x 14" \$950

Where Did They Go?

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



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Arrowsmith chapter

Since our first yearly report last fall, the Arrowsmith Chapter continues to grow, both in membership and member accomplishments. The Chapter now includes 65 members, the majority of whom have attained Active status, and our most recent AFCA is Therese Johnston, bringing our Signature Status membership in the Chapter to seven. As well, over the past year six of our members, Charne Gooch, Therese Johnston AFCA, Bonnie Luchtmeijer, Sherry Mitchell SFCA, Mary Stewart and Vickie Turner have received awards for their submissions into Federation Gallery exhibitions, which speaks well to the calibre of work being produced within the local community and the artists' eagerness to compete within the broader Federation community as a whole.

Several of our members have been busy with a number of projects both locally and internationally. Joan Larson AFCA participated in an international exchange exhibition for women artists, *Momentum - Contemporary Works by Chinese and Canadian Women Artists*, held at the Nanaimo Art Gallery in May and June. This was the reciprocal show of the inaugural one held in Shanghai in November of 2004, involving women artists from both China and British Columbia. Joan has also been working on illustrations for a children's story book about the making of Cowichan Indian sweaters; *Yetsa's Sweater*, published by Sononis Press, will be launched in September this year. Maureen Walker AFCA was invited to exhibit a silk painting in the United Kingdom for the 10th Anniversary Celebrations of the Guild of Silk Painters. Maureen was one of only 20 artists chosen worldwide, and the exhibit encompassed artists from 11 countries. Linda Skalenda participated in the Lion's Club *Spirit Bears in the City* promotion, which is a fundraiser for children's charities within the province. Linda's bear was designed after her whimsical West Coast Residents Series and was erected at a Victoria mall after completion. Linda's acrylic landscape work also graced this year's local Rotary calendar, a fundraiser for a number of Rotary projects. Sherry Mitchell also ventured into the world of children's book illustration. *Mr. Squiffy's Cow* is a delightful rhyming book written by Sherry's sister Maia and self-published by the two sisters. Launched last August, the book has received great reviews and the collaborators are already considering their next title.

We have also found that several of our artists hold memberships in two or more island Chapters. This has spawned new membership, and it has also given the Chapter better representation in shows both locally and regionally. Vancouver Island, though not isolated per se, still constitutes a geographical challenge, but we are finding a better understanding of other Chapters, their members and in turn their challenges by encouraging memberships to any and all island Chapters.

Exhibition submission to the Federation Gallery, by slide or digitally, continues to present a challenge for some, and so the Chapter decided to host a two-day photography workshop earlier this year. Two very experienced photographers, one specializing in 35mm and the other in digital, took participants through all facets of photographing artwork. This included effects of light and film on original art, squaring images, minimizing distortion with even lighting, avoiding reflection, colour correcting and cropping, and balancing hue and saturation for original art. The workshop was well attended, and members came away with a sense of accomplishment in their ability to photograph and submit their work, either digitally or in slide format, to future shows. A further photography workshop is being tentatively planned before the end of this year.

Looking to the future, our Arrowsmith Chapter is organizing for the annual fall exhibition, and the current executive has set a mandate to focus on more publicity for this and future shows. Adequate venues in the Oceanside community are at a premium, and actually connecting the public with the show continues to be a challenge. We are exploring various scenarios, including highway signs, banners, and a more consistent advertising campaign in local newspapers. Our recent spring exhibition, hosted by The Old School House Arts Centre in Qualicum Beach, was our first foray into substantially increased promotion. We invited members of the town's Chamber of Commerce to a preview wine and cheese reception, prior to the official opening of the show. We also solicited support from the business community for help with food and beverages, and were pleased with the response. The reception was very well attended, and while the show as a whole was not a financial success, we feel the connections made will garner support for future shows and other related projects, for our Chapter and for the FCA.



Top - bottom
Grant Leier and Nikki Barton demonstration, November 2005. One of Grant Leier's completed paintings for our members' draw. Linda Skalenda with her completed Spirit Bear. Front cover of Mr. Squiffy's Cow, illustrated by Sherry Mitchell.

(continued on page 17)

Nanaimo chapter

by Vic Wilson and Helen Webster

The Nanaimo Chapter was formed in September of 1989, under the guidance of Dorothy Sevcov, with an initial membership of 35 artists. The first Executive members were President Anita Pichette, 1st Vice-President John Girrard, 2nd Vice President Wendy Robson, 3rd Vice President Dorothy Sevcov, Treasurer Caroline Morrison, Secretary Janet Palmer and Publicity Co-Chairs Marg Bonneau and Ben Strating. By 1994 the membership had almost doubled, but dropped back to 37 in 1999. We have experienced a lot of growth in the past six years and as of August 2006, are over 100 members strong. The Nanaimo Chapter is an energetic group of talented artists consisting of 16 Supporting members, 82 Active members, 6 Associate Signature members and 2 Senior Signature members. This year the Chapter is celebrating the success of 3 new AFCAs, Micki Acierno, Gail Johnson and Therese Johnston.

The Nanaimo Chapter has three shows per year, two of them juried. Our summer juried show, *Through Island Eyes*, was held at the Nanaimo Art Gallery's Malaspina University-College Campus location in June and July. Our fall juried show, *Autumn Light II*, is on at the Nanaimo Art Gallery's downtown location from September 6th through October 1st.

The Spring Show and Sale was held in the Opera Room at Dorchester Hotel in downtown Nanaimo. In it's 3rd year, this show is organized by a group of Nanaimo Chapter members who believe in the importance of participation and community involvement with the Arts. Over half the membership worked on the show in some capacity. Visitors to the show were all very enthusiastic about the quality of the work shown, and asked to be informed about future shows. It was encouraging to see such enthusiastic support for the Arts in Nanaimo. Specially invited community members including the Executive Director of Nanaimo Tourism, a Director from the Chamber of Commerce, and members of the press as well as the City Council were introduced during the opening ceremony and artist-hosts provided them with guided tours of the show.

Professional Development is extremely important to our members and following each General Meeting, held every two months from September to May, we invite artists to demonstrate their work. This year, we have enjoyed demonstrations by Nicolas Pierce and

Lynn Orriss. In September, Jill Ehler demonstrates *Creating Incredible Surfaces with Mixed Media*. Chrissandra Neustaedter will demonstrate *Textured Relief Paint* following the November Meeting.

We are very fortunate to have Active member Mary Stewart organize our excellent demonstrations and workshops schedule for us. The Nanaimo Chapter sponsors two 2-day workshops each year in the spring and fall. Daniel Chuang AFCA led this spring's workshop, and this fall, Nicholas Pierce presents *Painting the Figure*. In the spring of 2007, we look forward to Jill Ehler's workshop, *Painting Castles in the Sky*, a further development of her September demonstration.

The Nanaimo Chapter is looking forward to another busy year of painting, professional development and promotion of their work. Our newsletter is published and mailed to each member bimonthly, and is also available via email and on-line through the FCA website. For more information about the newsletter, contact h-webster@shaw.ca.



New AFCA members Mickie Acierno, Therese Johnston and Gail Johnson

Chapter Four: RAISING STANDARDS & GOING INTERNATIONAL

by Ellen Poole, FCA Historian

Dateline: 2006

*"The FCA 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."
- Newly-elected Board Member, Brittani Faulkes'*



1987, London Opening attended by president Alan Wylie

Following the Federation of Canadian Artists' resurgence in the late '70s and early '80s - primarily due to the leadership of the late Allan Edwards - a period of growth and well-being followed. Each succeeding National President has served as a memorable instructor. They and many other members, too numerous to mention here, have contributed much to the organization.

Twenty-five years ago, in an effort for the artwork of its members to be taken more seriously, the FCA insisted that higher technical standards would produce greater achievements. They looked at standards set by such prestigious art groups as the Royal Institute of Painters in Watercolours, the Royal Society of British Artists and at the American Watercolor Society. They believed their goals could be achieved in several ways:

- Through continuing educational classes, workshops, demonstrations and lectures generated from the rosters of its own membership - in addition to invited guest instructors from elsewhere in North America;
- Through local juried exhibitions for their own members; and
- Through exposure to work by members of Canadian and other large foreign groups.

In the '80s, the prime purpose of Federation exhibitions was to act as a showcase for the visual arts at all levels. To achieve this aim, as many local, national and international exhibitions were held as possible throughout each year. The FCA's Federation Gallery in Vancouver showed original paintings in every medium, including prints and graphics, by both up-coming and professional artists.²

FCA painting standards rose considerably. In the early '90s, a structured Foundations Program offering certificates of completion was developed by Rick McDiarmid. Some classes were exported to venues on Vancouver Island and the BC Interior. This program evolved into *Art Visions*, offering shorter and more abstract and experimental courses in different and varying techniques and mediums without the certificates of completion. Our current education program continues to grow. It's not surprising that the Federation continues to attract more eminent visual art instructors from amongst its professional members.

Past President, instructor and long-time Standards Chair, Janice Robertson, says, "In my 20-year involvement with the FCA I have

seen tremendous growth in both the quality and diversity of the juried shows at the Federation. More than ever, achieving Active or Signature membership in the Federation is a real accomplishment. With the bar in the juried shows being constantly raised, members are challenged to be the best that they can be and put forward their strongest work. I believe that today the standards at the Federation are equal to any of the major art organizations in the world."³

Since the mid-1940's, travelling exhibitions had been popular. A report from the Vancouver Art Gallery read, "We continue to work in close cooperation with the Federation of Canadian Artists. [They have] arranged three circulating travelling exhibitions in conjunction with the University of British Columbia, the Vancouver Art Gallery being responsible for packing and shipping these shows. The Federation of Canadian Artists is accomplishing excellent work in the promotion of interest in art throughout BC, notably in the encouragement given to local art groups."⁴

Later, Western FCA Chapters would gather paintings by their regional artists that traveled to eastern Canada and the USA. However, "as the French and American modes of painting spread in eastern Canada during the 1950's and '60's, Western artists, still working primarily with watercolours, were hardly represented in the so-called national society exhibitions in Toronto, Montréal and Ottawa. Furthermore, transport costs were a divisive factor, making exhibitions there expensive."⁵

For a couple of decades starting in the '70s, BC artist Marvin Poole organized FCA exhibitions that travelled through British Columbia, Alberta and the Yukon. But the Federation was unsuccessful in their search "to find a gallery in Toronto for the express purpose of bringing a group of FCA works [once again] to central Canada."⁶

Starting in the early '80s, Jeane Duffey, artist, teacher, writer, past FCA President and current Canadian and International Editor of *International Artists Magazine*, served the FCA as Chair of Members' Exhibitions for almost 15 years. It is largely due to her efforts that Federation artists became internationally known, starting with an exhibition of FCA work in November, 1980 mounted by the prestigious Charles and Emma Fry Art Museum in Seattle, WA, USA.

During EXPO '86 in Vancouver, the most exciting event at Federation Gallery was a joint exhibition with the Royal Institute of Painters in Watercolours. It marked the first time that the RI had ever sent an exhibit out of Britain. The FCA was honoured to show 83 paintings from this exclusive group of artists (including one by HRH, Prince Charles) along with an equal number by Canadian painters from the FCA. After EXPO, this exhibition was extremely well received at the Frye Art Museum in Seattle, and it was shown back in London, England the following year at The Mall Gallery.

In 1989, Duffey curated an exhibition of 100 paintings by internationally recognized artists in New Zealand, Mexico, the USA, Australia, Britain and the FCA in Canada, shown both in Vancouver and elsewhere. Several smaller invitational exchange shows between Canada and Mexico, Britain and Australia followed in subsequent years. In 1994, the National Watercolor Society's *Traveling Exhibition* was exhibited for the first time outside the USA - at Federation Gallery on Granville Island.

To mark the FCA's 50th Anniversary in 1991, Tom Huntley arranged a month of daily demonstrations at the Richards Street Gallery by Senior members. The tradition of *FCA Painters in Action* gallery demos had begun. A reprise by way of a month of *Artists' Talks* celebrated its' 60th Anniversary in 2001.

As early as 1978, the FCA had been looking at potential gallery and studio space on Granville Island, which would soon become the number one tourist destination in greater Vancouver - due mainly to the mix of its public market and an outstanding colony of artists and related merchants. But it wasn't until 1993 that the FCA under Duffey mustered all its resources to persuade Canada Mortgage & Housing of its' valuable contribution to the Island's welfare. Their bid successful, the FCA took possession of the

*It is very rewarding to know that we are helping to foster relationships between artists in British Columbia and beyond."*⁷

The last chapter of this series of historical articles - *Communication and the FCA's Future* - will appear in the next issue.

Addendum:

National Presidents since 1977 according to information available in the FCA Archives: Gladys Perrin, Allan Edwards, Kenneth Prescott, Bruce Stapleton, David White, Kiff Holland, Allan Wylie, Elizabeth Smily, Fred Schaeffer, Jeane Duffey, Mike Svob, Joyce Kamikura, Alessandra Bitelli, Janice Robertson, Bob McMurray, Marjorie Turnbull and Dianna Ponting.

Bibliography:

¹ Art Avenue, Vol. 6, No. 4, July/Aug 2006 by Brittani Faulkes, new Board Member-at-Large for 2006/07.

² Excerpt from the FCA's 50th Anniversary Brochure by Thomas Huntley, AFCA, 1991.

³ E-mail comments from Janice Robertson to the author, Aug. 4, 2006

⁴ From the Vancouver Art Gallery Association president's report for the Year 1946-7.

⁵ Excerpt by Roger H. Boulet, Vancouver, 1981 in "This Man Leighton" by Walter J. Phillips.

⁶ E-mail comments by Joyce Kamikura (who followed the late Marvin Poole as Travelling Show organizer) to the author, July 21, 2006

⁷ David van Berckel, Founder and President, Opus Framing & Art Supplies, Vancouver, BC.



Granville Island premises, hired off-site classroom space, packed up the old Richards Street location, moved, and held the grand opening of the new Federation Gallery and Office in April, 1994.

Celebrating the millennium in 2000, the FCA's most successful open juried international exhibition, *AIM For Arts*, was shown at Performance Works on Granville Island, adjacent to the gallery. It ran for five weeks and was host to almost 20,000 visitors. With over 1850 entries, artwork by 219 artists from 13 countries was hung, and \$50,000 in prize money was awarded. This enormous show took five years to plan and was chaired by Donna Baspaly, a skilled and diplomatic leader of 100+ volunteers. The exhibit's glossy catalogue still serves as a demonstration of FCA achievement.

Since 2003, *Painting On the Edge*, *AIM for Arts'* smaller, more sustainable successor, has served as the FCA's unique annual open international juried exhibition held at Federation Gallery. POTE was designed to embrace as much variety and innovation as possible. As one of its sponsors claims, "The exhibition has been well received and is gaining momentum... Every year new artists from across the globe are submitting work for consideration.

1993 Nanaimo seminar with instructors Alan Wylie, Robert Genn, David MacLagan, Harry Heine and Caren Heine; Jeane Duffey at the opening of the Royal Institute/FCA exhibition in 1986; President Kiff Holland and British Commissioner General Ted Allan at the official opening of the Royal Institute/FCA exhibition in London; 1991 Rick McDiarmid demo at the Richards Street Gallery.

Arrowsmith Chapter continued from page 14

We continue to maintain our bi-monthly meeting schedule, and meetings now include a guest artist demonstration. One of note was well-known artist and illustrator Grant Leier from Cedar, assisted by his artist wife Nixxi Barton. In one hour, Grant not only produced four painted canvases but also drew the names of four very lucky Chapter members, each of whom went home with a signed painting.

Our annual general meeting in November will see a number of new faces, and while we know that there is always room for improvement within the Chapter, plans are already underway for a return to The Old School House with a show in August next summer. Along with our annual spring show in March, our new executive will be hard at work, and we anticipate a bright future in 2007.

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.

Small, Smaller, Smallest

Entry Deadline: October 5

Paintings, drawings or original prints, image must be no larger than 165 square inches.

Spilsbury Medal Show

Deadline for AFCA entries: November 2

Annual Signature Members competition. Not open to Active or Supporting members.

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 September and October

Painting on the Edge - August 29 to September 17

Group Show - September 19 to October 8

Same Subject, Different Painting - October 10 to 29

Chapters Only Juried Show - October 31 to November 12

artclassifieds

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

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

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

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

ARTWORK PHOTOGRAPHY - Experienced artwork photographer. Slides, prints and scans available. Excellent rates. For samples, see: <http://members.shaw.ca/vpigeon> Artwork Photography. Call Vincent Pigeon at 604-685-9617.

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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

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Join now to gain exposure and recognition. Web space for a fraction of individual costs on an established website. Your own artist's page plus listings by medium. Leading Edge Art Gallery. www.greatartworkshops.com/gallery. Louise Hall greyart@shaw.ca. 403-233-7389.

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
Some adopt-an-artist accommodation available.

ART WORKSHOPS IN THE OKANAGAN

Sept 8-10 2006 PASTELS/ACRYLICS WITH MARIA MARYNIAK
Sept/Oct 2006 ACRYLICS/PASTELS WITH MARIA MARYNIAK
June 21-24 2007 WATERCOLOUR WITH LINDA KEMP
The workshops take place at BEAR VALLEY RANCH IN LUMBY, BC on a 640-acre ranch, overlooking a private lake and the Monashee Mountains. Painting will be inside and outside, accommodation in the lodge available. info@bearvalleyranch.com, www.bearvalleyranch.com, 250-547-6762.

VOLUNTEER WANTED to help paint the Federation Gallery washroom and sandwich board sign. Please phone the gallery, 604-681-2744.

Canvas Unbound

(continued from page 9)



Coleen McLaughlin Barlow
Hebridean Cattle Drive
oil 24" x 29" \$5000
Tinyan Chan SFCA Award



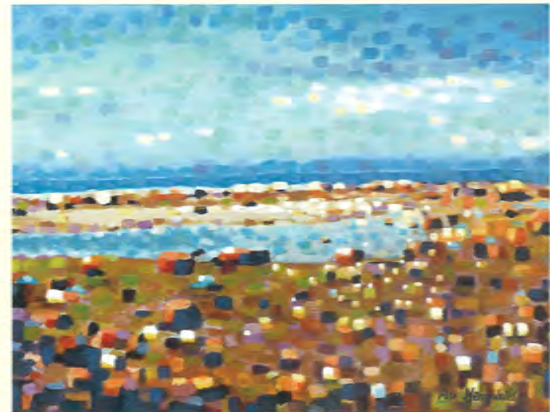
Lucy Collings AFCA
Fall Larches, Kananaskis
oil 30" x 24" SOLD



Adrienne Moore AFCA
Sonata
acrylic 24" x 30" \$995
Award of Excellence



Jeanine Bertoia
Spring Bloom
mixed media 30" x 36" SOLD



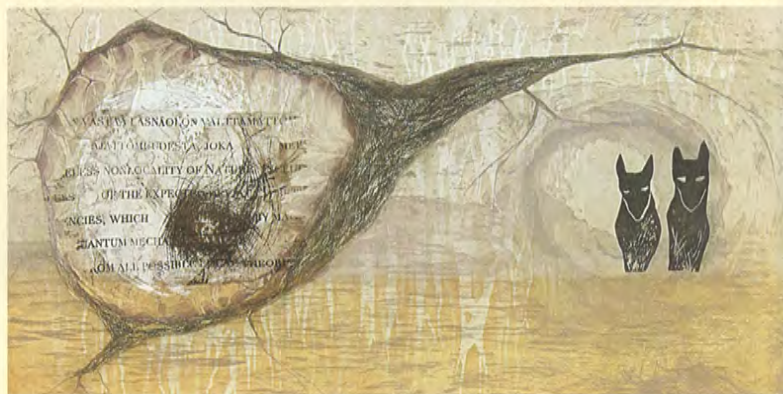
Angela Au Hemphill
Low Tide
acrylic 18" x 24" SOLD
Award of Excellence

An Intaglio in the Life of... Hannamari Jalovaara



Top - bottom

1. Original sketch, 2. hardground, 3. detail after sketching, 4. after printing plate #1, 5. after printing plate #2



"Identical Witness", 30 x 60 cm, intaglio, chine collé, relief

The quantum mind theory proposes that when two objects become linked through interaction they stay correlated regardless of subsequent separations in space or time. This work explores how this phenomenon influences and alters me, as well as how awareness of this non-local connection is shaping my life and experiences.

Printmaking is hard but rewarding work. It requires diligence, precision and strength, but mostly it demands an attitude that comprises equal amounts of exactitude and flexibility. Etching is a form of intaglio printmaking where a line image is chemically etched or "bitten" by acid into a metal plate, such as copper, zinc or aluminium.

Before any drawing takes place, I prepare the copper plate by filing the edges, polishing and degreasing the surface and applying a ground for etching. In order to have the resulting image the right way up, the matrix from which the print is printed has to be a mirror image. I make the sketch on transparent paper then flip it over and trace the lines onto the hardground. Next I use a fine-point etching needle along the traced lines to draw the image on the plate, exposing the copper while being careful not to scratch the metal. Mordant - acid or ferric chloride - will eat away at this exposed copper and the depth of the groove can be controlled depending on how long the plate stays in the mordant. The hardground acts as a stop-out and prevents the rest of the copper from being etched.

When I have achieved the depth of the line that I am looking for I clean the plate and prepare it for aquatint to create tones. Often, as is the case in this work, I use a second (or even a third plate) to achieve multiple layers of colour on the final print. Rosin dust is melted onto the surface of the plate before immersing it in the mordant. By varying the amount of time that the plate is in the mordant I can control the etching of the plate resulting in lighter or darker tones.

Coincidentally, contemporary printmaking is going through a shift in exploring alternative solutions to traditional methods. Rosin, like many other traditional printmaking materials, is being increasingly replaced by more non-toxic and environmentally responsible techniques, such as liquid acrylic. Many of these new techniques can be used alongside traditional ones in the existing studio environment, though sometimes the switch requires investing in new equipment.

To prepare for printing, I soak the paper and mix my inks. The press forces the malleable wet paper down into the etched lines to grab the ink and transfer the image onto the paper. I need to ensure that the ink's viscosity is correct. Ink that is too thin will run and ink that is too thick will not reproduce detailed lines. The ink is spread on the plate and the excess is wiped off with a tarlatan cloth. I use several colours on a plate and for each colour I use a separate tarlatan. While wiping I am careful not to mix the colours too much on the plate as it can sometimes result in a dull outcome.

In this piece I have used three copper plates and one high-density rubber block. The smaller first plate of text is printed on very thin tissue paper and is ultimately adhered to the final print with rice glue; this technique is called chine collé. Next I prepare the two full-size plates: one consisting of tones and the other, in addition to tones, contains the detailed line drawing, a so called key plate because it brings the image together. After I have pulled the first full-size plate through the press, I place the tissue paper on the print before pulling the second full-size plate thus ensuring that the tissue adheres properly to the print. The final step is to hand press the relief block image of the two dogs on to the print.

After printing I stretch the final print in order to let the paper and ink dry. Once completely dry, the print is inspected in order to either approve it for the limited edition when it is numbered and signed, or as sometimes is the case, reject it due to technical inadequacies.

Although I design the work with a certain outcome in mind, invariably during the process I end up making changes to the image. Some are the result of intentional evolution, however, others are simply the outcome of chance that inspires me by opening originally unforeseen directions.