

A Federation of Canadian Artists Publication

art avenue

Vol.6 - No.6 November/December 2006 \$5



Jamie Macaulay
Girl Sleeping



Painting on the Edge 2006

August 28 - September 17

Cover Image: **Jamie Macaulay**
Girl Sleeping, oil 14" x 12" \$950
FCA Grand Prize



Kate Hemenway
Dice Throw #74: Malnourished Children Grouped by Global Region
 acrylic 48" x 36" SOLD
Opus Framing & Art Supplies Award



Barrie Chadwick
Merinos
 acrylic 24" x 40" \$3100
Stafford Plant Award



Ann Carroll
Interlude of Peace
 watercolour 8" x 12" \$250
Nicoletta Watercolour Award



Britton Francis
Falling Spirit
 watercolour 28" x 19" \$5000
Opus Framing & Art Supplies Award



Nicoletta Baumeister
Midnight Sun
 watercolour 12" x 12" \$1400



Brigitte Bere
Poppy Field
 acrylic 18" x 24" \$900
Allan Edwards Award

Painting prices listed in this magazine reflect prices set at the time of exhibit only.

continued on page10

artavenue

A Federation of Canadian Artists Publication

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Partner

art techniques

More Oil on Canvas!

David Langevin



than cotton as well. The method described above gives cotton all the desirable qualities that have traditionally made linen the fabric of choice for permanent painting in oils.

As for attaching canvas to Masonite (hardboard) I am also comfortable using acrylic mediums and gesso for oils. Because you are painting on a rigid surface the problem of the oils separating from the ground/fabric are not an issue as they would be with a flexible support (canvas).

Dear David,

I read with interest your column in the September/October issue of Art Avenue and have a further question. If you use a commercial canvas from the store and coat it with gesso and then coat it with acrylic paint will it be satisfactory to paint with oils on it? I have painted for a long time and have not come across artists who are using your method with the GAC unless I am unaware of it.

Shirley

Hi Shirley,

You are right, I haven't come across any either. Artists are not often taught about materials and techniques anymore.

An extra coat of gesso and/or acrylic paint will help, but only marginally. After the oil paint layer has dried it loses most of its flexibility. If the canvas moves, flexes, expands and contracts, the gesso/acrylic paint, which stays flexible indefinitely, will move with the canvas and the dried oil paint layer will inevitably crack, separate from the acrylic paint or gesso layer, and lift. Many artists use acrylic underpaintings for their oils and I recommend that this practice is best performed on a rigid surface instead of a flexible one like canvas.

If you are already putting two layers on top of the already gessoed canvas before painting then I suggest that you follow the method outlined above.

Hi David,

I read your recent article in Art Avenue with great interest. You have provided answers to several questions that I had meant to ask you after your previous article. I have another question related to this very topic:

Is it safe and useful to apply GAC 400 on the back of the finished oil paintings? I have painted many oil paintings without following the detailed recommendations you have raised in your article.

Tony

Hi Tony,

No, it is not safe. The GAC mediums, like all acrylic mediums, are water based. If you apply any acrylic medium to the back of the canvas the water will travel thru the canvas and may cause lifting of the oil painting.

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

Hi David,

I read your answer to Esmie's question regarding priming canvases in the latest edition of Art Avenue. I went to Golden's website as you suggested but now I'm confused. You state in your reply to coat the back of the canvas with GAC 400, and to put one or two coats of GAC 100 over the gesso on the front of the canvas. On Golden's website they say that GAC 400 can be applied to the canvas to stiffen the support before gesso application but they don't say that it should be applied to the back of the canvas, and they go on to say a two coat application of GAC 100 is recommended before applying gesso indicating that the GAC 100 is under the gesso while you said the GAC 100 is applied over the gesso.

Currently I am applying two coats of gesso to my canvases but after reading your article I think I should take even more care to practice sound archival techniques. I want to be sure that I'm doing it the best way possible and was wondering if you could clear this up for me.

Lesley

Hi Lesley,

Yes I can clear it up for you. Esmie's question was about what to do with commercial ready-made, primed canvas that already has a coat of gesso.

In your case you are preparing your own canvas so you can follow the instructions on the Golden website: the GAC 100 would go on the front of the canvas before the gesso. I prefer to apply the GAC 400 on the back because it gives the fabric added protection against environmental pollutants and moisture.

Hello David,

Thank you for your recent advice in Art Avenue about oil painting on cotton canvas. My question is what do you recommend to prepare linen surfaces for oil painting? I have stretched linen over Masonite and over stretcher bars and have coated the front of the canvas with rabbit skin glue or Gamblin PVA (Polyvinyl Acetate) before applying an oil painting primer (Gamblin Oil Painting Ground). What do you think of these methods? Do you recommend others?

Thank you, John

Hi John,

The methods you describe are standard practice for preparing linen for oil painting and have been proven reliable by the test of time.

PVA is a modern, upgraded substitute for the traditional hide glue (often called 'rabbit skin' glue). I say upgraded because it will not become brittle over time as the hide glue does.

I would not hesitate to recommend the method I described for preparing cotton canvas, using Golden's GAC 100 and 400 mediums that is, for painting in oils. And as anyone who has stretched both cotton and linen canvas will know, stretching cotton is easier than stretching linen. Linen is much more expensive

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A Little Hint

.....
 From

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Don't forget about yourself!

To make sure *you* get exactly what you want this gift giving season, we have created this 'little hint' list for you to fill out and cleverly leave around for someone to find.

Tip: products make good gifts, but don't forget, taking a class is also a great gift idea. Be sure to check out our online workshops and classes at:

www.opusframing.com & click on the *Community Workshops* icon.

*Opus wishes you a
 Happy Holiday Season!*

new members

July 28 - September 30

British Columbia Lower Mainland

Anastasia Barabanova, Port Moody, BC

Nancy Brew, Vancouver, BC

Thomas Cetnarowski, Coquitlam, BC

Katie Dey, Vancouver, BC

Sharon Fox, White Rock, BC

Jill Gannon, Richmond, BC

Gabryel Harrison, Vancouver, BC

Geri Hoyrup, Coquitlam, BC

Marguerite Ko, Vancouver, BC

Spencer Kong, Burnaby, BC

Terence MacDonald, Vancouver, BC

Carol McPherson, Vancouver, BC

Diane Meacher, North Vancouver, BC

Judy Ng, Vancouver, BC

Barbara Ohl, North Vancouver, BC

Errol Rene, White Rock, BC

Annie Robinson, Vancouver, BC

Tuesday Shay, Vancouver, BC

Glenys Sherer, Burnaby, BC

Mikolaj Smolinski, Vancouver, BC

Amela Subasic-Krdzalic, Burnaby, BC

Daniel Taylor, Coquitlam, BC

Cheryl Wheeler, West Vancouver, BC

Min Xu, Vancouver, BC

Rada Yaroslavsky, Richmond, BC

Tetiana Zakharaova, Vancouver, BC

inthe news

current exhibitions

October 27 - November 22 **Sandra Taylor and Adrienne Moore AFCA** have paintings in the Northwest Watercolor Society's annual Waterworks Exhibition at the Kaewyn Gallery 10101 Main Street, Bothell, WA.

November 4 - 26 **Dianna Ponting SFCA** - solo exhibition, *Making Memories III*, at the Birthplace of BC Gallery, Glover Road, Fort Langley, BC. Opening, November 4th and 5th, 11am to 4pm.



Dianna Ponting *Ornamental Crabapples*

November 2 - 23 **Rick Bond and Nancy Lucas** - two-person show, *Spectrum*, at the Hambleton Galleries Kelowna, BC. Opening reception November 2nd.

November 9 - 23 **Jutta Kaiser AFCA** - new works at Kurbatoff Gallery, 2427 Granville Street, Vancouver, BC. Opening reception November 9th, 5:30pm - 7:30pm.

November 11 - December 20 **Sandy Kay and Lori Sokoluk** - Fifth Annual Holiday Show at the Art of Life Studio and Gallery, 3325 West Fourth Ave, Vancouver BC. Open Wednesdays 4-7pm, Saturdays and Sundays 1-5pm.

November 17 - December 10 **Jeanne Krabbendam** and sculptor **Susanne Cruickshank** at Jericho Art Centre, 1675 Discovery Street, Vancouver, BC.



Jeanne Krabbendam
Open Space

November 25 -26 Group of Nine - *Colour Impact* at St. George's Church, 23500 Dewdney Trunk Road, Maple Ridge. Group of Nine artists: **Margaret Bale, Christina J. Brown, Betty Coy, Shirley Felgner, Suzette Fram, Heidi Lambert, Florence Nicholson, Eileen Palmer and Jean Robinson.**

November 17 - December 10 **Becky McMahon** solo show of her Oriental Brush Paintings at the Arts Corner Gallery in the Ladner Pioneer Library, Ladner, BC.

Phyllis Ljuden-Elderkin's painting *She is My Sunshine* is traveling through Alberta and Manitoba with the Alberta Society of Artist's show, Common Ground, through 2007.

recent exhibitions

October **Trish Armstrong** - *Faces and Figures* at The Station House Gallery, Williams Lake, BC.

October 6 - 27 **Nurieh Mozaffari** - *Architecture & Landscape* at the Moca Gallery in Washington, DC.

upcoming exhibitions

January 6 - **Jane Saborio** - solo exhibition of watercolours and acrylics, *Colores de Mexico*, at the Angela Peralta Theatre in Mazatlan, Mexico.



Jane Saborio
Ventanilla Mazatlan

January 13 - **Werner Braun** - exhibition of 80 paintings from his Heritage Collection of old buildings at the Kamloops Public Art Gallery. The Kamloops Public Art Gallery and the City of Kamloops will introduce a book of about 40 of his paintings at the opening.

in other news

Tessa Wilson's image, *Inukshuk*, has been selected for one of BC Cancer Foundation's fund-raising holiday cards.

Ursula E. Rettich's painting, *Atmospheric Mood*, will appear on the cover of and within Margaret Holly's newest book of poetry, *Walking Through the Horizon*. The Kaslo, BC West Kootenay Tourist Info Center has chosen her *S.S. Moyie* for their prints and cards.

Werner Braun's painting, *The Old Cigar Factory*, was commissioned by the The City of Kamloops as a retirement gift for the Mayor.

Jane Saborio's new book, *Brushed with Color #2: Limited Palette/Flat Brush Technique* is now on sale.



Tessa Wilson, *Inukshuk Winter*

Ursula Rettich,
Atmospheric Mood

Werner Braun, *Old Cigar Factory*

awards

Dianna Ponting SFCA, PPC, MPAC, PSA once again took first place in the International Association of Pastel Societies global competition for her entry titled *Stitch in Time* while *Day Dreamer* received an Honorable Mention.



Dianna Ponting, *Stitch in Time*

Marg Metcalf was named "Artist of the Year 2006" by Trout Unlimited Canada. The annual competition is used to raise funds for preservation of cold water resources, and to support Canadian artists. The prize of \$2000 was accompanied by 25 Limited Edition prints of the winning painting, *Shunda Creek*. The original work, which was donated to TUC, sold for \$4750.00 at the National TUC dinner and auction.



Marg Metcalf and her painting, *Shunda Creek*

clarifications

In the July/August issue it was reported that **Robert Rennie, AFCA** was awarded an Honorary Life Membership for his work in establishing and running the Saltspring Workshops in the 70's, 80's and early 2000's. We wish to clarify that Mr. Rennie was not involved at the inception of the workshops in 1980 nor was he involved with running them in 1981 and 1982. He received this recognition for his role in further developing and managing the Saltspring Workshops from 1983 through 1990 and in the early 2000's.

new members

July 28 - September 30

Vancouver Island

Adelle Andrew, Victoria, BC
Eunmi Conacher, Nanaimo, BC
Nancy Jansz, Parksville, BC
Elry Maze, Ladysmith, BC
Nancy Wilson, Cobble Hill, BC

Fraser Valley

Pamela Ellis, Mission, BC
Katherine Fowler, Cloverdale, BC
Mary West, Abbotsford, BC

Thompson-Okanagan

Margarita Alejandre, Vernon, BC
Gary Lindgren, Sorrento, BC
Terry Park, Kelowna, BC
Dorothy Tinning, Penticton, BC

Columbia-Kootenay

Judy DeRosa, Trail, BC

Alberta

Darcy Presiloski, Calgary, AB

Ontario

Jocelyn Ball, Ajax, ON
Karen Dickson, Sarnia, ON
Marilyn Hearn, Chatham, ON
Mary-Anne Murphy, Woodstock, ON

Quebec

Susan Jillette, Rigaud, QC

United States

Nancy Grigsby, Bothell, WA
Anne Weiler-Brown, Rockville, UT

behind the easel

Robert Genn SFCA

Exploiting Your Glimmers



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

Recently, a subscriber to my twice-weekly letter, Adolfo McQue of Cape Town, South Africa wrote, "Some of my painter friends insist that I don't have a unique angle in my work. I feel all I can do is carry on and paint as much as I can and not worry about it, and eventually it will come. To force it would be easy as I'm a professional designer and illustrator. It would also be shallow and dishonest, do you agree? Do you have some advice on this?"

Thanks, Adolfo. When I was in my twenties I was painfully aware that my work was a mish-mash. It was without angle, without style. A newspaper critic wrote that it was a "pastiche." I had to look up the word and I didn't like what I read. I despaired at ever finding my angle, but continued in my belief that the gods of art would someday grant me one. I, too, didn't want to be shallow and dishonest.

Then one evening at an early solo show, several collectors managed to blurt out that they loved my style. "It's so different," said one. It was only at that moment that I realized I had something I might call my own.

I now know that just because a style is appropriated-or forced-it doesn't mean that an artist has to stay put. For many of my friends, the idea was to stand quickly on someone else's shoulders and then jump off. As a designer and illustrator you are probably proud of the variety of approaches you can take to a project. Why not put this facility to work? What I learned from

the Pastiche Guy was that I was being influenced anyway. I was subconsciously appropriating stuff. What he didn't see was that I was already crossbreeding. These days I'm thinking that appropriation, within limits and not including outright cloning, is okay.

The idea is to have an efficient growth process so you get to the joyous part. Joy includes having something you can call your own. It doesn't matter a fig what friends say, what folks remark in shows, or what critics put into papers. Artists need to live in the present tense. It's your daily studio function that counts. When someone says they love your style, you'll find yourself mumbling something like, "It's a funny thing, but I just do it this way right now." Then you have your angle.

As a regular juror and habitual looky-loo, I notice that there's lots of competent work that doesn't show much that's unique. While mere competence or proficiency will often attract attention, especially among other artists, it may not be enough. Artists need to have their wits about them and be aware that insights can arise from little errors as well as big bloopers. Insights, original or not, tend to pop up unbidden. Pause. When the faintest glimmer of an insight appears-the wise artist explores in that direction. To evolve, artists need to exploit their glimmers.

Best regards, Robert



call to *artists*

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For further information on how to submit your artwork please call 1-866-523-2631 or visit our website: www.artinmotion.com

We look forward to hearing from you soon!

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2006 Autumn Invitational Show

September 19 - October 8



Suzanne Northcott SFCA
Tara
graphite 50" x 38" \$1200



Martine Gourbault AFCA
Roman Holiday
mixed media 48" x 30" \$2800



Jsun Laliberte
Untitled Study
ink 5" x 5" \$100



Halina Montrey
Tango
mixed media 27" x 39" SOLD



Katie Dey
Circles
etching, acrylic & pastel
8.5" x 7.75" \$250



Jamie Macaulay
Spring
oil 12" x 10" \$650



Mark Anderson
Lei Lani
oil 24" x 18" \$500



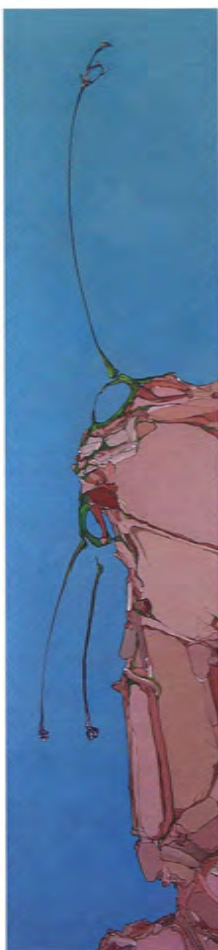
Jennifer Harwood
Black and Beige
acrylic on paper 14" x 14" \$450



Mikolaj Smolinski
Feather Garden, Feather Fox
etching, chine colle 3" x 3" \$160



Jane Anderlini
Circumfusion 20
acrylic 10" x 8" SOLD
Emerging Artist Award



Painting on the Edge 2006

August 28 - September 17

Barbara Younger
Ebb & Flow
mixed Media 30" x 40" \$2950
Lawren Harris Award



Lisa Murray
Yay! Spring
acrylic 24" x 72" \$800

Jsun Laliberte
F.E.3
acrylic 48" x 12" \$1200 USD



Margaret Bonneau
Turning Point
mixed Media 16" x 20" \$850



Andrew McDermott
Northbound
pastel 18" x 27" \$2450
Opus Framing & Art Supplies Award



Jaime Treadwell
My Name is Jim
oil 14" x 10" \$1200 USD



Ann Piper
Mi Corazon
 oil 40" x 30" \$3500 USD
Classic Gallery Framing Award



Ion Pop
Don't Cry
 oil 36" x 27" \$1950
Jim Spilsbury Award



Maggie Cole
In The Park
 acrylic 24" x 30" \$1000



Dennis J. Weber
Security Blanket
 oil 24" x 18" \$1725



Katie Dey
Penguins
 drypoint 8" x 10" SOLD



Kanako Takegishi
Untitled
 oil 24" x 30" \$800



Greg Pyra
Night Journey
 oil 22" x 32" \$1100
Barrie Chadwick SFCA Award

PAINTING on the EDGE

by Rosalind Rorke



President Dianna Ponting and Past President Marjorie Turnbull.
Photo credit: Hazel Hodgson

The crowded bar.
Photo credit: Faye Takeuchi

Vivian Murray and Tatiana Easton tend bar.
Photo credit: Hazel Hodgson



The award winners L-R: Barbara Younger, Jamie Macaulay, Kate Hemenway, Barrie Chadwick, Ann Carroll, Andrew McDermott, and Ion Pop. Not pictured: Jane Anderlini, Brigitte Bere, Britton Francis, Ann Piper and Greg Pyra.

One of my favourite things about the *Painting on the Edge* exhibition is meeting the artists who did not know much about the FCA prior to entering the show. This annual competition attracts entries from all over the world and this year paintings were accepted into the show from coast to coast. The variety of artwork mirrors the geographical reach of the show and this year we were able to display the widest range of contemporary painting yet.

This exhibition, like other collaborative endeavors we have been involved with, also functions as an advertising vehicle for the whole group. New faces are important; they bring fresh ideas and perspective and enrich the FCA through their participation. They often join the organization and continue to participate.

I would like to thank our generous sponsors, in particular Opus Framing & Art Supplies, who provide three special prizes each year. Their continued support of the show has helped it grow and allows us to support artists through the awards. Classic Gallery Framing has also become a repeat sponsor and we greatly appreciate their interest in supporting *Painting on the Edge*. We are also fortunate to benefit from the generosity of our own members and past participants, Nicoletta Baumeister and Barrie Chadwick who donated prize money to be awarded to artists in the exhibition. It is very rewarding to produce an exhibition that inspires support for the organization among the participants and the artistic community.



FCA Grand Prize winner Jamie Macaulay with Joyce Cameron, Lisa Murray, Heather Horton, Ann Jarvis and Colleen McLaughlin Barlow.

Dianna Ponting presents the award to Jamie Macaulay

Executive Director Hazel Hodgson

The reception. Photo credit: Hazel Hodgson

artavenue call for submissions

Ask Bob McMurray

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

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

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

Photos/Images

Good contrast black & white or colour photos, slides or digital images (jpeg or tiff files) are welcomed.
Resolution: 300ppi, at least 4" x 5" (1200 pixels x 1500 pixels).
Recommended maximum image size is 2000 pixels on the largest dimension (either height or width.)

How to Submit:

E-mail is the preferred way of sending submissions, but mailing and faxing are also acceptable.
Email: artavenues@artists.ca
Mailing address: 1241 Cartwright Street, Vancouver, BC, V6H 4B7
Fax: (604) 681-2740

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

2007 artavenue submission deadlines

issue	deadline
January/February	November 23
March/April	January 25
May/June	March 26
July/August	May 24
September/October	July 26
November/December	September 24

email your submissions to:
artavenues@artists.ca
fax your submissions to: 604-681-2740
mail your submissions to: 1241 Cartwright
Street, Vancouver, BC V6H 4B7

2007 signature status applications

Deadline: February 17th, 2007
Applications available online at
www.artists.ca or at the office.

membership fees

The Board of Directors has agreed to a dues increase (the first in 5 years) of \$5.00 per member, to cover increased overhead costs.

Renewal Dues as of January 1, 2007:

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



CHRISTMAS PARTY

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

Thursday, December 7
4:00 pm - 6:00pm
Federation Gallery

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

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

We hope to see you there!

Comox Valley chapter

by Brenda Calhoun and Kay Hilborn

The Comox Valley Chapter of the Federation of Canadian Artists was formed in 1983 when FCA President David White and Past President Allan Edwards met with members including John Millhill and Glen Hawkins and the President of the Victoria Chapter at the time, James MacBeath on Saltspring Island.

John Millhill was appointed President and the initial opening of the Comox Valley Chapter started with a critique by James MacBeath and Bruce Cryer. With increased membership and activities, we've never looked back.

Senior Signature member, Marilyn Timms, rounds out our Chapter of 29 Active and 4 Supporting members. The Chapter has two regular meetings a year - an Annual General

are always looking for opportunities to show our work at other local venues. Our annual juried show this year was held in June at the Pearl Ellis Gallery in Comox. It was a great success and several of our newest Active members won awards. This year we also had a month-long show at the Tidemark Theatre in Campbell River during the month of August.

The project we are most proud of is our North Island College Bursary which provides much needed funds to a worthy student enrolled at North Island College. The student recipient must demonstrate financial need and be a successful continuing student in the Fine Arts Program at the Comox Valley Campus. This year Daphne Triggs presented Emily Sheppard the \$560 bursary.



Ja Witcomb's pixelism demo of Chernoble Rose.

Peggy Burkosky watercolour workshop, March 2006.

Daphne Triggs presents Emily Sheppard the North Island College Bursary.

Potluck Luncheon.

Marilyn Timms SFCA presents an Honorable Mention to Peter Moore at our 2006 Juried Show for his painting, Above the Rapids.

Meeting in April and a semi-annual meeting in October. We typically have a potluck luncheon every second month with a demonstration afterward. These demos are open to the public to help promote art education in our community. In November, Qualicum watercolourist, Peggy Burkosky, demonstrated her method of painting using just three colours. In January, local artist, Ja Witcombe, demonstrated his unique pixelism technique. His pixelized work appears rather like a digital image that has been enlarged.

In addition to our lunch-time demonstrations, the Comox Valley Chapter ordinarily has one workshop per year. This year, Peggy Burkosky came back in March for a follow-up on the successful demo she gave us in the fall. For three days she patiently guided us through her techniques for producing beautiful, translucent watercolour paintings, again using only three transparent colours. She focused on approaching subjects by breaking the study down to simplified values, and to capture light using translucent pigments, with an emphasis on enhancing the focal point by using complimentary colours and strong contrasts. Annually, the Chapter has a juried show in late spring and a three-day show at the Filberg Lodge in Comox on the July 1st weekend. We

In February we lost one of our brightest lights when Neil Boyle SFCA, passed away. We were privileged to have been able to paint with such a talented artist. He was an inspiration to us all, and was always there with words of encouragement and helpful advice when needed. His gentle spirit, intelligence and quick wit is missed by all.

The Comox Valley Chapter has been trying to function this year without a President. Finding volunteers for executive and committee positions is always a challenge for our Chapter. Some of the Executive have been working hard in the same positions for several years. An executive meeting is planned to discuss ideas to encourage Chapter members to take a more active role. Tips from other Chapters for resolving such challenges are appreciated. We have several new members who bring a new vitality to our Chapter, and are hopeful our Chapter will continue to grow.

Victoria chapter

by Marney Ward AFCA

Last year this report presented a history of the Victoria Chapter. This year, we want to share some of our traditions and some of the ideas and strategies that have proven helpful to us, in the hope that other chapters will also find them useful. In this way, we can all be enriched by the experiences of our sister chapters.

As far as traditions are concerned, our Christmas Party has adopted a couple of features uniquely suited to art groups. For our potluck dinner last December, Karel Doruyter AFCA put together a continuous loop of member's paintings using digital images and his digital projector. It was great fun guessing which artist had painted which painting.

After dinner and announcements, we enjoyed a Christmas gift exchange of tiny paintings. All those wishing to participate brought small unwrapped paintings, generally matted and shrink-wrapped rather than fully framed. These were numbered and put on display throughout the dinner, with corresponding numbers put in a hat. One person started off the process by picking a number from the hat, and retrieving the corresponding painting. Then the artist who painted that painting was next in turn to draw a number. All those who brought paintings received one, and trading was allowed. Over time, some chapter members have acquired a treasured collection of small paintings by other chapter artists.

As far as exhibitions are concerned, the Victoria Chapter has been spending more money on advertising, and has found that painting sales really jumped. We felt we had very high quality shows which the public needed to be made aware of in a bigger, bolder way. We went from our usual 2-3 sales to 10 sales as a result. We are currently experimenting with ads featuring colour images of member paintings, generally using images from the show's jurors, in arts-oriented magazines.

We have also found that offering a print as a free draw encourages the public to enter the gallery. Since the free-draw form also asks them to indicate their favorite painting, they spend more time at the exhibition, and we end up with a People's Choice winner. Another bonus is that each artist then collects the contact information from the viewer who liked his or her painting the best.

Last spring, Brian Norman's print image was used in our posters as well, benefiting the artist who makes the donation.

The Victoria Chapter holds meetings once a month from September to April at the Nellie McClung library. Guest speakers include well-known artists from outside our Chapter, such as Ted Harrison, as well as informative professional speakers, such as publishers, tax experts, or last fall, a representative from CARFAC. We also have Chapter members share their creative secrets. Last year we were all captivated by two such presentations. Ken Campbell showed us how he uses metallics along with acrylic and oil paints, and Les Funk showed us how he uses plein air sketches as a basis for a series of oil paintings. We also include at least one critique each year, with members bringing in one or two paintings each. Our meetings are very well-attended.

Our Chapter has at least one workshop annually, usually bringing in a well-known artist from out-of-town. Last year, FCA Past President Janice Robertson inspired the acrylic artists among us. Next year, Elizabeth Kincaid, author of *Paint Watercolors that Dance with Light*, will give a watercolour workshop in February and Jeane Duffey SFCA will hopefully give a workshop later in the spring. Bringing in highly respected artists from Vancouver and Seattle enriches our Chapter and occasionally raises funds for other art events.

The Victoria Chapter charges a \$20 annual membership fee. These funds cover the cost of meeting room rentals, guest speakers, exhibitions and our newsletter. Our very informative, 4-8 page newsletter, *The Grapevine*, is published six times a year, thanks to the hard work of its editor Kristi Bridgeman. Kristi has also recently set up a Chapter website at www.gobc.ca, (search for FCA Victoria.)

Without the hard work and dedication of a large executive, headed by our Presidents Mary Ann Laing and Agnes Cornell, our Chapter could not function. Many thanks to all who help our Chapter thrive. Our Chapter also appreciates the interaction with the other FCA Chapters, especially the Vancouver Island Chapters, who collectively give the FCA a strong presence in the artistic life of the island.



Top - bottom
Janice Robertson's workshop.

Janice Robertson with the finished
paintings from the workshop.

Les and Ken.

Mary Ann Laing and the
Christmas Raffle.

safe studiotips

Adapted and reprinted from "What Every Artist Needs to Know About Paints and Colors," by David Pyle, Krauss Publications, c2000, with permission from the author.

Health Safety in the Studio

Always read the product labels, so you know what you're dealing with.

Always make sure that there's plenty of fresh air and ventilation, particularly when working with solvents.

If spray applying any products, wear an approved mask. A spray booth, or, even better, an extraction system, vented to the outside is recommended.

If working with powdered pigment, the above provisions for ventilation are equally important.

Always keep all materials, especially solvents, tightly sealed. This means keeping the threads on lids and jars clean, ensuring a better seal when closed.

Art materials should never be exposed to heat sources or to naked flame.

Do not eat, drink or smoke when working. You never know what may end up on your fingers, your food or your cigarette, and then get swallowed inadvertently.

Solvents

Avoid skin contact, particularly with solvents. Don't paint directly with your fingers.

Wherever and whenever possible, use a low-aromatic solvent.

Avoid Turpentine, whenever possible. Turpentine is a proven health hazard, and it can be absorbed directly through the skin. This means that any pigment on your hands, if combined with turpentine, will be carried through your skin and into your system, as well.

If looking to eliminate all solvents from your studio, consider using acrylic colors or water mixable oils.

If using solvent, pour out only as much as needed for your current painting session. Too much open solvent means too much vapor in your immediate environment.

Washing brushes, palettes and other tools

Don't wash or rinse brushes in the palm of your hand. Doing so, particularly if laden with solvent, is a particularly efficient method for driving pigment into and through your skin.

First, wipe them free of color with a paper towel. If using stiff brushes with thick color, like oils or acrylics, an old toothbrush works well for scraping free excess color. Allow the product on the towel to dry completely before disposal.

Rinse the brush or tool free of color with a minimum amount of low-aromatic solvent. If working with watercolor or acrylic, rinse with water.

Wash the brush with a conditioning soap.

Never store brushes resting in a container, head, or tuft, down.

Do not 'point' your brushes in your mouth. Swirl the brush in a cup of water or solvent, to check the point.

Small amounts of low-aromatic solvent can be allowed to evaporate in a well-ventilated area rather than being disposed of down the sink. NOTE: 'low-aromatic' means solvents with a high TLV. This does not include more heavily aromatic solvents like Turpentine.

Disposal

Excess solvents can be disposed of at your local recycling center.

As a safeguard for groundwater, do not dispose of excess oil or acrylic color or solvent down the sink. Instead, use the following guidelines:

When finished painting with acrylic colors, allow waste paint and paper towels to fully dry before disposal. Why? Because the dried polymer vehicle will provide some containment for the

included pigment, minimizing the risk of solubility in landfills and wastewater.



Spray cans should never be thrown away unless fully emptied. Before disposing in the trash, spray adhesives, spray fixatives, spray paints or spray varnishes should be emptied by spraying (outside in a spray booth) until no residue remains.



safe studiotips continued from page 5

Give things away. If left with products or paints that you won't be using anymore, give them to a friend. Throw away as little as possible.

When finished painting with oil colors, gather up all solvent and paint-laden rags, as well as any discarded palettes. Allow the rags and waste material to dry in a well-ventilated area. (Outdoors is a good place, if protected from excessive wind, or from children and pets). Dispose of them in an airtight, solvent-proof container.



Lead-based colors, or any solvents used with lead-based colors, should never be disposed of in household trash or down the drain.

Clean up

If paint or solvent is somehow splashed in your eyes flush immediately and thoroughly with cold water.

Clean up all spills immediately.

Unless specifically labeled as safe for children's use, keep artists' materials away from children. Because of lesser size and body weight, youngsters are subject to greater risk with these products than adults. Better to limit their exposure altogether.

Wash your hands when you're done! Again, don't use solvent. Wipe any color or excess materials from your hands with a paper towel. A good soap or hand cleaner should be perfectly adequate for a thorough cleaning.

A word about gloves. There are times when impermeable gloves are clearly worth using. But, because of potential allergic reactions and other serious toxicity considerations, it's wise to eschew the use of gloves made from latex. In particular, latex gloves powdered for easy donning and removal should be avoided. Why? Because snapping those gloves off and on, as almost always happens, means that the latex-laden powder ends up in the air and is breathable. A better choice is a more inert nitrile glove, called "ambri-dex."

Notice that there are no special precautions listed for colors containing cadmium or chromium. That's because, if you follow the above procedures, you'll be insulating yourself and others from exposure to all potentially hazardous materials, not just the few that have been presently identified as being of concern. And, to be safe, all materials should be treated with the same degree of care. Prescribing different levels of precaution, for different colors, is a sure route to confusion and eventual exposure. It's better to establish safe practices with all materials.

Remembering Jean MacAuslyn Greenwood, HLM (1909-2006)

by Ellen Poole, HLM

The Flag at the Jericho Tennis Club was lowered to half-mast to honour Jean Greenwood following her death on September 26th. Our late friend had suffered another stroke and passed on quietly to the great tennis club in the sky from Evergreen House in North Vancouver where she had resided since 2004. Until then, she and her late husband, Ted had been long-time residents of a house and studio on the beach in West Vancouver.

Born and raised in Victoria, Jean Greenwood was the granddaughter of Sewell Prescott Moody who was recently recognized by the Federal Government as the original pioneer of North Vancouver.

Greenwood's memorial took the combined form of Celebration of Life plus Birthday Party on October 16th at the Silk Purse Gallery in West Vancouver. Jean would have been 97 that weekend. This gallery event, site of Jean's last exhibition of watercolours, acrylics and oils attracted many folks wishing to honour the artist, the player, the woman.

In 1996, the Federation presented Jean with an Honorary Life Membership, acknowledging her many contributions. An active member since 1977 and gallery volunteer, she served as Membership Chair for many years during the Allan Edwards' FCA resurgence...her stories about him and his cronies became legend. Many members will fondly remember Jean as a 'tour de force' who attended every FCA event for many years including the Salt Spring Island Seminars and the Art Tour to New York, conducted by Kiff Holland and Katie Reid during the '90s. Jean was also a long-time member of the West Vancouver Sketch Club, now the North Vancouver Artist's Guild.

Claiming that her 80s were "greaties" but that her 90s were "the pits" it wasn't that long ago when Jean put her tennis racquet down for the last time. An inspiration to all that knew her, Jean

Greenwood became a role model of how to age well and live life to the fullest. We shall certainly miss her, and pass our pleasure in remembering her life to her daughter, Kathleen Mukai (Hank), beloved grandchildren, and cousins in the USA.



Jean Greenwood painting in Mexico

EXHIBITION CALLS

January 2007

Student Show

One painting per student, any medium, any subject, no jury, hanging fee \$10. Works can be dropped off at Federation Gallery from January 8 - 13.

Landscape Show

January 30 - February 18. Entry Deadline: January 4

Blossoms and more...

February 20 - March 10. Entry deadline: January 18

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

New in 2007:

Digital Entries: \$11 / Slide Entries: \$10

\$1 extra to cover the cost of a digital projector and accompanying laptop computer. Once this target is reached, the extra fee will be removed. See 2007 Calendar and website for current calls.

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

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

Exhibition Regulations: Works on paper must be matted in neutral colours, framed and wired ready for hanging. Glass with clips but no frame is not accepted. Works on unframed canvas must have the staples on the back and the edges finished. Entries must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs. Paintings created under instruction cannot be submitted to FCA juries. Only new works may appear in juried shows. The artist is obligated to ensure that their work is available and for sale once selected. Failure to do so wastes the opportunity for another artist 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 November and December

Chapters Only Juried Show - October 31 - November 12

Small, Smaller, Smallest - November 14 - December 3

Spilsbury Medal Show - December 5 - December 24

**Awards presentation and FCA Christmas Party -
December 7th 4 - 6 pm**

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.

ART MENTORING WITH DONNA BASPALY, SFCA, NWS

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

ONLINE ART GALLERY - Opportunity For Artists

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

Vancouver Island Art Workshops

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

April 13-15 Acrylics landscape plein air with Tatianna M. O'Donnell
June 15 17 Oils introductory/intermediate with Tatianna M. O'Donnell
June 21-24 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.

VOLUNTEERS WANTED to help paint the Federation Gallery washroom. Please phone the gallery, 604-681-2744.

CALGARY WORKSHOPS

Ron Ranson	Watercolour	February 22 - 25
(Winnipeg - Ron Ranson - February 17 - 20)		
Brent Lynch	Composition	March 23 - 25
Alex Fong	Watercolour	April 13 - 15
Angeliq Gillespie	Sketchbook Journalling	April 20 - 22
Brent Laycock	Acrylics	May 3 - 5
Gerald Brommer	New collage workshop	June 25 - 29

Leading Edge Art Workshops Louise Hall 403 233 7289
email: greyart@shaw.ca www.greatartworkshops.com

Paintings, by numbers

by Kelli Kadokawa

Another anxious night of name-calling took place on September 21st at Performance Works. Emcee extraordinaire Clay St. Thomas humored over 200 guests as patrons poured over their *Paintings, by numbers* catalogues crossing painting after painting off their detailed list of favorite works.

In its 6th year, *Paintings, by numbers* has become a highly anticipated evening for patrons and artists alike. In past years, a few of the remaining tickets were sold the night of the event, (a true behind-the-scenes nail biter) but this year, all 60 tickets sold out about one month beforehand. There was even a wait-list, which we were able to call upon due to a couple of last minute cancellations. By the end of the evening, we had a list of over 20 people interested in purchasing tickets for next year's event.

The sell-out was due in part to the fabulous selection of paintings. Contributing artists donated top-notch works, for which we are deeply appreciative.

There were a few feel-good stories revolving around this year's fundraiser. Two weeks before the event, after learning about *Paintings, by numbers* from a visit to donating artist, Mickie Acierno's website, Elizabeth Wood phoned to inquire about tickets. Her excitement was contagious, but the bad news was that we had been sold out for a couple of weeks. Her name went on the waitlist, and when I called her the day before the event to offer her a last minute ticket, she and her husband were over the moon. She said they felt like they had won the lottery.

Long-time volunteers, Wayne and Jan Williams, decided to purchase a

ticket this year. They were thrilled to choose Heidi Lambert's painting, *Aperitif*.

Bob Sheridan donated a painting this year, and he also bought a ticket. He and his wife, Jean, were chosen 6th and without much hesitation, they took home Stafford Plant's oil, *Mountain Lake Near Princeton, BC*. What's more, Bob's name was chosen in the draw for a \$75 Opus Framing & Art Supplies gift certificate.

The evening couldn't have gone as smoothly as it did without the help of Volunteer Coordinator, Kathy Young's core of volunteers. Every aspect of the event, from set up to clean up, was well organized as the volunteers, both members and non-members, worked their magic. Even Wayne and Jan Williams, in true form, put their prized painting aside to do the dirty work of ladder climbing and table hauling.

A sincere thank you to Opus Framing & Art Supplies, who generously donated five \$75 gift certificates for the artist draw, won this year by Larry Mason, Tinyan Chan, Rick McDiarmid, Rose Zivot and Bob Sheridan and to Classic Gallery Framing, who donated a handsome \$500 gift certificate for framing, won this year by George McLachlan. The Healthy Chef was on staff for another lovely spread and this year Paul MacDermott entertained us with his lilting guitar. The FCA is tremendously grateful for the princely donation of magnificent paintings from its talented artists. Together with the ticket-purchasing art lovers' generous support, this event raised about \$17,000 for FCA programs.



Rick Bond
Patterns Near Whistler
acrylic 18" x 24"
chosen 1st by Brent and Michele Couves



Andrew McDermott
The Blue Shack
pastel 13" x 20"
chosen 2nd by Ken Stones



Alan Wylie
High Above Barga
oil 20" x 24"
chosen 3rd by Brian and Bridged Lott



Barry Walker
Don't I Wish!
acrylic 24" x 30"
chosen 4th by John and Barbara Cowperthwaite



Renato Muccillo
Red Turkey Oaks at Dusk
oil 15" x 30"
chosen 5th by Christopher and Christine Potter



The calm before the frenzy
Bob and Jean Sheridan
David and Ana Marie Fleming
Elizabeth Wood and Sue Cowan
Lovely bartenders Tessa Wilson, Emily Shuya, Tatiana Easton, Vivian Murray and Ellen Poole
Long-time patrons, Susan and Roland Gagel
TNS Chapter President Trish Armstrong-Gibson and her husband Bill with their new June Harman painting.

A Painting in the Life of Rene Thibault



Inspiration

Viewing the landscape from an aerial viewpoint has increasingly influenced my work. I've always been inspired by the landscape genre, in particular by the grandness of our Canadian Rockies. These dynamic natural forms always suggest to me a powerful serenity.

In the past, hiking or canoeing in the mountains gave me the material on which I based my work. More recently, I've chartered small aircraft to fly over areas of interest. Having the pilot to myself makes the aircraft an extension of my camera. I find that taking multiple photos of promising compositional elements does provide me with a three-dimensional understanding. Reference photos acquired in such sessions have given me much inspirational material, such as that used as a basis for this demonstration.

My primary intent is not so much to produce an impression of a scene, as it is to use this scene as a point of inspiration from which to create. My paintings are essentially 'designed compositions'. I utilize a simplicity of major elements, realizing them through a 'complexity' of fine and subtle patterns. I like to maintain a link to the representational tradition, combining this with design discipline.

Medium

The materials I used are a rough 300 pound watercolour paper, various watercolours, a 3H pencil, brushes (#s 6, 10 and 14 rounds) and a scrap piece of the same paper for testing the brushes and colours.

To ensure myself a flat surface, I first stretched my watercolour paper, stapling it to gatorboard. Since I essentially work on a dry surface, I let the paper dry totally for at least a day. When I do require a wet in wet effect, I simply brush on water in that area and apply paint to it.

Process

To zero in on my composition, format proportions and to analyze the tonal aspects of the scene, I did a few comparative thumbnail studies. I felt this was sufficient since I liked the feel of my reference photos.

Image 1

Due to the transparent nature of watercolours, considerations to retaining any white or light areas of the painting are critical. I find the meticulous process of lightly drawing in the major shapes allows me to think out the placement and form of design elements, and to initially contemplate how I may approach certain areas.

My first washes of Quinacridone Gold, influenced slightly with Winsor Red and Winsor Blue, started to define the various tonal areas. This clearly identified those shapes that I wished to keep as white or as variations of snow. I also started to hint at some definitions within the rock surfaces.

Image 2

At this stage, combinations of the Winsor Blue and Winsor Green were broadly glazed on to indicate shadow areas encompassing both rock and snow. Specifically, these shadows introduced a cool contrast to the sunlit earth tones of the rock surfaces, while emphasizing a relationship between both of these major elements.

Image 3

At this point, by applying similar colours to those previously used, I created some refined design shapes suggesting a sense of fine detail to the rock surfaces. In addition, I gradually introduced an element of Permanent Rose to infuse added interest to the surfaces. Background mountains also evolved a bit further.

Image 4

In the shadow aspects of the rock areas, a buildup of patterns was achieved through separate applications of Payne's Grey and Indigo. This crystallized the darker value of the painting, providing the contrasts vital to the drama of this scene. Fine touches of Ultramarine Blue were applied to enhance definition in the rocks. The tonal value of some snow areas was also augmented with a light influence of Indigo. Distant mountains progressed to a finer feel, but softer contrasts ensured they would not compete with the main subject.

I hope what was accomplished was a painting that the viewer can gaze upon in appreciation of the drama and tranquility that inspired it, enjoying the manner by which it was interpreted.