

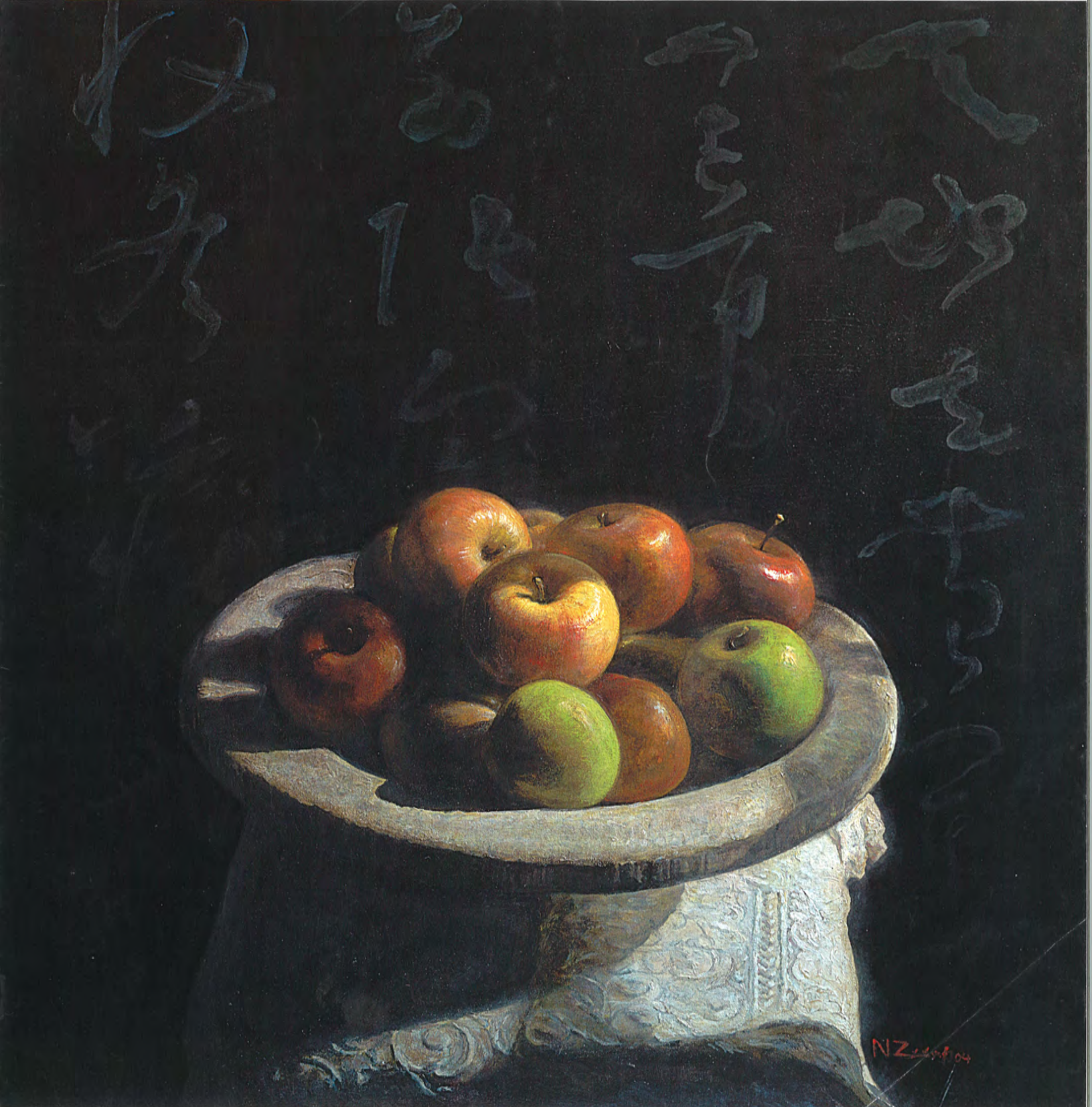
Art avenue

A Federation of Canadian Artists Publication

Vol. 5 - No.4
July/August 2005



\$4²⁵



Apples, **Nan Zhao**, oil, 30" x 30" \$2,800 Alessandra Bitelli, SFCA Award

Still Life

March 29th-April 10th, 2005

Apples
Nan Zhao

The background of this painting is full of romantic calligraphic script that was created by a great Chinese calligrapher, Huai Shu (625-698) in the Tang dynasty. His style, called Kuang Cao is a mysterious art. I wanted to create conflict between this abstract background and the realism of the apples. The lighting and shadow make the apples stand out. The theme of this painting focuses on the relationship between lighting and shadow.

Nan Zhao



Trails of Miles
Kathy Gallagher
watercolour, 10"x 14" SOLD



Ail V
R.M. Dupuy
oil, 24"x 16" \$1,200 Award of Excellence



Those Wonderful Apples!
Zsuzsa Vitalis
oil, 12"x 16" \$300



The Folly of Narsissus
Megan Arudel
mixed media, 14"x 21" \$500

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

Slide Jurors: Janice Robertson SFCA, Law Wai-Hin SFCA and Kit Shing AFCA

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News, articles, good contrast black/white or colour photos are welcome. Advertising information is available by following the Art Avenue link at www.artists.ca or phone 604-681-2744

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Contact Jean James at 705-741-1927

Email: jean@jmart.com

The Federation of Canadian Artists gratefully acknowledges funding from the Province of British Columbia for the production of Art Avenue.



Art Techniques

with David Langevin

Acrylic Odds & Ends

Dear Sir,

I am new to acrylic painting and would like some guidance on blending colours in this medium. I read your article on acrylic glazes and found it to be very helpful. Any information would be appreciated.

Thank you, Daniel

Hi Daniel,

I am not sure what your concern is with regard to blending colours. I will say that acrylics are the most flexible and forgiving of mediums. They allow you to mix any and all possible combinations of colours without any problem, that is, from a technical viewpoint. Unlike oils, you don't have to worry about the varying drying times of the different pigments when blending or layering colours.

If you are looking for information on ways of mixing colours for creative purposes, like how to get an interesting variety of mixed greens, then I will steer you elsewhere. I will tell you that I rarely mix colours in my own work. Go to the Resources section on the FCA website (www.artists.ca) and read my article called *Light Rules*. It will give you some insight into my approach to mixing colours. There are also a lot of books out there on colour mixing and some excellent workshops through the FCA. Hope that helps. Let me know if you have a more specific question.

Cheers, David

Toxic Acrylics?

Hello David,

I would like any information that you might have regarding the health hazards of Liquitex Basics Acrylic Color.

Sincerest thanks, Gloria A.

Hi Gloria,

All artists' paints are toxic, including acrylics. It is the pigment (colour agent) not the medium (linseed oil, acrylic resin, etc) that is toxic. Some colours (pigments) are more toxic than others.

Don't eat them, bite your nails, chew on the end of your brush, or eat with paint on your hands. If you get them on your hands it is ok, just wash your hands with soap and water to remove the paint (from under the nails too) before eating... I wear gloves sometimes so I don't have to worry about washing my hands too much. But then, I'm a messy painter.

Hope that helps.

Have fun, David

Hi David,

I have just finished an acrylic painting and would like to know how to put a final finish on it. I have Golden Soft Gel (Gloss), Golden MSA Varnish (both Gloss & Matte), plus some Liquitex Soluvar. I would appreciate the order of how you apply these and how you mix them, if you do. I also use only a Transparent Palette now and it is wonderful how the colours can be made to glow through. Thank you for any help you can give me.

Yours truly, Patricia Gebbie

Hi Patricia,

Did you say you use ONLY a transparent palette?! I love how transparent passages in the painting recede with depth and inner life while opaque patches sort of jump out at the eye but the dynamic created by the push and pull of each on the eye is awesome and can be a very effective compositional tool.

Many people mistakenly believe that acrylic paintings do not need a varnish so let's review that again. Here is how to varnish a dried acrylic painting; you have all the right stuff:

1. Apply one or two coats of soft gel medium (gloss) - mixed 1 part water to 2 parts soft gel medium - using a wide soft brush. Allow this to dry thoroughly; it may take a couple of days. You can also use Acrylic Gloss Medium but I find that the above mixture brushes on better and doesn't foam or cloud up as easily. Be sure to only use gloss mediums for this layer, matte mediums are not durable enough. This layer is called the ISOLATION varnish because it 'isolates' the painting from coming into direct contact with the final picture varnish which can now be cleaned or even removed with a solvent without affecting your painting. Acrylic paintings are sensitive to solvents.



2. Apply a coat of either the Golden MSA or Liquitex Soluvar with a soft brush. You can mix gloss and matte in any combination. I usually mix them 3-4 parts gloss to 1 part matte. Read the instructions for the Golden MSA varnish as it needs to be diluted with a solvent (mineral spirits or turpentine). Be sure to apply these varnishes in a well-ventilated area. Bye for now, David

Questions of any painterly nature can be asked via e-mail: davidlangevin@canada.com
Phone: 250-828-8634 or by snail mail at 818 Hector Drive Kamloops BC V1S 1B7

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119 Pinetree Way, Penticton, B.C. V2A 8T4
Phone: 250-809-8773 or email: dsoule@telus.net
www.wildstreakart.com

ACTIVE ≠ AFCA

At the Federation of Canadian Artists, there are four membership types. Two types, Supporting and Active comprise about 95 % of all current memberships. There are no letters or marks which follow your name if you are an Active member. Two other types, AFCA and SFCA are referred to as Signature memberships because these initials can follow the signature on a painting or correspondence. They can only be earned over a period of time and applied for at the annual Board of Governors meeting. Unless you have been accepted as a Signature member, it is both inappropriate and incorrect to use the initials after your name. As a member of the Federation of Canadian Artists, it is also illegal to use the initials FCA after your name as those initials designate being a Fellow of the Institute of Chartered Accountants.

Congratulations

to Gerry Waroway of Richmond, BC the winner of our latest raffle painting Edith Cavell at Sundown by Elaine Fleming, ACFA. The winning ticket was drawn on Thursday, June 2, 2005 by FCA Director and Treasurer, Teresa Bernard, AFCA.
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BEHIND THE EASEL

with Robert Genn, SFCA

Self-education

Last week a subscriber to my twice-weekly letter wrote: "I've been drawing my whole life but never had any confidence in myself that

I might get anywhere without a degree. I'm in college now and although I'm learning, I'm not getting out of it what I thought I would. I decided to figure painting out for myself. My passion has been shifted and I'm amazed at what I can do. I've even been selling paintings. Now, what does it take to get noticed? What do I have to do to get into a gallery? I paint in acrylic. Is there a market for acrylic or do oil paintings sell best?"

I suggested to her that the best way to get noticed is to do great work. The way to do great work is to go to your workspace and consciously exploit full value from your potential. Feel the depths and the joys. Grab the challenges. It may take a while. The minute you think you are getting somewhere, push yourself to an even higher standard. Acrylic or oil or encaustic or gouache or watercolor or pastel or collage or whatever-it isn't the medium. Make your work unique and unavoidably brilliant and you will be noticed. Strother McMinn, my great instructor at Art Center School, used to say, "There's no such thing as an undiscovered genius."

Education can help raise your vision toward greatness. You can workshop with a master, go to art school or university, or simply set yourself some tough standards and study on your own. These days North Americans particularly are facing an alarming falloff in the quality of education. Christina Hoff-Sommers and Sally Satel have written a remarkable book *One Nation Under Therapy-How the Helping Culture is Eroding Self-Reliance*. In it they remind us that educators are under pressure to protect students from disappointment, frustration and failure. In the name of shaky theories about threatened self-esteem, schools over-praise and over-reward. "Grade inflation" is rampant. Students are promoted for simply working hard. The results are high expectations and low competency. In several states of the U.S.A. marking with a red pen has been banned because of the perceived threat to young egos.

According to these authors the mollycoddling starts in pre-school and goes right through to PhD. Games such as dodgeball and tag are cut back as being too aggressive and competitive. Grief counselors are brought in to deal with the death of a baby elephant in the local zoo. The list goes on. Emerging from this cocoon young adults arrive unfit for the real world. For art school graduates stepping into the jungle, "feeling good" about your work is not good enough. Look around and you'll see that many of our greatest colleagues are graduates of the school of hard knocks. In the end it's that great art educator Robert Henri who had it right: "All education must be self-education."

Self-esteem is okay, but the real value for an artist—or anyone wishing to make a mark—is still individual initiative in the pursuit of excellence. It's called self-reliance. These days greatness can be made in your own room with your own red pen.

PS: "Overprotected kids do not flourish." (Sally Satel)

Best regards Bob

Robert Genn writes a free, twice-weekly letter for artists. You can find out about it at www.painterskeys.com

PAINTING THE TOWN ~~RED~~ MAGENTA

DICK NELSON: TEACHER, ARTIST, CHAMELEON

BY FRAN BOURASSA



First you meet Dick Nelson, the stand-up comic. After he lets you catch your breath from all the laughs, games and riddles, Dick Nelson, the teacher appears. In his classroom, it's not long before you begin to get the picture. Could it be true that the red blue and green building blocks you built your art study foundation on have left you in the dark? Not to worry, there's a new palette to try: yellow, magenta, cyan. This bold triumvirate comes to you straight from Dick Nelson's colour theory learned from working with printers. You embark on a

voyage of discovery. It's a more exotic world and Dick is your guide. He teaches you the new visual language of colour. You hear the power and promise in its grammar—shade, value, tint, tone, colour deception, halation, simultaneous contrast, vanishing borders, luminosity. You notice that verbs, nouns and adjectives sound more like alchemists' words and there he is, the man behind the curtain, willing to share the secret art of illusion and the formulas to his magic potions.

Dick Nelson now holds the laser beam over his students' work as the class critiques their grid exercises. Quilts made using his tri-hue method line up on a ledge. Harmony. Family. Mother. Father. Children. These are words of devotion. Dick uses them to speak of colour. Like a therapist, he observes their interaction, understands their history, and recognizes the relationship to one another.

"Colours are notes," the maestro tells you, "and you can write your own song."

Looking at the paintings, you see for yourself what makes the colours move, you see the rhythm of dark and light. You feel the beat. You realize he is teaching you to read the music of colour, that great compositions are waiting in the wings. Will you choose a full orchestra or a small ensemble in that low dark register or is it the high sounds you want that group way up in the light?

The lesson over for today, practice begins. Once in a while, you hear the quick draw of breath. All around the room, light shines out from watercolour paper as if candles are being lit.

Ask anyone. Dick Nelson is a passionate educator. Proof: Half of his last retrospective show last month in Hawaii included exhibits of his lesson plans. "I am a teacher who paints", he adds humbly. He shouldn't be humble. His paintings are magnificent, organic, full of expression, radiant. A Hawaiian art critic said of his work, "Dick Nelson's (use of) the medium of watercolour to depict the eternal verities of colour's complexity is an exercise in immortality."

You won't be painting thistles or anything else à la Nelson after you take his workshop. In fact, he cautions against this very thing. But as a professional educator and art historian with over 40 years of experience, Dick Nelson is more than qualified to mentor. He understands the value of methodology. He wants his students to catch a hold of these lessons and learn that asking questions and finding your own answers is the experience. Like a good coach, he is not above using any method to get his message across. He even uses the truth. His challenge to his students? Express yourself. "Without the understanding of a visual language, you have a limited vocabulary and little to say. Artists need to be able to converse. So make mistakes and learn from them the aspects of watercolour. Work out your strategies and choose your message. We must strive to the levels of the great masters. Part of the experience is realizing this."

Dick Nelson believes these are the truths of a growing, original artist. He offers them courage, patience. "With repetitive practice, intuition soon replaces (this) conscious analysis and the full spectrum of colour is reduced to a sense... The artist takes control of this unlimited palette. Colour mixing and adjustments are possible when understanding replaces faith and hope."

His acquaintance with colour started with his studies and a few chance meetings that led him to Yale. He calls it dumb luck to have met the key people who determined the course of his life. You can tell he feels grateful and still can't believe his good fortune.

New Members April 20 - June 14, 2005

Lower Mainland - British Columbia

Judy Alexander, West Vancouver
Audrey Bakewell, White Rock
Steve Baylis, Port Coquitlam
Anne Brody, West Vancouver
Jane Clark, West Vancouver
George Connell, Vancouver
Carolynn Doan, Surrey
Peter Dueck, Vancouver
Janet Esseiva, Anmore
Ada Gabriel, Surrey
Pierre Giroux, Vancouver
Patricia Haley-Tsui, Burnaby
Shannon Halkett, North Vancouver
Nicola Lake, Vancouver
Carmen Larsen, Vancouver
Ilsoo Kyung MacLaurin, Delta
Carolyn Martin, Port Moody
Colorman Dome J. Sil, Vancouver
Mahara Sinclair, Vancouver
Ruby Turner, Vancouver
Zhanna Ustichenko, Burnaby
Gyula Varga, Surrey
Luigia Zilli, Burnaby

British Columbia - Vancouver Island

Aleta Crawford, Lantzville
Kyra Cruzat, Chemainus
Lisa Danesin, Sooke
Mary Ann Fleming, Nanaimo
Robin Hall, Victoria
Marie P. Harel, Nanaimo
Jean Ives, Victoria
Norma-Jean Johnson, Victoria
Viive-Reet Morris, Bowser
Lisa Morry, Courtenay
C. Lynn O'Brien, Nanaimo
Marjorie Poole, Victoria
Alda Saunders, Nanaimo
Fay St. Marie, Parksville
Fernande Theberge, Bowser
Susan Wapple, Nanaimo

Fraser Valley

Kim Hok, Langley
Terry Leonard, Abbotsford
Dawn Strathy, Abbotsford

Columbia - Kootenay

Andrea Echlin, Revelstoke
Ronald Knox, Castlegar

Thompson-Okanagan

Sandra Conway, Monte Creek
Brian Doctor, Penticton
Terry S. Greenhough, Salmon Arm
Lynne Hossay, Vernon
Jean James, Kelowna
Gregory McKinnon, Kelowna
Tracey Ruttan, Penticton
Wayne Stewart, Kelowna
William Woodbury, Kamloops

Sunshine Coast

Patricia Adams, Bowen Island
Joley Switzer, Gibsons

Yukon

Roger Ulasovetz, Tagish

Alberta

Natalie Green, Grande Prairie
Cori Nicholls, Calgary
Greg Pyra, Hanna
Kristina Steinbring, Sherwood Park

Saskatchewan

Claudine Audette-Rozon, Saskatoon
Marilyn Weiss, Saskatoon

Ontario

Jerry Albert, Cobourg
Tom Alexander, Deep River

Quebec

Line Brunelle, Montreal
Claude Hardy, Longueville

MEMBERS IN THE NEWS

Elaine Alfody will have work in the Kootenay Gallery from July 22nd - August 26th.

Teresa Bernard, AFCA has work in *Colour & Clay*, a group show of watercolours and ceramics, at the Ferry Building in West Vancouver. The show runs through July 3rd.



Christine Camilleri, *Soon to Sea*

Active Member **Christine Camilleri** has had her pastel painting, *Soon to Sea*, accepted in the juried international exhibition by the Northwest Pastel Society. The exhibition runs from July 10th - August 14th at the Kirsten Gallery in Seattle, Washington.

Sandra Donohue and **Lynne Lalonde** exhibited their work in *All Washed Up* at the Kootenay Gallery in June.

Colleen J. Dyson, an active member of both the Central and North Okanagan Chapters, has received numerous awards for her still life paintings. Now she has been invited to have a solo exhibition of her works. A *Celebration of Light and Colour*, in acrylic and oils, will open in Vernon at Beyond Art Gallery & Framing, 3011-28th St. from August 5th - September 10th. For more information, email cjdyson@shaw.ca or call 250-763-0229.



Brittani Faulkes SFCA, oil *Daybreak*

Brittani Faulkes, SFCA had two successful shows in April, a solo at Simon Patrich Gallery, and a 2-person show at Insights Gallery. Her next solo show is in September at Marshall Clark Gallery. More good news, the *Pastel Journal* magazine will be doing a feature article on Brittani in the near future.

Connie Flake exhibited her new work in oil and pastels, *Scenes of Home and Family Life*, at the Frame Up and Basement Gallery in April. The gallery is located in Oxford, Mississippi where Connie has lived since 1990.



Connie Flake from *Scenes of Home and Family Life*

Active Member **Edie Fredrickson** along with Wanda Scott, photographer, will have a two person show at the Arts and Recreation Center in Quesnel. *What if I did this?...or*

that? runs September 10th - October 1st, with a reception for the artists on September 9th, 7 - 9 P.M.

Filu Jackson had an exhibition, *Secret Places*, at the Secret Garden in Vancouver during the months of April and May.

In May, SFCA member **Edgardo Lantin**, a portrait contemporary artist and active member of Dimasalang III, was in attendance at the gala awards ceremony for the Portrait Society of America's *The Art of the Portrait* competition in Reston, Virginia. Primarily there to support his colleague, Grand Prize winner Molong Galicano, Lantin decided to join a contest for the best portfolio competition at the last minute. Out of several hundred entries submitted, Lantin's was chosen as one of the top 5 winners.



Becky McMahon has been invited by *Artist Sketchbook* magazine to be featured in its' *Inspiration* section. It will have one or more of her Chinese Brush paintings and a short explanation of what she loves about her work. The article will be in the October issue which will be available late August or early September.

Donna Swain had work at the Steveston Village Art Gallery in June. Her painting, *Lunch on the Edge* won first prize for Works on Paper at the Surrey Art Gallery Juried Art Council Show. This show runs through July 17th. Congratulations, Donna!

Pam Weber's whimsical wildlife illustration can be found on the wrappers of Castle Mountain Chocolate, the sugar-free confection produced by Les Truffles au Chocolat Inc., a Calgary based business.



Lesley White's oil painting *Bullwhip and Snoose* was accepted by The Greenhouse Gallery of Fine Art in San Antonio, Texas, for their Salon International 2005 Juried Exhibition in May.



Pam Weber illustration & wrapper

Her work has also been selected by the Calgary Stampede Western Showcase for their Sales Salon throughout the 10-day event in July. Lesley has also been profiled in the May issue of *Western Horseman Magazine* (pg. 174).

Our deepest sympathies are extended to Calgary Chapter member **Karen Aulik-Now** and her family on the loss of her only daughter, Jessica, 24, who died tragically from a fall during an avalanche while climbing Mt. Logan in the Yukon. Our thoughts are with you. Jessica was the youngest person ever to climb Canada's highest peak, Mt. Logan at the age of 17. She was taking photojournalism at the University of Alaska, Fairbanks, with a goal of someday working for National Geographic. According to Karen, she died doing what she loved.

SUMMER SAVINGS AT OPUS



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Pastel Tote	36.30	30.86
Artworx 2	30.30	25.76
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Tote Express	183.80	156.23



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(Continued on page 2)

Still Life

March 29th - April 10th, 2005

Basket in Blues
Sahar McCullough
pastel, 11"x 15" SOLD



Judy's Vases
Lil Whitehead
watercolour, 11"x 14" \$425



Temptation
Jean Evans
watercolour, 11"x 14" \$850 Award of Excellence



Muffins #3
Sandy Kunze
acrylic, 24"x 22" \$675



Let the Sunshine In
Karin Richter
watercolour, 22"x 15" \$850 Award of Excellence

Abstract Paintings

May 3rd - 22nd, 2005



Variations of a Day
Barbara Younger, AFCA
mixed media, 8"x 48" \$1,080

Si Ya
Ralph Roper
collage
12"x 12"
\$300



Celebration of Life
Ursula Salemink-Roos
acrylic, 20"x 20" \$1,000



Andante
Jutta Kaiser, AFCA
mixed media
40"x 40" \$2,800

Inside Out
Lesley White
oil, 36" x 36" \$2,000



Bubble Burst
Larry Mason, AFCA
watercolour, 18" x 24" \$600 Award of Excellence



Danger
Andrea Pratt
acrylic
11" x 14"
\$400



Untitled #3
Jean G. Horner
acrylic, 36" x 30"
SOLD
Award of Excellence



Gymnopedie #2
Robert Coulter
digital, 26" x 22" \$675
Michael den Hertog, AFCA Award

Art Fusion

May 24th - June 5th, 2005

Free Dance
Stephen Cheng
 16" x 20" oil, SOLD
 Best of Show
 David & Rose Zivot Foundation



Sam Distracted
Roberta Combs, AFCA
 24" x 18" pastel \$1,850
 2nd place
 Silver Hill Acura



Strictly Ballroom
Margaret Elliot, AFCA
 13" x 21" watercolour SOLD
 3rd place Lorna Dockstader SFCA



Back Your Beef
Jerry Markham
 18" x 24" oil SOLD
 Award of Excellence
 Jon Williams Art Supplies



Peonies and Nectarines
Lyla Couzens, AFCA
 11" x 14" watercolour SOLD
 SFCA Choice Award



Friendly Faces
Jane Armstrong
 24" x 48" oil SOLD
 Honorable Mention

Slide Jurors: Alessandra Bitelli SFCA, Suzanne Northcott SFCA and Andrew McDermott AFCA

(Continued on page 19)

ART FUSION

BY LORNA HANNETT

Painting is one thing. Entering juried shows is another. But the real experience lay in organizing a nationally recognized traveling juried prize show. The idea to host a national show in Calgary was first suggested by Past President Neil Locke in 2003. Although a show like this might not make a lot of money, we went forward with the idea to raise the profile of the Federation of Canadian Artists' Calgary Chapter.



Art Fusion Planning Committee Lorna Dockstader SFCA, Rose Zivot SFCA, Lorna Hannett AFCA, Marg Stevens, Marie Woods (owner of Gainsborough Gallery) and Kathleen McCombie

Project Coordinator Marg Stevens led a committee that included Lorna Dockstader, Rose Zivot, Kathleen McCombie and me. The first thing on the agenda was choosing a title and a theme. We wanted something that would capture the diversity of artists from across Canada. Art Fusion

was chosen and "A Collaboration of Canadian Artists" was its theme. It would coincide with the celebration of Alberta's 100th Anniversary in 2005.

We had two years to organize what we hoped would be a successful exhibition. Art Fusion had a theme, now it needed a venue. We approached all of the mainstream galleries in Calgary with our proposal and visited several locations. Gainsborough Galleries, with its beautiful space, excellent reputation and great location in downtown Calgary, agreed to host the exhibition. Federation Gallery in Vancouver agreed to host the show for two weeks following its run in Calgary. Art Fusion was now a traveling exhibition! The Federation office organized the jurying and the shipping of the paintings from Calgary to Vancouver.



Lyla Couzens, Christine Mitchell, Karin Richter, Marianne Hunt and Natalie Kurzuk

As this was a major national juried show with prizes, funding and sponsorship was needed. To raise money for the event, the committee drafted a letter that was sent to businesses all over Calgary. Members talked to people they knew. We sold FCA pins to members. Rose Zivot acquired our largest

contributors including The Carriage House and the Blackfoot Inn of Calgary, who donated all the wine and food for the gala, as well as The David and Rose Zivot Foundation and Silver Hill Acura. Rosemary Bennett brought in donations from Union Securities, Northern Securities, Counter Stress Clinics and Arthur B. Rueben, Chartered Accountant. We also received individual donations from private donors such as Paul Buccini as well as several of our own members, including Lorna Dockstader, Phyllis Ljudin-Elderkin, Kathleen McCombie and Vivian Thierfelder.

As a committee we decided to invest heavily in advertising for this show. Ads were taken out in both of Calgary's major newspapers as well as in several smaller ones the week before the show. A TV crew attended the opening and we had a live interview on one of

the morning programs during the week of the show. Art Fusion was featured in Galleries West Magazine and Swerve, the weekly local events publication of the Calgary Herald. There were several drafts of the catalogue before a beautiful black and gold edition was decided on. Satellite Printing in Cochrane, which does all of the promotions for our Chapter, printed the catalogues and the invitations. Lorna Dockstader designed the personal invitations to our sponsors and special guests as well as the award certificates.



Enjoying the show.

Alessandra Bitelli, Suzanne Northcott and Andrew McDermott juried the selection of qualified works. The entries poured in and we had 62 paintings, including SFCA entries, to hang in the show. Awards jurors Rose Zivot, Lorna Dockstader, Marie Woods and her son, artist Robert Woods, of Gainsborough Galleries had their work cut out for them in selecting the prizewinners.

Congratulations to the following recipients:

Stephen Cheng, "Free Dance", Best of Show
David & Rose Zivot Foundation

Roberta Combs, "Sam Distracted", 2nd place
Silver Hill Acura

Margaret Elliot, "Strictly Ballroom", 3rd place
Lorna Dockstader SFCA

Jerry Markham, "Back Your Beef", Award of Excellence
Jon Williams Art Supplies

Tatjana Mirkov-Popovicki, "Indian Point Sunset", Award of Excellence
Classic Gallery Framing

Lyla Couzens, "Peonies and Nectarines"
SFCA Choice Award

Jane Armstrong, "Friendly Faces"
Honorable Mention

Lalita Hamill, "Sacrificial Sake"
Honorable Mention

Just over two years from conception, the opening reception was held on May 6th, 2005. City of Calgary Mayor, David Bronconnier, who officially opened the show, and Alberta Lieutenant Governor Norman Kwong, were two of the very special guests in attendance. Approximately 140 people attended the opening and were treated to delectable food and fine wine as they enjoyed the show. Several paintings found new homes.



Mayor Bronconnier being interviewed at opening

While we looked forward to a moderately successful show, the gala evening and the week that followed were more than we had hoped. It was a spectacular success! As President of the Calgary Chapter, I would like to congratulate the artist participants from across Canada and extend my sincere appreciation to the volunteers in Calgary and Vancouver and everyone else who helped make this event so successful. The Calgary Chapter is proud to be a nationally recognized fine arts group. Art Fusion is just a memo-

Black & White Show

April 12th - 28th, 2005



Tiny Dancer
Dennis Weber, AFCA
graphite
40" x 16"
\$1,525
Award of Excellence



Micah in Contrast
Lalita Hamill
pen & ink, 6" x 9" \$190



George
Robert Ascroft
oil, 16" x 16" \$485



Guadalajara
Gwen Gregorig
graphite, 10" x 14" \$400



The Gondola
William Morrow
graphite, 13" x 15" \$150

Bottom's Up
Lisa Morrow
ink, 7"x 7" \$180
Award of Excellence



Desperate Thoughts
Kathryn Sherman
acrylic, 7"x 9" \$390



Spanish Archway
Shoko Judd
watercolour, 17"x 12" SOLD



Inquisitive
Jolanta McPherson
graphite, 17"x 13" \$495



Homestead
Barbara Jones
pencil, 11"x 14" \$575
Award of Excellence

Calling the Kettle Black
Mickie Acierno
oil, 16"x 24" \$2,500
Barrie Chadwick, AFCA Award



REMEMBERING KWAHN KIM



Kwahn Kim, Bute and Georgia

Bute & Georgia, which was exhibited at the *Small, Smaller, Smallest Show* at Federation Gallery in December 2004. A relatively new member, Kwahn Kim was a very active participant. He entered as many shows as he could, was accepted into them often and always came to see the exhibitions once they were on display in Federation Gallery. Mr. and Mrs. Kim always took the time to say hello to the volunteers and staff during these visits and spent a lot of time enjoying the paintings and drawings hanging in the Gallery. His obvious enthusiasm for painting and exhibiting was refreshing and will be sadly missed. Mr Kim died suddenly after a short battle with cancer on May 16th, 2005. He is survived by wife Jiyon, daughter Minjae, son-in-law Andrew, and son Taehoon.

Kwahn W. Kim was born and educated in Seoul, South Korea, where he received his degree in Architecture at the Seoul National University's College of Engineering, and subsequently presided over his own firm for over 25 years. After immigrating to Vancouver with his family in 1993, Kim took up watercolour painting through a continuing education class at Capilano College in 1997. He gained Associate Memberships in the American Watercolor Society (AWS) and the National Watercolor Society (NWS), as well as Active Status Membership in the Federation of Canadian Artists. In 2005, he was chosen as one of 8 Canadians who gained Elected Membership in the Canadian Society of Painters in Watercolour (CSPWC). Kim received the Alessandra Bitelli, SFCA Award for his painting,



Kwahn Kim, Before the Dawn

DICK NELSON: TEACHER, ARTIST, CHAMELEON

(CONTINUED FROM PAGE 6)

At Yale, he studied with Josef Albers (1888-1976), the most celebrated colourist of the 20th century. He was an influential teacher, writer, painter and colour theorist - best known for his innovative handbook, *Interaction of Color*. Albers trained a whole new generation of art teachers of which Dick Nelson was one. His mentor made him a problem solver and innovator.

Dick credits his discoveries to having a prepared mind. By working with printers and the true primary colours (CMYK) they use, he interpreted their process for the rest of the art world by developing the Tri-hue watercolour painting process that he loves to teach. You can get him going if you mention they still teach the primary colours as red, yellow and blue in grade school. "There would be hell to pay if someone went into the science room and changed the periodic tables!"

His mastery of the magical aspects of colour interaction and the discovery of the placement of colours in order to achieve these optical illusions are groundbreaking. His workshops deal with these two primary means by which colour luminosity can be achieved.

Dick Nelson has become what he teaches. He has the patina of a colourful life lived, one dedicated to discovery and years of teaching and painting. He is truly a gifted teacher. You can tell a lot about a person by their dreams, by what's important to them, by their worries. "I have a recurring dream," he tells me. "It's my biggest nightmare. I'm frantically trying to get through to my students and no matter what I do or say, I just can't turn on the lights for them."

I want to tell him he needn't worry. I've had a look around his classroom. I saw the light. It was everywhere - halos and colour fires burning bright.

Richard Nelson grew up in Hawaii and returned to Oahu after earning his bachelor's degree in art from the California College of Arts and Crafts. He was the Art Department Chairman at Punahou School for 22 years. A sabbatical at Yale enabled him to study under renowned colourist and Bauhaus artist Josef Albers. He earned his master's degree during another sabbatical at Ohio State University. In 1978 he left teaching to pursue his painting full-time, conducting workshops throughout the USA and Canada. Nelson is also very active in the Hawaiian community art scene, serving on committees and task forces for the State Foundation on Culture and the Arts.

INTRODUCING OUR NEW BOARD MEMBERS



Rose Zivot SFCA, 2nd Vice President I have always been dedicated to the Federation of Canadian Artists since the day I joined this dynamic organization. It's an honour to represent FCA members as an SFCA and I look forward to participating and working with all the members on the board. I am committed to the goals of the FCA and hope to play an important part in promoting and enriching all artists.



Sue Cowan AFCA, Secretary Membership in the Federation of Canadian Artists has given me many opportunities and experiences for growth. I have stuffed envelopes, volunteered in the gallery and sat on a jury panel. I have taken many excellent courses and taught a drawing workshop through our education program. Entering paintings in juried shows has resulted in numerous "rejections" and gratifying "acceptances" and I am very proud to have been awarded those wonderful letters, AFCA. As an artist, I paint in oil, acrylic and pastel, my subject matter often includes portraits, figures, still life and abstraction. I have been teaching drawing and painting to children and adults since 1993. I look forward to serving as Secretary on the Board and contributing to the ongoing success of the FCA.

PAINTING on the EDGE

AUGUST 30TH - SEPTEMBER 18TH

Please join us for the awards presentation
and opening reception
Thursday, September 1st from 6 - 8pm
at Federation Gallery

Chartered Accountants
Suite 200-17618 58th Ave
Surrey, BC, V3S 1L3
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Fax: 604-576-2890
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Society of Canadian Artists

CALL FOR ENTRY

\$1700 in awards

38th National Open Juried Exhibition

October 8-30, 2005

Held at The Papermill Art Gallery
Todmorden Mills, 67 Pottery Road
East York, Ontario

The call for entry deadline is
August 15, 2005

Applications available at
www.societyofcanadianartists.com
or contact Angela Hennessey
catalina@sympatico.ca or 1-877-324-4112

CALL FOR ENTRIES

EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER

ARTIST NAME	TOP
IMAGE TITLE	↑
IMAGE SIZE	PRICE
MEDIUM	

SUBMISSIONS BY SLIDE OR DIGITAL IMAGE (check calendar for details): Slides must be 35mm colour in a 2" x 2" mount. Glass slides are not admissible. Please, no tape or labels, except non-protruding silver tape on the film, which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed Price and indicate which direction is up - as per illustration. **Digital images may only be sent via email to fcagallery@artists.ca in the jpeg format.** Please consult our website for digital submission guidelines.

ENTRY FEE: Members may submit up to three images per show for a non-refundable entry fee of \$10 each. Mail your entry form with a self-addressed stamped envelope (SASE) for receipts and returns.

ACCEPTED ENTRIES: All entries must include 1) Properly labeled slide(s)/digital image(s), 2) Entry fee, 3) Complete entry form, and 4) SASE. **Incomplete entries will not be juried.** Advice of the jury's decision will be sent by mail in your SASE. No phone calls please.

DECLINED ENTRIES: Notice of acceptance/decline will be returned in your SASE.

EXHIBITION REGULATIONS:

Artwork must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taut and not less than 4.5" below the centre-top of the frame. Glass with clips is not acceptable.

Entries must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs.

Painting done under instruction cannot be submitted to FCA Juries.

Not-for-Sale Paintings and work previously hung at this gallery will not be accepted.

The FCA will take the utmost care in handling work submitted but cannot accept responsibility for loss or damage. The FCA does not carry any insurance on paintings in its care, custody or control. Insurance is the responsibility of the artist.

A 35% commission will be deducted from the selling price. Please advise the Gallery if you are GST-registered.

It is the obligation of the artist to be sure their work is available and for sale. Failure to do so wastes the opportunity for another artist to display work, or to be eligible to apply for Signature status in the FCA.

Artists submitting work agree to allow their images to be published in the FCA magazine or in FCA advertising. Consent is given, by the artist, through the act of submitting.

EXHIBITIONS/CALLS

New in 2005: 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

Human Figure Show - September 20 - October 2, 2005

Slide/Digital Entry deadline: August 11, 2005

Accepted Paintings due: September 16, 2005

Chapters Only Show - October 18 - 30, 2005

Slides/ Digital Entry deadline: September 8, 2005

Accepted Paintings due: October 14, 2005

Semi-Abstract Show - November 1 - 13, 2005

Slides / Digitals Entry deadline: September 22, 2005

Accepted Paintings due: October 28, 2005

CLIP AND KEEP FOR REFERENCE

What's on at Federation Gallery in July / August 2005

Summer Gallery

June 28 - August 28, 2005

Painting on the Edge 2005

August 30 - September 18, 2005

Awards presentation and opening reception

Thursday, September 1st from 6 - 8 p.m. in the Gallery

Art Classifieds

The rate for ads placed in this column is fifteen cents (.15) per word per issue plus 7% GST. Classifieds with a box/frame or other offsetting device are twenty cents (.20) per word plus 7% GST. There is a 100 word maximum. Prepayment is required. Simply mail, fax or email (preferred) your ad wording along with cheque or credit card information to the Federation of Canadian Artists by the 1st day of the month preceding the month of issue.

Enhance your water media experience by subscribing to our newsletter, **THE WATERCOLOUR GAZETTE**. For a free sample copy or information on our water-colour self-help articles, send your name and address to KOR Publications, 619 Hamilton Ave., Winnipeg, MB R2Y 1Z3. Fax (204) 889-6467 or E-mail: kor@escape.ca.

PICTURE THIS WAY IN WATERCOLOUR & MIXED MEDIA Painting demos by Mike Svob, SFCA and Joyce Kamikura, SFCA; or **PICTURE THIS WAY IN ACRYLIC & OIL** Painting demos by Robert Genn, SFCA and Alan Wylie, SFCA. Each video has two 30-minute technique tutorials. Order by name and enclose cheque for \$44.95 ea. Canadian funds + \$3.15 for GST and \$3.15 for PST + \$6.00 S/H to Federation of Canadian Artists, 1241 Cartwright Street, Vancouver, BC V6H 4B7 (OR, pick up your video at Federation Gallery and save \$6.00 S/H). Full Copyright reserved.

NEW FOR SALE at Federation Gallery - on CD *Richard Nelson's Lessons* and on DVD, *Richard Nelson In Retrospect*. 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. \$38 each taxes included. \$70 if you buy both. Please add \$6.00 for shipping and handling.

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

PRIVATE AND GROUP PAINTING CLASSES - at Tinsletown Eileen Fong Gallery, Artists' Co-Op (2nd FL 88 W. Pender, Vancouver) Call for class times with Jane Appleby: Impressionistic Painting (604-802-4546) janeappleby.com, Eileen Fong: Chinese brushpainting (604-432-1341), Allyson MacBean: watercolour etc. (604-266-1047), or e-mail: eileen.fong@canada.com

LEADING EDGE ART WORKSHOPS - 2005 CALGARY WORKSHOPS

Barbara Nechis, BA, MS - Essence of Nature in Watercolour	August 15-19
Donna Jo Massie, ASA, SCA - Rocky Mountain Landscape in WC	August 20-21
Gary Greene, CPSA - Coloured Pencil Workshop	Sept. 30-Oct. 2
Brent Lynch, SFCA - Composition	October 22-24
Susan Woolgar, ASA, Fun with Monoprint	October 29-31
Frank Webb, AWS, Unity in Watercolour	November 18-21

LEADING EDGE ART WORKSHOPS - 2005 WINNIPEG WORKSHOPS

Mike Svob, SFCA Oil and Acrylic Workshop	Sept. 30-Oct. 2
Karin Richter, CSPWC, ASA, Flower Power in Watercolour	October 28-30

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

VANCOUVER ISLAND ART WORKSHOPS: Nanaimo, BC

Brent Lynch, SFCA - Composition Workshop November 5-6, 2005

A fast paced weekend - learn real problem solving techniques.

Jean Pederson, CSPWC, SFCA, ASA - "Pushing the Limits in Watermedia" May 8-12, 2006 Learn how a variety of watermedia can be used in combination. Emphasis is on personal style and design.

Gerald Brommer - Renowned artist, author & educator - Collage Workshop September 18-22, 2006

Call 250-716-1440 for more info or email marystewart@canada.com

Some billeting is available for out of town artists

MARILYN TIMMS WORKSHOPS 2005

Flowers in Acrylics, Gabriola Island, BC August 23rd & 24th. Contact Maxine at (250) 247-9316

How Did She Paint That?, Courtenay, BC October 17th - 21st. Contact Dan at (250) 334-8877. For details, log onto www.timmsfineart.com

PASTEL ARTISTS CANADA - Brittani Faulkes, SFCA is the western representative for Pastel Artists Canada. Britt welcomes inquiries about this quickly growing, vibrant national group. PAC offers annual members' and juried shows, and 2 levels of signature status. Western Canada will be hosting future PAC shows and paintouts. Contact Britt for more info at brittani@pastelartists.com.

Dueling with Shadows
Phyllis Ljuden-Elderkin, SFCA
watercolour 29.5" x 16.5" \$1700



Bird of Paradise
Rose Zivot, SFCA
pastel 18" x 26" \$1800



Art Fusion

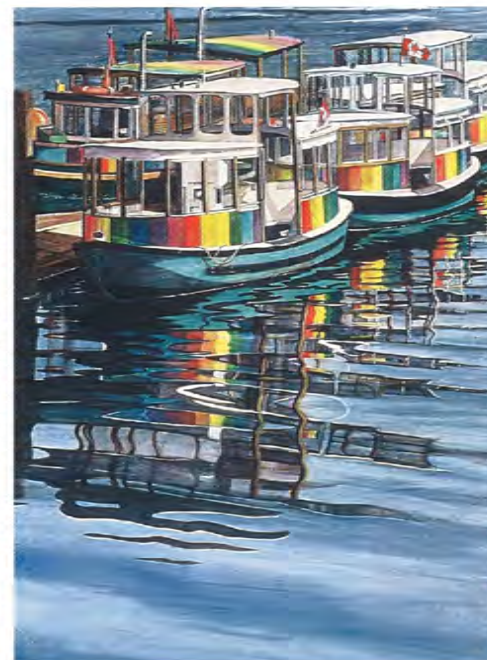
May 24th - June 5th, 2005



Indian Point Sunset
Tatjana Mirkov-Popovicki, AFCA
acrylic 8" x 10" \$260
Award of Excellence
Classic Gallery Framing



King Edward Hotel
Doug Palmer, SFCA
oil 20" x 24" \$1400



Water Taxis
Heidi Lambert, AFCA
watercolour 19" x 13" SOLD



Sacrificial Sake
Lalita Hamill
watercolour 14" x 18" \$1,375
Honorable Mention

A PAINTING IN THE LIFE OF.. JUTTA KAISER, AFCA

Photography, next to painting, has always held a special interest for me. Acrylic photo transfer allows me to combine the two. My work is typically semi-abstract. Photo transfers, in contrast, allow me to add a touch of realism as a focal point in my painting.

Inspiration

On my travels through Southern Germany this spring I came across a quaint little village nestled in among rolling hills. This scene became the inspiration for a new series involving photo transfers. The view I chose for this particular painting evolved from many digital images taken at every angle of the village scene.



Preparation of Photo Transfer and Canvas

On the computer, I worked with the photograph's size and scale until I had an image that was a bit abstracted. The distortion adds interest, and in this case, I decided that having the houses huddled together was very evocative of the landscapes I remember from my travels. The image was printed in black and white and photocopied to fit the area designated on the canvas. For best results I let the copies dry over night. It is necessary to make photocopies instead of using the actual print-out because the ink from most inkjet printers, as well as the toner from laser printers, do not transfer as well.



Since gesso is a rather expensive primer, I use a general duty commercial latex primer. After priming the canvas, I applied modeling paste using a wide spatula. With the exception of the area of the photo transfer I intentionally left ridges to add texture. The photo transfer area received a smooth layer of gesso in addition to the latex primer. I recommend a minimum drying time of 24 hours for the modeling paste to harden properly.



Getting started with washes

Using acrylics, I brushed on coloured washes diluted with an ample amount of matte acrylic medium. I avoided using coloured washes in the photo transfer area in order to maintain a neutral background. I used Payne's Gray for the sky and Payne's Gray, Acrylide Yellow and Alazarin Crimson in the foreground.

Photo Transfer

Once dry, I coated the image side of the photocopy as well as the canvas surface with acrylic medium. I placed the photo

copy face down on the canvas, making sure to gently squeeze out any excess medium and air bubbles. This is rather important because wherever air is trapped, the image, due to the lack of contact with the canvas, will not transfer. In contrast to computer ink, photocopier toner will not smear when applied properly. I let everything dry over night.



Bringing the image to light

During the drying process the acrylic medium bonds with the toner ink and hardens, rendering the image water insoluble. The reverse image is now fixed in the acrylic medium. I gently rubbed the photocopy with a clean, wet towel (warm water works best), to remove the paper, leaving the image behind. I then coated the transfer with a layer of acrylic medium to seal in the toner.

Creating depth of colour with washes

I brushed more coloured washes over the entire canvas including the transfer using the same palette as before. Because these washes were transparent the transfer is still visible. The transfer area is now finished.



Foreground

For the foreground, I began to work with undiluted colours using the same palette in addition to Cadmium Red Medium and Cerulean Blue. I continually added and wiped off excess paint in order to bring out the texture.

Finishing with glazes

To accentuate the transfer I surrounded it with Naples Yellow Medium, the lightest of the yellows. Using white would be too strong a contrast. To create points of interest I added highlights and emphasized the ridges with Cerulean Blue. The sky received another layer of Payne's Gray. Finally to tie all the areas of the painting together I glazed the entire surface with highly diluted Payne's Gray, acrylic medium and water. (e.g. 1 teaspoon of paint to 500ml Acrylic Medium/water 50/50). The diluted glaze accentuates the texture by pooling around the ridges created by the modeling paste.



The idea of incorporating photographic images in an otherwise abstract setting appeals to me. I am in the process of continuing the series using a variety photo transfer images.