

Art avenue

A Federation of Canadian Artists Publication

Vol.5 - No.6
November/December 2005



\$4²⁵



Seeds of No Regret, Jean Pederson SFCA, mixed media, 48"x 48" \$8,000 Federation of Canadian Artists Grand Prize

Painting on the Edge

August 30 - September 18, 2005

On the Cover

Jean Pederson SFCA - Seeds of No Regret

Over one hundred years ago my grandparents began homesteading on the prairies of Western Canada. These people, along with countless neighbors, broke the land, lived in sod shacks, raised families, and lived through droughts, insect infestations and the depression in order to build a better life for their children. The land was their lifeblood and connected them to their food, income, friends and neighbors. The land sustained them for better or for worse. The old homesteads have all too often become memories of an earlier time.

I have collected various parts of my family's farm, old receipts, and photographs (both historical and contemporary) in an attempt to tell the story of the ever-changing landscape and social fabric of the prairies. This grouping of work pays tribute to all of those pioneers who built the social and economic foundations for the Canadian Prairies.

Primrose

Tatjana Mirkov-Popovicki

watercolour, 20"x 15" \$650

Jim Spilsbury Award

My model is a woman of my age - we are both in that time of life when we start to re-evaluate our lives. When I saw her that day, her rosy cheeks were glowing, fresh like a flower. Her posture was solid like a rock, looking forward to the great things ahead. Primrose came to mind with it's stalks continually advancing in height, and constant succession of flowers till late in the autumn, making this one of the showiest of the hardy garden plants. I used delicate washes and colors of flowers to convey her message to all the primroses of the world.



Interior

Jamie Macaulay

oil, 20"x 24" \$1,275

Allan Edwards Award

This piece was painted in the late fall and early winter of 2004. My intention was to do a series of interiors exploring the concept of dwelling as a metaphor for consciousness. Each of these pieces attempts to elaborate the situatedness of human perception by recapitulating the play of tensions between embodiment and projection, between interior and exterior horizons.



Lily Pool

Heather Noddin

watercolour, 24"x 15" \$4,000

Barrie Chadwick Award

This splendid scene in my own backyard captivated my attention. Intrigued by the geometric shapes and colors, they, like a jigsaw puzzle, held my attention. I became submerged, as I painted each glistening, reflective layer.



Fragments of a Dream #1

Mary Stewart

mixed media, 30"x 40" \$2,600

Classic Gallery Framing Award

This painting was a process of exploration and discovery, with partially hidden elements revealing themselves on close inspection. I prefer to suggest rather than define. Inspiration came from many sources: nature, quotes, music, words, even discarded objects found on walks. I have used acrylic, collage, pastel and wax. Texture, layering, mark making and gesture are all part of the mix and provide endless possibilities.

Slide Juror: Pascal Milelli

Awards jurors: Liane Davison, Kiff Holland SFCA, Dominic McIver Lopes, Nadine Nickull and Ruth Sawatzky SFCA

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

(Continued on page 9)

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Partner

Art Techniques

with David Langevin

Feeling Sick?

David,
I have been painting for about 3 years, in a poorly ventilated area. Even though I do not buy really expensive paints, I was wondering if they can still make me sick. When I am painting I get headaches and just don't feel well. My daughter brought it to my attention yesterday when I was showing her some work in my studio. She said the smell was so strong. I would like you to let me know.

Thanks, Bonnie.

Hi Bonnie,
Cheap paints can make you just as sick as expensive paints, probably more so since there are more fillers and additives. All types of paint give off vapors from chemicals and volatile solvents, some types more than others. What type of paint are you using?

Some artists have exhaust fans installed in front of their work area or easel to pull out the vapors. You can also use a fan in the window to do the same thing.

David

David,
I use a variety of brands including Apple Barrel (neon), Anita's (metallic), Grumbacher Academy Acrylics and Liquitex Basics. I work on canvas in a 12x12 room. I know the neon paint has really strong vapors. I will just have to start using a fan or something. I thank you very much for answering my question.

Bonnie

Bonnie,
Try painting with only one of your paints, like the Apple Barrel neon, for a day or two and see how you feel. You will likely feel better with some than others. Get rid of the ones that don't make you feel good. Smell is a good indicator. Good paints don't smell strong and few people complain about ill effects when working with them.

David



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

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



Behind The Easel

with Robert Genn SFCA

The Art Spirit

Out in last Monday's sunshine I was patio-painting and one of Robert Henri's thoughts kept doing stuff to me: "Don't paint the material. Push on to paint the spirit." Later, when checking the studio inbox, there was a note from Victoria painter Phil Mix: "I notice you often quote Robert Henri. I once recommended to someone that there were very few books as inspirational and straightforward as *The Art Spirit*. This book is as good as a teacher. I studied it religiously as a student at Alberta College of Art. His emphasis on memory drawing still influences my work. Henri has formed many of my core concepts."

Robert Henri (1865-1929) was an American painter who taught at the Art Student's League in New York. A pupil of Thomas Eakins, he later studied in France with A. W. Bouguereau and was influenced by Manet and members of the "Spanish School." His life was a progression of creative understanding and self-examination. Hardly conservative, his concept that an artist might become a social force has primed the pump for many a conceptual one. He believed that art had unique dignity and ought to feast in the lushness of contemporary humanity. A commanding and inventive instructor, he tied art-making with a blinding love of life. His famous book came out in 1923. I recommend a thoughtful reading to top up your creative tank. You will see why his ideas are sought in today's creative environment. One of his concepts was to have the model in one room and the painters in another. Back and forth like retrievers went the art students carrying their sticks of visual knowledge.

With Henri, the wisdom of doing art is a given. You go past the wish list, the wishy-washy and the woo-woo-straight to the canvas. Who can resist the directness of "paint like a fiend when the idea possesses you?" Or the wisdom of "masters are faulty. They haven't learned everything, and they know it." And the kind permission of "all the past up to a moment ago is your legacy. You have a right to it."



Isolina by Robert Henri

Living, dead, and yet to be born, there is a kinship between creative people. We share similar goals and aspirations as well as similar technologies and their problems. Then there's the potential of similar joys. Henri's teachings and his ideas about teaching are eternal.

"By my teaching I hope to inspire you to personal activity and to present your vision." (Robert Henri)

Best regards, Bob

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

Comox Valley Chapter

By Bev Wolsey

We start the fall/winter season renewed and ready for our regular Monday painting sessions. All members are invited to participate every Monday at 10:00 am in the Tsolum building in Lewis Park.

Our enthusiastic President, Bill Kerr, comes to us from White Rock where he taught watercolour courses for several years in the community recreation program. Painting for about 20 years, his favorite medium is watercolour but he also works with egg tempera and acrylics. He is bursting with ideas for our Chapter and has met with other Island Presidents to express our desire to keep in contact, via newsletters and other collaborative shows.



Roberta Zander, *Little Girls*

The Comox Valley Chapter is proud to encourage young artists in the Fine Arts Program at North Island College. Nine years ago we had some extra funds and decided to establish a bursary and at that time the government



Neil Boyle Workshop

matched the amount donated. We continue to raise funds for it by raffling donated paintings and this year, Kay Hilborn presented a \$500.00 bursary to Teresa Taggart at the 2005 closing ceremonies.

For those of us in the Comox Valley, The Old School House Arts Centre in Qualicum, The Campbell River Art Gallery and Gallery 223 in Nanaimo offer a variety of education programs. Many of these workshops are taught by FCA artists. Gallery 223 in Nanaimo offers workshops from well-known artists like David Goatley and Peggy Burkowsky. In their upstairs teaching studio, Neil Boyle recently completed a 3-day workshop called *Painting the Figure For All it is Worth*. His charming manner and keen sense of humor delighted all the participants.

At the close of our summer season, one of our own members, Ruth Dickson, gave a demo on watercolour and mixed media for small paintings and cards. Peggy Burkowski was booked for a watercolour/pastel demo in late October at the Tsolum House in Courtenay. We welcome to the valley well-known prairie artist Peter Shostak. Most of us have seen his landscapes at Painters at Painter's where he is a resident artist. He will do a demo for us in the 2006.

A juried show will be held November 8th-26th at the Muir Gallery and in 2006, there are plans for several non-juried shows at the larger hotels in conjunction with major events.

Our various exhibitions attract artists from all over, giving our group excellent exposure. The *Original Only's Show* this summer was a successful event for Neil and Betty Boyle, Brenda Calhoun, Roberta Zander, Kay Hilborn, Elsie Griffiths, Dolores Ordway and Judith



Brenda Calhoun, *Sunset Beachcombers*

Jancowski. The *Nautical Days Show* has as its background the Comox Harbour. It is held at the same time, at the end of July, as the famed Filberg Craft Show and attracts people from all over. The *Woodlands Garden Show* in the spring is magical with the artists surrounded by acres of blooming rhododendrons.

The Arts and Crafts Gallery in the newly designed Comox Valley Art Gallery shows local artists and is available to our Chapter for exhibition. In the art studio on the ground floor, Marilyn Timms teaches ongoing watercolour workshops. She is also curating the invitational *Women on Woman Show* of female nudes, by female painters, from the valley. It will open in March 2006 at the Comox Valley Art Gallery.

Elsie Griffiths and Neil and Betty Boyle participated in the 12th Annual Studio Tour, organized by the Comox Valley Art Gallery. The tour opens the private workspaces of artists to the public. Covering the area from Black Creek to Union Bay, including Courtenay, Comox, Cumberland and Royston, painters, potters, sculptors, wood, glass and metal artists alike open their studios to the public. The tickets are passport-style for this popular event.



Elsie Griffiths's workshop

In the new year, we look forward to more island-wide events, workshops, demos at our monthly potluck lunches and social times with our congenial mix of artists. Our growing Chapter boasts 2 Signature and 18 Active members. We look forward to continued membership growth. From the heart of the Comox Valley, we wish all members and the FCA Executive, a Merry Christmas and a successful, productive New Year.



Diane Bersea, *Arbutus Joy*

Victoria Chapter: *Roots*

By Marney Ward AFCA

The Federation of Canadian Artists was founded in Kingston, Ontario in 1941. Founding members from the Victoria area include Emily Carr, the Honorable Mark Kearley, Henry Glyde, Maude Lettice and Clifford Turpin. A BC branch was soon created, with Lawren Harris as its first Regional Chair. In 1944, Mark Kearley assembled a committee to create a Vancouver Island branch, with their top priority being the creation of an FCA Gallery in Victoria. The result was "The Little Centre" at 965 Yates Street, which was officially opened by then Governor General Lord Alexander on June 1, 1946. In 1951, Kearley managed to get the Spencer Mansion on Moss Street donated for use as a permanent gallery, replacing the Little Centre. It is now the site of The Art Gallery of Greater Victoria and Kearley's involvement has been honoured by naming one of the current Gallery's rooms The Kearley Gallery.

In 1977, there was a meeting in Victoria at the home of artist Brian Johnson to establish a new Vancouver Island Chapter. Members of note from the late seventies include Brian Travers-Smith, Harry Heine and Fenwick Lansdowne, as well as current members Dorothy Oxborough SFCA, Ardath Davis SFCA, Edward Spears SFCA and Barbara Burns. The Victoria Chapter now numbers about 150, including artists from Salt Spring Island and as far north as Duncan. Three other island Chapters have opened in Nanaimo, Parksville/Qualicum and the Comox Valley, to better serve the upper island.

The current Victoria Chapter holds two major juried shows



Workshop with Donna Baspaly, February 2005

each year, monthly meetings from September to April, and at least one major workshop each year. Last spring, Donna Baspaly gave a brilliant mixed media workshop. Our meetings feature demonstrations and illuminated talks by guest artists, such as Ted Harrison, who came this September, and professional critiques of member's works. At least one meeting a year is devoted to professional development. For example, past meetings have included a



Opening of the Little Centre on Yates Street, 1945

panel discussion and critique of portfolios as well as a presentation on publishing cards, prints and giclees by the President of Island Art, Myron Arndt. Members are encouraged to bring recently completed paintings to any of our meetings, so that we can be surrounded by art and share in each other's creativity.

Each December, our meeting is a social event with a potluck dinner followed by the exchange of tiny, shrink-wrapped paintings as Christmas presents. Some members devote a studio wall to displaying these little treasures from fellow artists.

The Victoria Chapter includes twenty signature members, 7 SFCA and 13 AFCA, who bring positive recognition to the FCA. Most recently, the Ottawa unveiling of Senior member David Goatley's portrait of former Prime Minister

Kim Campbell received National attention. We distribute a substantial newsletter, *The Grapevine*, six times a year to all our Chapter members as well as the Presidents of all the other Chapters.



Ted Harrison demonstrating the harmonious rhythms of earth, sea and sky, September 2005 Chapter meeting

We also connect by email to keep members informed of new events and to facilitate cooperation between artists in matters such as the transportation of paintings. We have been instrumental in encouraging dialogue and cooperation between the Chapters. This cooperation has born fruit with the recent collective *Island Perspectives Show* in Nanaimo, which featured work from the four island Chapters.



Ted Harrison with Co-Presidents Mary Ann Laing and Agnes Cornell at our September 2005 Chapter meeting

Membership dues for the Victoria Chapter are \$20 per year. This helps pay for *The Grapevine*, meeting rooms, guest speakers and other expenses. The Victoria Chapter is committed to providing opportunities for professional growth through guest speakers and workshops, and to presenting consistently outstanding juried exhibitions of our member's work. Most of all, we are committed to connecting artists with one another so the less experienced can learn from and be inspired by the more experienced, and we can all help each other to grow.

Notice of the 4th Annual

PAINTING on the EDGE

OPEN INTERNATIONAL
JURIED EXHIBITION

\$8000 IN PRIZES

Slide Entry Deadline: June 2, 2006

Exhibition Dates: August 29 - September 17

Opening Reception and Awards Presentation: August 31

Prospectus available December 1, 2005
from Federation Gallery or online at www.artists.ca



CHRISTMAS PARTY

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

Thursday, December 8

4:00-6:00pm

Federation Gallery

There will be refreshments, but it's potluck so bring your favourite party dish!
Call our Volunteer Coordinator, Kathy Young at 604-437-4863 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!



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As many of you might remember, our millenium project, which took two years and hundreds of volunteers to plan, was the hugely successful *AIM for Arts Open Juried Exhibition*. Two years later, we wanted to create an exhibition that was just as successful, but also self-sustaining, without the intense time and volunteer-power involved with *AIM*. And in 2003, *Painting on the Edge* Open International Juried Exhibition was born.

As exhibition co-ordinator, I am often asked what *Painting on the Edge* means. Why should people bother to enter a competition with so many other great painters?

From my perspective, *Painting on the Edge* is a showcase of interesting paintings that has become a successful annual competition with generous prize awards. The show is open to any painting, drawing or printmaking media, attracting a variety of artists. Casting a wide net has resulted in a steady growth of interest over the past three years among both artists and viewers. By offering significant prize money, we have captured the attention of serious, talented professional artists.

Inviting different guest jurors such as Christopher Schink, Carla O'Connor

PAINTING on the EDGE

BY ROSALIND RORKE

and Pascal Milleli ensures that each show is fresh, unpredictable and unique while maintaining a high standard for the individual works. The exhibition catalogue provides additional exposure for the artists long after the show has been dismantled.

How can you measure success? Non-member entries continue to increase. Sales from the show have grown each year. Gallery owners visit the show looking for fresh talent. The show receives positive coverage in the local print and television media and I continue to get inquiries about artists and their paintings well after the exhibition is over. *Painting on the Edge* works as an entry point for new artists, who often become new members of the FCA.

Teaming up with a sponsor such as Opus Framing and Art Supplies has enabled us to directly support artists through awarding prize money. This partnership has also facilitated the dissemination of information about the show and the FCA to thousands of people, raising the profile of the Federation of Canadian Artists. In all, *Painting on the Edge* is a large positive boost to our public profile—a direct benefit to our entire membership.



The Award Winners: Mark Anderson, Mary Stewart, Jean Pederson, Heather Noddin, Jamie Macaulay, Tatjana Mirkov-Popovicki, Bob Araki, Nicoletta Baumeister and Clement Kwan. Not in the photo: Aaron Brown and Heather Horton.



FCA Grand Prize Winner Jean Pederson with Marjorie Turnbull



Opening night at Federation Gallery
Photo credit: Ralph Noddin



Jack Lazareff from MacKay LLP presents an award to Bob Araki.



Clement Kwan and Harry Evans



Mark Anderson and Marjorie Turnbull



Opus Framing & Art Supplies President David van Berckel with Aaron Brown's painting and award

Painting on the Edge



My Dear Scotland I

Bob Araki

oil, 32"x 22" SOLD

Lawren Harris Award, Sponsored by MacKay LLP

In the summer of 2004, my wife and I toured Scotland for 3 weeks. The local train stations in Glasgow, Edinburgh, Inverness and the Isle of Skye provided many interesting subjects for painting. I used charcoal and carbon for the strong, black lines. It was important to keep these lines fresh and raw, so I sprayed them before adding the color. *My Dear Scotland* is one in a series of over ten paintings.

Under the Hood
Mark Anderson
oil, 22"x 30" \$4,100



Peggy Evans Emerging Artist Award

A visual celebration of the auto mechanic, *Under the Hood* gives the viewer an intimate opportunity to experience the conductor of this mobile orchestra, tuning the very instruments needed to keep our modern world in...well, I wouldn't say harmony. The painting shows a dwelling, a desktop, a puzzle, an escape, and a place of contemplation. I wanted to create an environment which invites the viewer to enter a space which many are familiar with yet foreign to. The theme of the work is a connection between man and machine. Though we create these inventions to make our lives easier, we find ourselves servants to them and in turn, busier than ever.

Kelly, Reflecting
Heather Horton
oil, 22"x 22" \$1,150
Opus Framing & Art Supplies Award

The title of the piece, *Kelly, Reflecting*, is meant to be taken in both a literal and metaphorical context. Kelly is a hair stylist and I painted her in her beautiful antique barber's chair...she is within her environment, her "space" that is so special to her. She is a dynamic and complex individual and I wanted to convey those facets of her in the reflections.



Forever Playing

Clement Kwan

oil, 16"x 20" SOLD

Opus Framing & Art Supplies Award

Being a musician myself, I love the arts...whether it's dancing, singing or simply playing music. A few years ago I was at an outdoor concert. In the orchestra there was an older white-haired gentleman skillfully playing the piccolo. I was so moved by how well he was playing that I took a few pictures of him. *Playing Forever* features this gentleman. I love the intensity of the light on his head and face... accentuating how devoted he is to his music.



Turning Point of a System

Nicoletta Baumeister

acrylic, 24"x 24" \$1,200

Stafford Plant Award

This painting began with two large blue 'u' shapes entering the canvas from opposite ends. The two shapes were relatively the same size and immediately suggested two equal parties. As the space between them began to be filled with blocks of colour each based on the same blue used in the 'u' shapes, the variances in colour and rhythm resulted in patterns that suggested routines, or dialogue shared between the 'u's. I was reminded of units, like time, passing harmoniously and repetitively.

The patterns became smaller and smaller, in ever increasing subtler colours. Soon, instead of painting new, fresh elements, I started to join up units that were very close in tone and shade. It was at this point that the dynamic set in motion by the initial painting of the large u's exhausted itself and was beginning to suggest new and divergent shapes. It was as if the initial paradigm of the painting was changing. Just as if a conversation had changed to another topic, it was time to stop the painting.

Human Figure Show

September 20 - October 2, 2005

Toddling

Lorry Hughes

acrylic, 48"x 48" \$2,300

Award of Excellence



A Will of One's Own

Lesley White

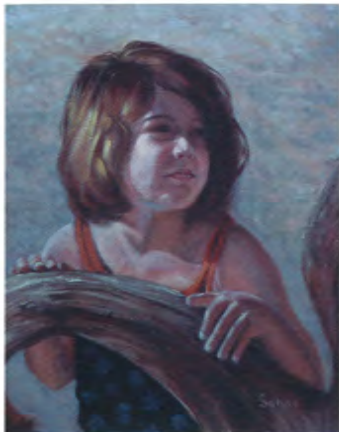
oil, 30"x 20" \$1,800



In the Park

Sahar McCullough

oil, 20"x 16" \$600



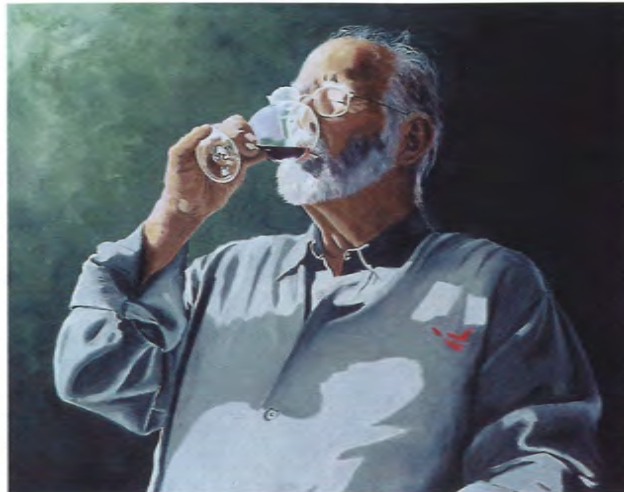
People of the Sun

Brandy Stanwood

acrylic, 36"x 36" \$4,000

Slide Jurors: George McLachlan SFCA, Brittani Faulkes SFCA & June Harman AFCA
Awards jurors: Brittani Faulkes SFCA, Lorna Dockstader SFCA & June Harman AFCA

Bob's Favourite
Barbara Younger AFCA
mixed, 46"x 16" \$2,100



Vintage Red
Allyson MacBean
oil, 24"x 30" SOLD
Award of Excellence



Jackhammer
Bruce L. Thomas
chalk, 30"x 22" \$1,650
Peggy & Harry Evans Award



Stranger out the Window
Steve Hepburn
oil, 18"x 14" SOLD



The Tibetan Singer
Stephen Cheng
oil, 24"x 18" \$1,380
Award of Excellence



Resting Figure
Karen Martin
pastel, 18"x 24" \$685
Brittani Faulkes SFCA Frame Award



Deeply
Margaret Elliot AFCA
watercolour, 20"x 13" \$700
David Molloy Memorial Award

Painting on the Edge

Lamentation
Matthew Budden
 oil, 24"x 36" \$2,200



Museology 7
Aaron Brown
 oil, 21"x 47" \$2,500
Opus Framing & Art Supplies Award

The *Museology* series is an ongoing investigation into the nature of memory (specifically my own childhood memories) and a meditation on the strange, melancholic theatricality of museum displays. Images of actual museums are fragmented and recombined, so that they lose their specific sense of time and purpose, and take on the numinous shade of dislocation.



Come Undone
Fiona Ackerman
 mixed media, 60"x 72" \$1,800



Comfortable Oppression within The Imaginary Inside
Russ Revock
 oil, 24"x 30" \$4,825

Nature Movements I
Danielle Caron
 acrylic, 48"x 48" SOLD

I am speaking the truth with my nude body. This is the human condition. This is how it is. Life is twist and turns, it can push you down, it can raise you up. This is who we are. Naked we are exposed and we are all divine.

For over 20 years Rebecca Cohen has been a model for artists. Walk into her life and you can see she has dedicated herself to this profession. Her studio apartment is sparse but for an easel, a small bed and dresser, table and chair. There has been no fortune made here but it is clear by the paintings and drawings that adorn her walls, that there is fame.

Rebecca's apartment is full of images of her. It is a beautiful body of work. Her full collection of paintings and photographs include over one hundred images created by some of Canada's most skilled artists, some of whose work was presented in this year's *Human Figure Show* at Federation Gallery. These included John Compton, Susan J. Falk, Brent Lynch, Suzanne Northcott, Betty Paris, Jane Popowich, Mike Svob, Larry Tillyer and Alan Wylie.

"They are my list of assets, the sum of my personal freedom. Here is my power, my worth. This is how I have been seen all through the years. They are alive in here. They represent my connections. I am surrounded by echoing fragments of who I am. It is haunting, and delightful."

Clothed, Rebecca Cohen looks like any other average woman. Nude, she has a classical look. It's her strong self-worth and love of the arts that sets her apart. The southern belle with her wild hair from Virginia, is as bold as a Scarlett O'Hara in the studio, where she says she is more comfortable nude than walking down the aisle of a movie theatre with people watching her.

Rebecca seems to have an inner strength and confidence that must be necessary to be able to engage in an activity that so many people don't understand or may simply disapprove of. It is obvious that she has discovered the courage within and the power to expose herself.

"Too many people feel burdened and disassociated from their bodies. I'm proud to be who I am; I'm proud of my



Rebecca Cohen, **artist model** Liberty Leading the People

By Fran Bourassa

body, and I enjoy being able to share that, and knowing that I can benefit people by sharing myself. There are a lot of negative attitudes toward nakedness as a whole, and it feels empowering to be able to get past those beliefs and to understand how nudity strips you of your position in society, your pretenses, and allows you to get in touch with your own humanity," says Rebecca.

"It felt natural to me," she says, adding that her initial reaction to being naked in front of strangers wasn't one of embarrassment. "I feel nurtured by this occupation. I feel loved and free. There is power in that freedom, power in the lack of inhibition and knowing that none of this is forbidden. There's an old saying, if you lift your skirt up in front of the bull the bull will be tamed," she laughs.

"Figure modeling is not about fitting into one standard. It's about being raw

and natural. It's not about having and showing off an ideal body, but rather about having a free spirit and the ability to evoke a mood. One of the beautiful aspects of this work is that my value as art model goes up the more real, the more human I look," Rebecca says.

All the interpretations of Rebecca's nude body adorning the walls remind me that throughout history no image has been more represented. If art is a means of communicating human experiences, the absolute essence of art must be the human form. No wonder the human body has been etched into rock, sketched on paper or painted in oils and molded in clay. In ancient cultures, artists modeled the appearance of their deities or spiritual beings on the human form to make it easier for mortals to identify with the divine.

I can also see how the artist and model are both the creative forces and why Rebecca is chosen over and over again. She is at the same time anonymous and unique; an ever-changing metaphor. Her poses interpret the world and through the exploration of her form each artist discovers it for themselves.

It's no wonder that after modeling, Rebecca feels an urgency for life. "I have to eat, drink and be merry. I have to hurry up after all that stillness, all the energy I have used to still life, I need to catch up on what I have missed."

(Continued on page 16)

New Members

August 11 - September 30

British Columbia

Lower Mainland

Jane Barker, Vancouver
Janet Bingham, Vancouver
Karen Brennan, West Vancouver
Lawrence Donnelly, Vancouver
Randy Faulkner, Vancouver
Michael Hilde, Vancouver
Michael Howey, North Vancouver
Melanie Kuzminksi, Surrey
Verity Livingstone, Vancouver
Karyn Mathison, West Vancouver
Susan McLennan, Vancouver
Ruth K. McLoughlin, Vancouver
Cynthia Nowland, Vancouver
Carolyn Paterson, Surrey
Yvonne So, Richmond
Richard Summers, West Vancouver
Paceta Te, Vancouver
Marilynn Tebbit, Burnaby

Vancouver Island

Helen Binns, Nanoose Bay
Mary Conley, Victoria
Lavern Hillier, Nanaimo
Michaela Schmidt, Parksville
Sharon Wareing, Victoria

Fraser Valley

Patrick Spavor, Langley

Central Interior

Cheri McKenzie, Prince George

North Coast

Robert Nelmes, Terrace

Sunshine Coast

Roxanne Gregory, Madeira Park

Thompson - Okanagan

Louise Adams, Kelowna
Patricia Neil Lawton, Vernon
Heather Ouwehand, Kelowna

Alberta

Janice Byers, Calgary
Grazyna Evancio, Edmonton

Ontario

Brandy Gale, Picton
Talitha A. Hostetter, Tillsonburg

Quebec

Paulette-Marie Sauve, Calixa-Lavallee

Members In The News

Jane Armstrong, Lucy Collings AFCA, Gordon Davis, Alannah Haynes, Tess Johnston, Marguerite Mahy and Gloria O'Neil are represented by the Taylor Moroney Gallery Ltd. in an exhibition at the Shanghai Art Fair 2005, November 16th-20th. Identifiably Canadian, these West Vancouver artworks stand out with brilliant colours and sophisticated lines. The Shanghai Art Fair is one of the largest art fairs in China.

Group of Six artists and FCA members **Virginia Chin, Judy Loree, Roxsane Tiernan, Marjorie Wong, Kathleen Susan Young** and the late **Gary Tees** have an exhibition of their work, *inside/outside*, at the Creative Framing Company, 3524 Kingsway in Vancouver. The show runs November 5th-26th, with the opening reception on November 5th, 1:00pm-4:00pm. There will be a special display of Gary's work as well as a framing discount during the show.



Marjorie Wong, *Lazy Days*



Heather Horton, *Two Figures*
oil, 40"x 30"

Roberta Combs AFCA and Dianna Ponting SFCA had paintings in the National Arts Club Gallery in New York City. Roberta's painting, *Sam Distracted*, and Dianna's painting *Orange Blossom*, are among only 200 paintings selected world-wide for the Pastel Society of America's prestigious show which ran until October 2nd.

Heather Horton will have work at the 2006 Toronto International Art Fair, which runs from November 3rd-7th at the Metro Toronto Convention Centre.

Angelika Jaeger will have a solo show of new acrylic works on canvas called *Brave/Bare* at the Vernon Public Art Gallery from November 5th-December 22nd. The opening reception is November 4th, 7:00pm-9:00pm.

Neil Boyle SFCA had an exceptional

show at The Old School House Arts Centre in Qualicum. *The Exceptional Island Artists Series* was an invitational series of artists who are outstanding in their medium. Neil was also featured in an extensive article in the Arts section of the Victoria Times Colonist.

Jeanne Krabbendam and Krystyna Laycraft will exhibit their work at the Art of Life Gallery, November 3rd-6th. The opening reception is Friday, November 4th, 6:00pm-9:00pm at the gallery, 3325 W. 4th Avenue, Vancouver. This show, *Oceans Meet Prairies*, travels from the Art Point Gallery in Calgary.

Jutta Kaiser AFCA will have her 3rd solo show at Kurbatoff Art Gallery, November 10th-24th. The opening reception is November 10th, 6:00pm-9:00pm.

Nurieh Mozaffari has an exhibition of his jewelry and painting, called *Symphony of Autumn* at Gala Gallery, November 10th, 2:00pm-8:00pm. The gallery is located at 1771 Marine Drive in West Vancouver.



Jeanne Krabbendam, *Movement*



Krystyna Laycraft, *Clouds*



Renato Muccillo, *Blue Quadra*, oil, 12"x 48"

Renato Muccillo had new work at the White Rock Gallery in October as well as at The Alicat Gallery in Calgary.

In June, **Rene Thibault** received the Blick Art Materials Certificate Award from the Salmagundi Club Centre for American Art in New York. His painting, *At Knowlton Falls*, which was juried into this 28th Annual Open Exhibition by the Club, was responsible for earning the award.



Rene Thibault, *At Knowlton Falls*



Dennis Weber, *The Healing Circle*

AFCA member Dennis J. Weber's *The Healing Circle*, was commissioned by Jenny Hill for the cover of her book, *The Circle of Healing*. In September, Dennis donated this painting to the Government of Canada at the Human Rights Monument in Ottawa in honour of the aboriginal survivors of Canada's Residential Schools.

Marney Ward AFCA has a solo exhibition at the Saanich Municipal Hall, 770

Vernon Avenue in Victoria, October 17th-November 9th.

Senior Signature members **Janice Robertson** and **Alan Wylie** exhibited their new work in *Both Sides Now* at the Birthplace of B.C. Gallery in Fort Langley in late September. The show ran through October 31st.

Kathy Young had a painting, *Cranberry Fields with Black Birds*, accepted by the Society of Canadian Artists for inclusion in their 38th National Open Juried Exhibition held at the Papermill Art Gallery in Toronto this October.

Lucy Collings AFCA will have a solo show at the Evans Gallery, 571 Lawrence Avenue, November 18th - 25th. The opening reception is Friday, November 18th, 7:00pm-9:00pm.

Ursula Salemink-Roos, Sharon Perkins, Daphne McLean, Lannett Barker and **Gail MacKenzie** invite you to

their 3rd Annual Opening of Pemberton Studios, on the second floor of 1583 Pemberton Avenue North Vancouver, Friday November 18th, 6:00pm-9:00pm and Saturday November 19th, 11:00am-4:00pm.

Active member **Lesley White** has had two oil paintings, *Pooped* and *Crossing The Cottonwood*, selected by Ducks Unlimited for their National Art Print Portfolio 2006.



Lesley White, *Crossing the Cottonwood*

Diane Bersea had work in a three-person show, experimenting with watercolor and mixed media paintings mounted directly on and off the image onto plywood, responding to the grain as well as the image.

Samsung Electronics Canada Inc. commissioned **Pam Weber** to create *Springtime in Alberta*, which they will donate to the Cancer Foundation. The image will be reproduced on cards and sold during the holiday season as a fundraiser.



Pam Weber, *Springtime in Alberta*

Room of One's Own, Canada's oldest literary magazine about women and by women, will be publishing **Mirja Vahala's** graphite drawing, *Faceless*, in their December 2005 issue.

Judith Jancowski had a successful show at the Muir Gallery in October. It consisted of three sections: digital photography, cyanotype photography and mixed media about the creative process.



Mirja Vahala, *Faceless*

Active member **Tessa Wilson** is one of four artists whose painting will be used for B.C. Children's Hospital 2005 Christmas cards.



Tessa Wilson, *Welcome*

Ask Rebecca and she will tell you that it is a tedious and exhausting way to earn a living.

"Often instructors ask you to do a series of poses, from one minute to five minutes to 15 minutes or 20 minutes, all the way up to 50 minute poses. If I'm taking a pose for one minute, I'm able to do things like an extreme body twist or leave a limb out unsupported. You can't do this for too long. Try holding your arm out in front of your body for a minute or two. Now imagine spending up to 8 weeks in the same pose for a sculptor. On my way home sometimes, I catch myself holding my breath and I have to remind myself to breathe—that I am not a statue."

Modeling is not an easy job on either the body or the psyche. But no matter how long she is still, Rebecca is not a still life object. Modeling has given her hours of reflection on the relationship between artist and model and she's been allowed to run the gauntlet of human emotion.

"In the studio, I have conquered my doubts, faced the darkness in myself and I have bared all. Everything goes into the pose. The artist, the room, the situation of the day what I bring in, what I remember, what I imagine. I let the feelings in my body lead me into the pose. Sometimes, it is the pose that transforms my thoughts. This is not acting, the poses place me directly into the experiences. It can take me into the pain of others, or transport me to another place, even into another time."



Eugene Delacroix, *Liberty Leading the People*

The painting Rebecca says best represents her life of 20 years of posing for artists and photographers is Eugène Delacroix's *Liberty Leading the People*, depicting a woman on a battlefield leading the July revolution of 1830 against the King of France. The French revolution took away the power held by a single authority to share among the people. In this allegorical painting, liberty is housed in the body of a woman; a woman who embodies the abstract force of freedom.

No wonder Rebecca identifies with this image. She believes she gave her body for the sake of art. And asked if it has been worth it, she doesn't hesitate to answer.

"Yes, oh yes. I know who I am. I have an identity. I am more alive today because I have been seen—and through the eyes of the artist I have found myself. I am confident and when you have been shown this truth and you understand it, you can lead others and help them find themselves."

What's On at Federation Gallery in November & December 2005

Semi-Abstract Juried Show

November 1 - 13, 2005

Small, Smaller, Smallest

(Annual small painting show)

November 15 - December 4, 2005

Spilsbury Medal Show

December 6 - 24, 2005

Opening reception, awards presentation
and Christmas party

Thursday, December 8, 2005

from 4 - 6 p.m. in the gallery



Alan Wylie of Fort Langley, BC.
was the winner of
The Federation of Canadian Artists
raffle drawn on Sept. 20th, 2005

(BC Gaming Event License #TR-RG205675)

Alan was the lucky recipient of the beautiful Sheila Adams 18" x 24" acrylic painting, *Malign Lakeshore*.

Thanks to everyone who purchased tickets.

All proceeds from Federation raffles go to support
the programs of the FCA.

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	Reg. Price	Nov FCA Sale Price
Single		
16" x 20"	5.50	4.40
18" x 24"	6.70	5.36
20" x 24"	7.30	5.84
22" x 30"	10.10	7.90
Pkg of 5		
8" x 10"	8.30	6.64
11" x 14"	13.10	10.48

Mail Order shipping restrictions may apply.



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Plate is ideal for technical drawings, pen and ink, felt tip markers and acrylic washes, while the Tooth finish is suited for dry brush, acrylics, pen and ink and charcoal.

	Reg. Price	Nov FCA Sale Price
Pkg of 4 15" x 20"	8.90	7.20
Pkg of 2 20" x 30"	8.90	7.20

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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.

CLIP AND KEEP FOR REFERENCE

Signature Status Applications

Are you planning on applying for
AFCA or SFCA in 2006?

The application is available online at
www.artists.ca or at the office. The deadline
for entries is February 17th.

New for 2006: Digital submissions.

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.

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

PICTURE THIS WAY IN WATERCOLOUR & MIXED MEDIA - Painting demos by Mike Svob SFCA and Joyce Kamikura SFCA or PICTURE THIS WAY IN ACRYLIC & OIL Painting demos by Robert Genn SFCA and Alan Wylie SFCA. Each video has two 30-minute technique tutorials. Full copyright reserved. \$44.95 each plus tax and \$9.00 for shipping and handling.

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

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LEADING EDGE ART WORKSHOPS - CALGARY WORKSHOPS

Frank Webb, AWS, Unity in Watercolour	November 18-21/05
Jean Pederson, SFCA, Watermedia	February 24-26/06
Alan Wylie, AWS, Intermediate Drawing	March 24-26/06
Lian Zhen, BA, Exquisite Chinese W/C	March 30-April 1/06
Lian Zhen, BA, Traditional Chinese W/C	April 2-3/06
Jack Reid, CSPWC, Watercolour	April 8-10/06
Marilyn Timms, SFCA, Advanced W/C	April 28-30/06
David Langevin, SFCA, Acrylic	May 13-14/06

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

The Garibaldi Art Club of Maple Ridge is hosting its' 46th Annual Fall Show and Sale on Nov. 4th, Opening Night 7:00pm to 9:00pm, Nov. 5th, 10:00am to 4pm, Nov. 6th 10:00am to 4pm. Location: The ACT, 11944 Haney Place, Maple Ridge (underground parking available). Door prizes and painting raffle. For further information call Suzette at 604-466-5477 or Florence at 604-467-4972

VANCOUVER ISLAND ART WORKSHOPS: Nanaimo, BC

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

ART MENTORING WITH DONNA BASPALY, SFCA, NWS

Donna is offering a one-hour personal critique. Focus 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 donnabas@shaw.ca

WORKSHOPS with MARILYN TIMMS SFCA in 2006

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



Suzanne Northcott and Clay St. Thomas

Paintings, by numbers

September 20th, 2005

What began as a "one time only" fund-raiser, *Paintings, by numbers* celebrated its 5th anniversary September 20th at Performance Works on Granville Island. There was a slightly smaller crowd this year with a donation of fifty wonderful works of art and forty-eight tickets sold. But the atmosphere was as charged as ever as ticket purchasers waited anxiously for Master of Ceremonies, JRfm's Clay St. Thomas, to

draw their number as artists prayed for their painting to be chosen next.

As luck would have it, John & Barbara Cowperthwaite's name was drawn first. They rushed to claim the work by Barrie Chadwick. Karole Nauss, drawn last in 2004, was 8th in this go-round and she chose Anne Zielinski's horses. Back from Alberta, Debra Oriold proved that multiple purchases (four!) do not make the evening less stressful. Dentist Joe McIvor held a dental convention in the far corner and went home happy with his picks, the catalogue cover piece by Law Wai Hin and Drew Gillies' *North Shore*.

Roland and Susan Gagel were back for the 5th year, a lucky number for them as they were picked 5th and chose the Neil Boyle. Long time supporters Ken and Catherine Sully were 37th out of the draw but still got their first choice, Johnson Wu's *Ancient Village in France*. Terry Jonat's was the last name out of the bingo roller so in addition to taking home a beautiful painting he won the trip for two to Painters Lodge with a Zodiac Eco-Tour sponsored by the Federation of Canadian Artists.

The trio River Jazz provided outstanding music throughout the evening. Vocalist Elaine Brewer-White with musicians Jan Bancroft and Steve Ruskin entertained during the preview hour and the breaks and people were literally dancing in the isles. There wasn't a scrap of Healthy Chef Stanley Coelho's food left and the wine supply was considerably dented. All indicators of a very successful evening.

We extend a sincere thank you once again to Opus Framing & Art Supplies for contributing gift certificates for the donating artists, won by Josanne van Hees, Sheila Symington, Kit Shing, Adrienne Moore and Janice Robertson. Call it Girls' Luck!

As usual, Volunteer Coordinator Kathy Young put together an outstanding group to help make it happen. Special thanks to her and the crew - Janice Robertson, Alan Wylie, Suzanne Northcott, Bob McMurray, Sue Cowan, Dianna Ponting, Faye Takeuchi, Drew Gillies, Don Barnes, Jutta Kaiser, Daniel Chuang, Johnson Wu, Marjorie Turnbull, Judy Loree, Lauraine Russell, Tatiana Easton, Lalita Hamill, Clare Pour, Sean and Tracy Newhook, Bonnie Darien, Ellen Poole, Donna Swain, Michael McKeever, Mario Puglisi and Wayne and Jan Williams.

Thanks again to the donating artists and the ticket-purchasing art lovers for their continued support of the Federation. This year's *Paintings, by numbers* raised \$12,700 for FCA programs.



Sea to Sky, **Barry Chadwick AFCA**, acrylic, 24"x 36"
Chosen first by John & Barbara Cowperthwaite



Breezy, Queen of the Castle, **Alan Wylie SFCA**
oil, 20"x 26" - Chosen second by Merete Kantonen



Butterfly Zone
Janice Robertson SFCA
acrylic
22"x 24"
Chosen third by Joann Noonan



The Gleaner
Dianna Ponting SFCA
pastel
13"x 11"
Chosen fourth by Glen Gordon



Through the Looking Glass
Neil Boyle SFCA
oil, 24"x 30"
Chosen fifth by Susan & Roland Gagel



Les Ennis, Elaine Liao and Joe McIvor



Art Chin and Volunteer Coordinator Kathy Young



Erika Conway and Andy McDermott



Drew Gillies with Lucy and John Collings



Michael and Donna Swain



Suzanne Northcott, Janice Robertson, Lorna Dockstader and Mike Svob



Lorraine Russell, Judy Loree and Jan and Wayne Williams

A Painting in the Life of...Bob Sheridan AFCA

Being inspired by Andrew Wyeth is not a bad reason for attempting egg tempera.

I discovered Wyeth 30 years ago when I was working in pen and ink, but only recently decided to see what egg tempera was all about. Wyeth's dry-brush watercolours are outstanding, but his most important work is in egg tempera, using the fourteenth century technique described by Cennino Cennini. *The Practice of Tempera Painting* by Daniel V. Thompson Jr. (published in 1936 and recently out in paperback) translated the process documented by Cennini. Although a fine historical source, a more practical guide to egg tempera painting is *The Luminous Brush-Painting with Egg Tempera* by Altoon Sultan published in 1999.

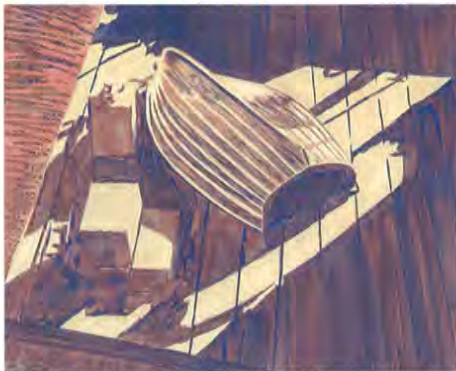
In dry-brush watercolour the point of the brush is wiped almost dry and the pigment is applied with the point of the brush. Egg tempera is handled similarly but it is the layering of colour which gives tempera paintings greater depth and translucency. Because it dries so quickly it is easier to switch from light to dark and dark to light without lifting the underpainting as happens with watercolours or gouache.

The painting medium is a mix of ground dry pigment and water with egg yolk as the binder. Although many of the pigments used in Cennini's day are not available because of their toxicity, a wide array of dry pigments are available in most colours from Stevenson Artists' Supplies (Toronto) and Kama Pigments (Montreal). Some suppliers no longer sell cadmium, cobalt or other pigments which have been proven harmful to your health so it is important to use care when handling dry pigments.

It is necessary to grind most pigments, mixed with a bit of water, with a mortar and pestle or a muller (some artists just use a palette knife) on a slab of granite to get the fine consistency desired. The paste is kept in glass jars and doled out on a palette when it's time to paint. At this time a fresh egg is cracked, the white is discarded, and the yolk is retained in a separate jar to be added to the paste as needed. A little pigment, a little egg yolk and the painting process begins. The egg yolk will stay fresh in the refrigerator for 2 or



I made an ink sketch on tracing paper, rubbed the back of the image with a 6B pencil, then traced the image onto the panel. With a 3/4" flat brush I gave it a loose coat of diluted yellow ochre (pigment, water and egg yolk) to establish a warm background.



I followed this with washes of alizarin crimson, then ultramarine blue to establish a pattern of light, dark, and mid-tones.



Then I began refining the form of the boat with soft grays and yellow ochre lightened with titanium white. Notice I still haven't used a small brush to this point.



With a #3 sable brush (what a beautifully fine point this brush makes) I begin to lay in (almost like a dry-brush process) more alizarin crimson, then ultramarine blue, cross-hatching and layering, generally emphasizing the strong abstract elements of light and shadow. I let the dark cross-hatching show prominently, allowing some mid-tones to show through, and add highlights with yellow ochre and blue lightened with white.

3 days. You need to add enough egg to the pigment and water mixture so the painted surface has a slight sheen when held at an angle to the light. A way to test the mix is to apply a small sample to a sheet of glass and let it dry. Scrape with a razor blade. If it crumbles it needs more egg. If it curls the tempera is suitable.

The support for an egg tempera painting in Cennini's time was a prepared wooden panel (let the wood dry for a year, cut and plane it, glue panels together, plane and sand - ready in a couple of years...) but today it is typically hardboard coated with traditional gesso (rabbit skin glue or gelatin mixed with whiting and water). Egg

tempera doesn't stick to acrylic gesso because it is not as absorbant as traditional gesso and the layers of the underpainting would be subject to lifting. I prepare my own Ranger board panels with about 8 coats of home-made gesso, which, when sanded, have the feel of polished ivory. Nice. You can have the lumberyard cut the

board in any sizes you wish. A typical recipe for homemade gesso includes gelatin and calcium carbonate heated in a double boiler.

One source for many of my paintings has been Fisherman's Wharf in Campbell River: a continually changing display of fishing boats, pleasure boats and tugs where I spent many hours with my camera. As soon as I saw the light patterns on this dinghy I had to have it. For this painting I chose an 8 x 10" gessoed panel.

The final result, though not as precise as a traditionalist might demand, is satisfactory for my purposes - a combination of fine and loose brush work - resulting in a strong abstract image with extreme values and little concern with local colour. When dry, after a few days, a burnishing with cheesecloth brings out the glow, particularly

in the high-key areas, which distinguishes egg tempera from any other medium.

If you admire the work of Andrew Wyeth, Ken Danby, Alex Colville or Robert Vickrey, and need a change from your usual medium, maybe it's time for you to explore egg tempera.