

Art avenue

A Federation of Canadian Artists Publication

Vol. 4 - No.1
Jan/Feb 2004



\$4²⁵



Lights Rain and Umbrellas, Andrew McDermott, AFCA, pastel, 13.5"x 20.5" SOLD - \$1,950
Gold Medal, People's Choice Award and McMurray, Roberts, Heming & Wyborn Award

Featuring: *2003 Spilsbury Medal Show, FCA Invitational Original Print Show
& Views of the Lower Mainland*

Spilsbury Medal Show

October 21st to November 9th, 2003



Lights Rain and Umbrellas, Andrew McDermott, AFCA

This is one in a series of paintings I did of Vancouver. After painting a few sunny, happy pieces I thought I'd dig a little deeper and paint a gloomier moody scene. I always have fun playing around with blurred glowing lights and their reflections. It surprises me why more artists don't draw or paint rainy day scenes. The lighting can be unique. It's not always what you paint, more how you see.

Andrew McDermott



Tree, Law Wai-Hin, SFCA
watercolour, 30" x 22" \$3,000
Silver Medal Faskin, Martineau
and DuMoulin Award



Ballet Dancer at Rest, Edgardo Lantin, SFCA
oil, 16" x 12" \$1,800
Bronze Medal and Peggy and
Harry Evans Award



Focus Group, Margaret Elliot, AFCA
watercolour, 12" x 21" \$800 Award of Excellence



Spring Essence
Anne-Marie Harvey, SFCA
mixed media
40" x 36" \$2,800
Award of Excellence



Cliff Dwellers
Alan Wylie, SFCA
oil, 30" x 26"
\$7,500
Award of Excellence

Award Winners



All the winners: Margaret Elliot, Law Wai-Hin, Anne-Marie Harvey, Andy McDermott, Alan Wylie and Ed Lantin



Ed & Marjorie



Law Wai-Hin &
Marjorie



Kiff & Andy

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

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dear_emily

Resource for Visual Artists and Designers

By Ellen Poole, FCA Historian

I've recently discovered a wonderful resource for visual artists and designers.

A visitor to our website sought information about an unnamed artist. I turned to the always wise, willing and helpful Chris Tyrell, Director of Communications and Development at Emily Carr Institute of Art and Design. He put our question up on the *dear_emily* listserv and within three days we received several answers to pass on to our website visitor.

Always on the lookout for reliable resources for FCA members, I personally subscribed to this listserv and have already learned useful tips on buying digital cameras, how to build a unique wall-mounted easel, where to get less expensive canvas, and info on marketing your work.

A listserv is a way to send out an email to an unlimited amount of people -those who subscribe to the listserv. All those on the listserv receive and have the opportunity to send questions, replies or comments.

The *dear_emily* listserv is a free peer resource sponsored by the Emily Carr Institute Alumni Association and created for visual artists and designers. Many subscribers are experts in a variety of visual arts fields. To subscribe, simply send an email with "subscribe" in the subject line to majordomo@eciad.ca. In the body of the email, type the following: subscribe dear_emily<your email address>. For example: subscribe dear_emilyartavenues@artists.ca

Once you are registered, send your questions to: dear_emily@eciad.ca. It's that simple. So sign up and enjoy a helpful and free new resource for visual artists and designers!

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Tuition - Lodging - Meals \$985.00 Plus GST

"For all levels of painters"

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There will be a limited number of students so register early - come and get inspired and spend some exciting, quality time with Terry. All of this will be enhanced by the location - beautiful Apex Ski Resort - located near Penticton, BC in the heart of the Okanagan Valley.

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ARROWSMITH CHAPTER by Helene McIntosh

It's that time of year again where the new slate of officers is chosen. The new Board is: Barb Botham, President, Jean Grant-Horner, 1st Vice President, Jean Fitzpatrick, 2nd Vice President, Jane Cross, Treasurer, Joelle Robinson, Acting Treasurer (from January-March), Doreen Warren, Secretary, Marilyn Riopel and Tony Stuart, Show Committee, Vicki Turner, Advertising and Promotion, Helene McIntosh, Chapter News/Membership, Joelle Robinson, Food Committee, Suzy Parkin, Sunshine/Phoning, and Elin Ife, Media Contact. Special thanks to Vicki Turner for her dedication and hard work during the 2003 term as President of the Chapter. Her enthusiasm and boundless energy were an inspiration to us all.

Welcome to new member Suzy Parkin! Best wishes to Browni Joerin who has had a stay in hospital. We are thinking of you Browni!

We held a non-juried show in Wembley Mall, December 1-7 and are preparing for our Spring juried show which will be selected on January 21. The show will take place February 26-March 29 at the Oceanside Community Arts Council, 133 McMillan St., Parksville, (250) 248-8185. The opening reception will be February 27th from 7-9 pm.

Joan Larson, AFCA took part in *Passion for Pastels* in November at the Federation Gallery in Vancouver with some of the top pastel artists in the country.

April McLeod-Smith is showing her work in the Victoria College of Art Alumni Show at the University of Victoria, December 6 through February 11. Best wishes for a very Happy New Year!

COMOX VALLEY CHAPTER by Bev Wolsey

At the time of this writing, the Christmas lights are up, the holly is picked and the ham and the turkey are cooking. We are having a Christmas party potluck at the Wolsey household. What a fun group when we get together. This past year had a lot of work put into it, which made for many successes.

The recent *Fall Show* filled the Filberg Gallery with 40 paintings of breathtaking landscapes, glowing still lifes, delicate florals and wonderful portraits. The show received good reviews and the opening was well attended.

We were invited to have an information table, to promote our FCA Chapter at *The Originals Only Christmas Show* December 6th and 7th. We also did some fundraising by selling raffle tickets. Amazing prize donations came from Kay Hilborn - a handspun, handknit sweater from Comox Valley fleece, Brenda Calhoun - a painting of the Glacier, Doris Zdebiak - matted prints, Elsie Griffiths - matted prints of local scenes, Norma Steven - a decorated Xmas ball, and from many of our distinguished members, a large box (30+) of Art Cards. Thank you to all who made these donations. Many of these artists had booths in the show as well.



Marilyn Timms shows off her page in the coffee table book, *Techniques of 23 International Artists*

Marilyn Timms, SFCA offered holiday cards for sale, depicting her painting *Winter Glacier*. This helped to raise money for the Rotary Polio Plus campaign. Her bout with polio as a child gave her a personal interest in eradicating this disease. Marilyn also had an invitation from the publisher of *International*

Artist to present her unique methods of layering watercolours, in the hardcover coffee table book *Techniques of 23 International Artists*. Her Chapter features scenes from the lower mainland, the Cariboo, Hornby and Hernando Islands. This will certainly be a great book to have.

Another member, Verity Sweeny Purdy has gained attention not only with her watercolours but also as an author of two published books. The latest *As Luck Would Have It*, is the sequel to *The Luckiest Girl in the World*.

We enjoyed Betty Boyle's painting *The Ballet Class* in the last issue. Marty Brown had his show *New Expressions* in September. His realistic/ impressionistic style is always refreshing. We wish you all a Season's Greetings.

FRASER VALLEY CHAPTER by Megan Arundel

Our Chapter held its Annual General Meeting on November 13th. The outgoing executive received a special vote of thanks for their dedication and hard work. President Loreena Lee, AFCA echoed everyone's feeling of pride in our accomplishments in the past year, including the development of an operations manual and three great shows. She spoke about jumping in to the position two years before without really knowing what she was getting into - but during those two years she made new friends, learned new skills and worked with a very supportive team. Everyone was very pleased that she accepted the nomination for President for another year. The other executive positions for 2004 are: Elaine Chatwin, Vice-Chair; Bev Rushworth, Secretary; Joyce Trygg, Treasurer; Cordine McKenzie, Membership and Heidi Lambert, AFCA Show Coordinator. We concluded the meeting with our Year End Social, a fabulous potluck fare of food and friendship.



Our Chapter's new executive pose outside in the cold while inside Kariton House in Abbotsford the potluck delights are getting set out for the Year End Social. From left to right: Loreena Lee AFCA, Elaine Chatwin, Joyce Trygg, Bev Rushworth, Heidi Lambert AFCA, Cordine McKenzie.

We have planned five shows -yes, five- for 2004. It will be a busy year for Show Coordinator Heidi Lambert and the other volunteers needed for the many tasks involved in putting on a successful show. The first one starts in March and the last one ends in September. We will keep you informed about

upcoming shows in future Chapter News. We are also looking forward to organizing a series of workshops for the coming year.

News from member Anita Klein is that her painting has been chosen for this year's Official Stampede Poster for the 77th Annual Williams Lake Stampede (July 1st - 4th, 2004). Check it out by visiting the stampede website at www.bcchs.com.

NANAIMO CHAPTER by Harold Allanson, AFCA

Our AGM was held at our November Chapter meeting and we saw few changes to our cast of characters for the upcoming year. After the meeting we had a demo by Nick Halpin on the purchase and use of digital cameras and their relevance to artists. I had a number of e-mails after the demo saying how much people had enjoyed Nick, and his digital photo show.

Once again, we've made it through the festive season and are faced with a brand new year. Our chapter is moving its meeting place to Gallery 223 in Old Downtown Nanaimo. Our first meeting will be January 10th. Gallery 223 just opened in mid-2003, having moved from Parksville, and is providing a much needed outlet for a number of Nanaimo area artists to show their work. David and George from 223 are providing space for our meetings and workshops upstairs in their newly renovated heritage building gallery. The gallery also provides a large selection of art supplies for sale. This will be a hard area for our members to resist on the way to and from meetings. The majority of those in attendance at our last meeting approved this move, and felt that it was in everyone's best interest to support the new Gallery.

FCA President, Marjorie Turnbull, AFCA will be our guest at the January meeting to present a slide show of work done by the successful Signature applicants for 2003. If past years are any indication, this should prove to be an interesting presentation. The visit also gives our members the chance to quiz Marjorie on events and happenings in the Vancouver area.

David Goatley, SFCA has agreed to give our group a demo on portrait painting after our March meeting. We look forward to seeing David in action. Our Chapter owes much thanks to all the fantastic artists who have given demonstrations and workshops for us in the past and we're looking forward to more in the future.

SOUTH OKANAGAN/SIMILKAMEEN CHAPTER by Sharon Snow

Congratulations to Elaine Clarke, Glenn Clark, Diane Estabrook, and Sue Neville-Terada. They have all been juried to active status. After our November 8th chapter meeting, Linda Anderson gave an excellent demonstration on shrink wrapping watercolours. Following Linda's demonstration, a workshop was held on Composition and Value. Linda, Sandy Albo, and Sharon Snow were the facilitators and 8 enthusiastic members attended the day and a half session.

We have an interesting Christmas miniature show, *Tiny Treasure*, at the Penticton Museum Library Complex which ends January 2nd. The reception was held November 29th.

From January 29th - February 28th the Brushstrokes art group will be having an exhibition of their work in the Foyer Gallery of the Art Gallery of the South Okanagan. The opening reception is January 9th. The Tumbleweed Gallery on Front Street will be the location for our spring juried show April 26th - May 8th. The theme will be "Nature Walk" and the opening reception is on April 29th.

We hope everyone has enjoyed a great Holiday Season and we wish you all "Happy Painting" in 2004.

CENTRAL OKANAGAN CHAPTER Evelyne MacMillan

It was a busy fall for our members after the chaos of the Okanagan mountain fire in August. Unfortunately, many members were affected and some lost their homes. Several members participated in Artwalk in September, and Dennis Weber, AFCA won 3rd place with the People's Choice Award. Congratulations to Marilyn Harris whose watermedia painting was accepted into the CSPWC show in Toronto. Ramona Swift had two paintings accepted into juried shows in both California and Wyoming. An acrylic workshop was given by Karen Hersey in September and was well received. The Chapter awarded its first Student Bursary to a local grade 12 student pursuing a fine arts education at OUC. President Marjorie Turnbull, AFCA visited us in October and presented the *Success!* slide show which we really enjoyed. At the November general meeting, members had their artwork digitally recorded and may be able to enter these images in future juried shows. Planning has begun on a proposed Hang the Okanagan show which will coincide with Kelowna's 100th birthday celebration in 2005.

December brought our potluck Christmas Party which, as always, was an enjoyable event. Members are requested to volunteer for upcoming positions on the nomination slate for the new term of office and voting will take place at the January meeting.

We hope everyone had a joyous and safe holiday season.

VICTORIA CHAPTER by Faith Welsh

Our efforts to find a new venue for our fall show paid off with lots of people coming out to the show in Brentwood for the first time. We also had several sales. Many residents of the Saanich peninsula were particularly grateful we brought our show out to Brentwood. Congratulations to our Juror's Choice winners Kristi Bridgeman, Karel Doruyter and Gene Duncan, and our honorable mention winners Elizabeth Caulton, Caroline Hunter and Clement Kwan. It was a spectacular show, with particularly strong work from some of our newest members.

Kristi Bridgeman was the feature artist in the *Saanich News* recently, celebrating her solo show at the Saanich Municipal Hall and the publication of the children's book, *Cassidy's Adventures*, which she illustrated. Way to go, Kristi. Another busy lady is Aurelia Jacobsen, who joined the mayor and others as celebrity jurors for the annual Festival of Trees at the Empress Hotel. Aurelia's print was auctioned off for \$1000 in support of Children's Hospital. For the month of January, Mary Brackenbury hosts a solo show at Goward House, with a reception January 4th, 2-4pm. Finally, David Goatley, SFCA has been chosen to paint the official portrait of the Right Honourable Kim Campbell, former Prime Minister of Canada, for the House of Commons. We are very proud of you, David. Congratulations to all.

In the new year we look forward to meeting our new President, Marjorie Turnbull, AFCA at our January 8th meeting, with subsequent meetings featuring Philip Mix and Victor Arcega. Our spring show opens in late February and is barely over when we host a weekend workshop with Kiff Holland, SFCA March 27-28th.

WEST KOOTENAY CHAPTER by Carol Reynolds

Our artists enjoyed a successful opening reception at Gerold the Jeweller's store/gallery in Nelson. This was the final show of the year. Feedback from the public was very positive. There were tasty snacks and everyone enjoyed Gerold's hot apple cider.

The West Kootenay Chapter met on a rainy Saturday afternoon in Nelson. We had our first mini workshop. We explored using oil pastels with an india ink wash. A variety of still life paintings were set up. The artists decided on their own composition and drew with white chalk. They added colour with oil pastels then painted the whole paper over with India ink. The work was then immediately held under the tap to rinse the India ink off the oil pastels. The result was a stained glass effect with the oil pastels resisting the ink. It was messy and fun with some interesting and quite beautiful results. The finished products were all laid out on newspaper to dry so all could see what each artist had produced. This added to the learning experience as there was much discussion on what worked well.

We also discussed our plans to hold our next juried show at the beautiful Kootenay Gallery in Castlegar. Our theme will be "Kootenay Images". During the coming winter months our artists will be busy producing work for this show. The slides must be ready by the May 15 meeting without exception.

Our next meeting will be held at the Kootenay Gallery on Saturday, January 17, at 1:00. For now, we will be observing all the wonderful colours in our winter snow and will keep on painting!

Chapters not reporting: Calgary and North Okanagan
Next submission deadline is February 1, 2004.

artavenues@artists.ca

Art Techniques

with David Langevin

Gesso and Primer

Q: What is the difference between *gesso* and *primer*? I have also heard that there is more than one type of *gesso*.

A: When you paint on a surface with oils, acrylics, tempera paints, or various collage techniques, be it a canvas, panel, or paper, you must first prepare that support with a coating that has the ideal properties to hold onto the paint. This coating keeps the paint from coming into contact with the support. This insulating layer is called a "ground." Paintings should not be done directly on a canvas or panel without a ground because if the support deteriorates it will damage the painting. Sometimes a conservationist is required to separate a painting from its support if the later is no longer stable. If the painting is attached directly to that support you can see how this would be problematic. This does not apply to watercolor paints or pastels that are attached directly to the paper. There is the issue of the various names for the different types of grounds, and sometimes this can create some confusion...

Gesso is the name of the traditional ground made of *Calcium Carbonate* (chalk) and *Hide (animal) Glue*. It is not flexible and can only be used on rigid supports. Its use dates back hundreds of years and was a favorite of tempera painters who loved to have a very smooth finish. Some artists still use it for this reason and it can easily be made at home with materials available in most art stores. It can be built up and sanded between layers (as many as 30!) to create a painting surface that is almost as smooth as glass. In recent years manufacturers of acrylic paints have been making *Acrylic Polymer Gesso* and this product has all but replaced the original variety. This *Acrylic Polymer Gesso* is also simply called "Gesso" most of the time, but uses polymer resin as a binder instead of hide glue so it is more flexible and can be used on either rigid or flexible supports.

Primer is the name used to denote a lead-white-in-oil ground used for oil paintings. For centuries painters used the *Hide Glue Gesso* on wood panels, or a *Lead Oil Primer* on canvases. Now the *Acrylic Polymer Gesso* has replaced both for most artists. Most art supply stores will sell an oil based primer and some manufacturers have changed the original formula by substituting Titanium and Zinc for the lead white pigment and Alkyd Resin for the Linseed oil. Still others have simply used zinc and/or titanium instead of the lead white and use Safflower Oil instead of Linseed oil. This last formula would not be as flexible or durable as the other two. It helps to check the ingredients of the various products before you buy.

So *gesso* refers to the water based grounds, that is, the traditional hide glue/calcium carbonate or the modern acrylic polymer variety, while *primer* is the name reserved for an oil based ground.



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



BEHIND THE EASEL

with Robert Genn, SFCA

Feeling depressed?

These days the word "depression" appears frequently in my inbox. Along with it are the oft-mentioned problems of addiction, alcoholism and other disappointing behavior, as well as the complaint that things are not working out quite as well as originally planned. Some artists have a glimmer of "what could be," but success and relative happiness still seem beyond their reach. They are depressed.

I've come to realize that my take on depression may not be typical. Just as an alcoholic is a depressed person self-medicating, we tend toward what is available to us - some in a healthy, others in an unhealthy way. My take, and my admission, is that life is depressing. It gets this way precisely because it's potentially so darned wonderful. It ends, doesn't it? And along the way it's loaded with imperfection, disappointment and failure. For many there seems not to be enough fruit on the tree of life.

This understanding is one of the reasons why many of us choose to become artists. We go with Bernard Berenson's idea that art ought to be "life enhancing." Intuitively we understand it has to do with giving. In many letters, artists are depressed because they would like to enhance the lives of others (and themselves) more readily than they currently do.

As a means of beating depression, some artists mention the joy of their art. Just as the drinker can for a few hours re-sight his world with rose-coloured glasses we artists give ourselves an escape to the sanctuary of our own imaginations. As well as the greater benefit to mankind, art holds out the promise of healthy self-medication.

It looks to me that no matter what the degree of depression or exhilaration, artists need to teach themselves to access their inner worlds efficiently and in a guilt-free manner. I think they ought to do it relatively alone, independent of governments, academia, societal expectation, peer pressure, commercial considerations, family naysayers, etc. Impossible? No one said it was going to be a bowl of cherries. But positive evidence hangs everywhere in life's orchard. It can be done. Both art and life are an art.

In life and art we do not always get what we ask or deserve. But we do tend to get what we negotiate. It's in the area of negotiation where artists often fall down. Many artists find themselves trying to negotiate from a position of weakness. In life and art, in order to negotiate from strength, we need quality. Quality is hard won. There's the rub.

Best regards, Robert

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

Our condolences go out to Bob Genn on the recent death of his beloved Airedale, Emily, pictured above. I guess the picture says it all. They were inseparable. Emily and Bob backpacked and boated together. Emily hung out in Bob's studio keeping him company while he painted. Emily even came to jury with Bob and was one of the very few dogs for whom we broke the "no dogs in the gallery" rule. Emily was boisterous and mischievous and when she jumped up on you, you really knew you'd been jumped on. Her infectious bark seemed a mixture of alert curiosity and impatience to get moving. She was the family dog. She was Bob's dog. Goodbye Emily.

MEMBERS IN THE NEWS

The late **Margaret Chappelle**, made headlines in the *Edmonton Journal* recently. Her paintings were finally auctioned off more than a decade after her death. Chappelle (nee Ayling) was the first president (and again in 1982/3) of the now defunct Edmonton Chapter of the FCA in the 1940s. Chappelle died in 1992 at the age of 77. An accomplished painter and potter, she was influenced by the Group of Seven, and worked in watercolour, acrylics and oils. On November 17th, 2003 Arthur Clausen & Sons Auctioneers put 125 paintings and 70 vases, bowls and jars on the action block attracting a standing-room-only crowd who dished out \$76,000 for her works.

FCA members including **Victor Lotto**, **Pat Potvin**, **Caroline Hunter** and **Phyllis Albone** will participate in the Victoria Sketch Club's 95th Annual Art Show at the Glen-Lyon Norfolk School, 1701 Beach Drive in Victoria March 16-21. For more information call 250-592-3585.

Ursula Salemink-Roos has been accepted into a group show at the Ferry Building Gallery in West Vancouver, January 20th - February 8th, 2004. Opening reception is January 20th, 6pm-8pm.

Active member **Carol Ljuden's** oil pastel and pigment stick works *Enroute to Redwater -Dusk and Sky Conditions - Scattered Clouds* were recently accepted into the 11th Annual Michelob Light International Juried Exhibition at the Laredo Center for the Arts from December 2nd -29th. In addition, Carol had work purchased by the Alberta Foundation for the Arts and the Strathcona County Civic Collection.

Andrew McDermott, AFCA will have a solo exhibition, *Vancouver*, February 12th-22nd at Harrison Galleries, 2932 Granville Street. Opening reception is Thursday, February 12th, 6:30-8:30pm.

Bill Britton will have a solo exhibition of watercolours and mixed media at the Old School House in Qualicum Beach January 19th - February 14th. Opening reception is January 23rd. For more information call 250-752-6133.

Jane Saborio was invited to represent Canada at the *Biennale Internazionale dell'Arte Contemporanea* in Florence, Italy. She exhibited three works inspired by her travels in France. Congratulations to Jane, Shirley Erskine and David Butt.

Phyllis Ljuden-Elderkin, SFCA has had a busy year. Her work was juried into the California Watercolor Association's 35th National Exhibition in April 2003, the Alberta Society of Artists Provincial Show, *Inspired by the Landscape*, at the Leighton Centre also in April, the Calgary Stampede Western Art Auction in July, and the Alberta Society of Artists Artwalk Provincial Show in September. Her watercolour, *The Light House* was awarded the Dorothy J. Corson Award in the CSPWC's 78th annual *Open Water 2003* exhibition in Toronto. *She is My Sunshine* was juried into the North East Watercolor Society's international exhibition in Connecticut. Congratulations Phyllis!

Active member **Grace Cowling's** watercolour, *Hippies* won the Lila Patton Award for Best Watercolour in the recent East Central Ontario Art Association Annual Juried Show which took place at the Neilson Creative Arts Centre in Etobicoke, ON.

Several FCA members, including **Bob Sheridan**, AFCA, **Betty Boyle**, **Neil Boyle**, SFCA participated in the Christmas Originals Only Fine Art Show and Sale in early December at the Comox Recreation Centre.

ATTENTION FCA MEMBERS INTERESTED IN APPLYING FOR SIGNATURE STATUS

Applications for Signature Status are now available at
Federation Gallery, 1241 Cartwright Street,
Vancouver, BC V6H 4B7

You may also download them from our web site, www.artists.ca
On the Home Page go part way down to "Quick Reference".
Click "Forms on Site". Halfway down you will find
"Application for AFCA and SFCA Status"

The deadline for receipt of your entry at the FCA is
FEBRUARY 20th 2004 - NO EXCEPTIONS.

New Members to December 11, 2003

Julien Amos, Alannah Anderson, Andrea Armstrong, Norma Barsness, Lloyd Bast, Maggie Bernet, Jane Bradley, Elly Brok, Ruth Bryant, Junie Butler, Joyce Campbell, Mok-Man Chen, Glenn Clark, Marianne Clarkson, Doris Darbasie, Doug David, Simeon Dee, Ruth Dickson, Theresa Mae Donaldson, Jed Dorsey, Gene Duncan, Marney Edge, Isabel Gibson, Lena Gilchrist, Jim Glenn, Diana Gong Hou, Ethel Gray Grant, Kay Hansen, Jean Harman, May Ip Lam, Millie Kim, Robyn Knights, Kelly Laflamme, Winifred Lee, Christine Leinweber, Gillian Lindquist, Louise Martel, Thomas Matthews, Beverley Maxwell, Vera McKellar, Ann Merrick, Louise Monfette, Arthur Moore, Denise Mottle, Jocelyn Noel, Wojciech Nowakowski, Lynn Pocklington, Inga Pullman, Farion Rambo, Helve Raun Ranniste, Carole Rayer, Fran Renwick, Elenor Riley, Dawn Ritchie, Sarah Ruest, Mary Salloum, Jane Scheffler, Gerry Seders, Lori Sokoluk, Brandy Stanwood, RobynThurston, Gerri Tolhurst, Francoise Vallotton-Stegemann, Patricia Van Golen, Yehan Wang, Sherry Willing, Louise Ju-Yu Wu, Xiao Qing Yang

ATTENTION ALL PRINT MAKERS!

BY ROSALIND RORKE

In October, Federation Gallery explored the world of original prints by mounting an invitational show. We were able to find examples of many printing techniques including hard and soft ground etchings, aquatints, wood and lino cuts, serigraphs, monotypes and monoprints as well as a dry point print. We had the pleasure of exhibiting part of the FCA's permanent collection by way of Sam Black's self portrait wood block print as well as serigraphs by George Weber, SFCFA and Robert Genn, SFCFA. The Original Print show also created an opportunity for the FCA to educate our interested visitors in the mechanics of the various processes while displaying examples of each technique. In May 2004 we will display another original print show which will be even better because it will be juried and open to all Active and Signature members. (Deadline for submission is April 8th, 2004.)

Accompanying this year's show was an energetic and inspiring Artists in Action printmaking demonstration by Teresa Bernard, AFCA. Teresa discussed the different processes involved in watercolour, acrylic and oil monotypes and then printed a watercolour monotype for the group. She illustrated how a lovely result can be achieved using low technology components, a little luck and of course, painting skills honed over time. This demo was sort of a preview for the Watermedia Printmaking class that is



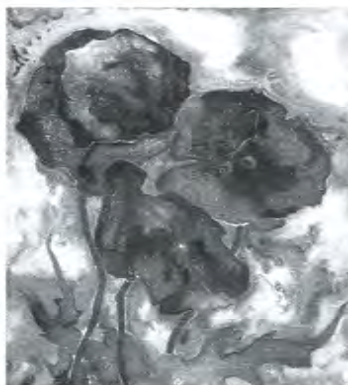
Iris, *Teresa Bernard, AFCA*
watercolour monotype, 9"x 6.5" \$375

offered as part of the Federation's Foundation program in the upcoming 2004 winter term, on Friday mornings starting February 6th. In that class the students will learn how to succeed at making monotypes, monoprints, lift prints using leaves and papercuts as well as how to work these techniques into paintings and how to re-work a ghost print. All of the techniques to be taught are manual so access to a printing press is not necessary!

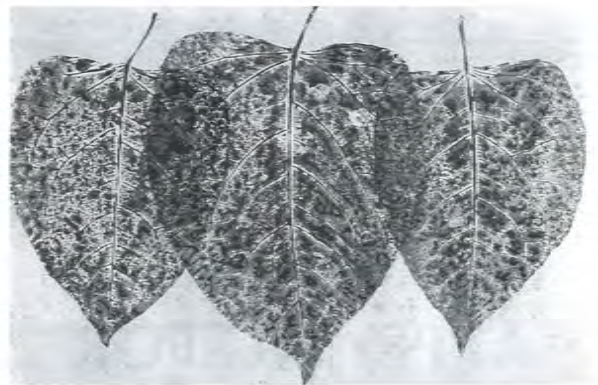
Of special interest to serigraph print makers will be the FCA's Fall Invitational which will combine the old with the new within the world of silkscreen prints. A collection of prints made in the late 1940s and early 1950s by the now defunct Edmonton branch of the FCA under the auspices of the late George Weber, SFCFA will be displayed along with serigraphs made by current FCA members. Weber immigrated from Germany to Canada in the 1930s, established himself first in Toronto where he worked as a graphic designer and later moved to Edmonton eventually teaching art and painting at the University of Alberta. Our group of serigraphs was a travelling show which features images of Western Canadian life, mountain scapes, prairie views and a cityscape featuring Calgary's Palliser Hotel. George Weber died in Edmonton in 2002 at the age of 95, leaving behind a rich artistic legacy, part of which the FCA is delighted to be able to display to our members and the public.



Sunflower, *Teresa Bernard, AFCA*
watercolour monotype, 5.75"x 6"



Poppies, *Teresa Bernard, AFCA*
watercolour monotype, 6"x 5.5"



Leaf Monoprint, *Teresa Bernard, AFCA*
mixed media, 7"x 10.5"

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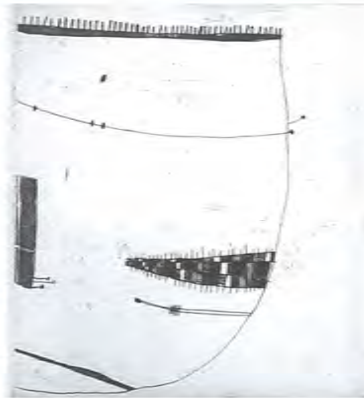


FCA Invitational Original Print Show

October 7th to 19th, 2003



Iris, **Teressa Bernard**, AFCA
monotype, 9" x 6.5" \$375



Oar, **Kelli Kiyomi Kadokawa**
etching, 5.5" x 5.25" \$250



Unison Call, **Patti Smithson**
woodblock print, 23.75" x 6.5" \$350



Highland Mist, **Robert Genn**, SFCA
serigraph, 12" x 16" Permanent Collection



Flowers, **Pauline Martland**, AFCA
oil monotype, 11" x 14" \$500



The Trumpet, **Pat Rafferty**
woodblock print, 21.25" x 14.75" \$300



Royal Hudson East Bound, **Paul Ohannesian**
hardground and aquatint etching, hand coloured, 6" x 24" SOLD - \$250



Larix Lake, Sunshine, Banff, **George Weber**, SFCA
serigraph, 12.5" x 10.25" Permanent Collection



Another Masquerade IV, **Marjorie Turnbull**, AFCA
monoprint, 18" x 24" \$1,025

Spilsbury Medal Show

October 21st to
November 9th, 2003

(cont'd from page 2)



Our Songs Don't Bring You Back Anymore, David Goatley, SFCA
oil, 30"x 30" \$2,500



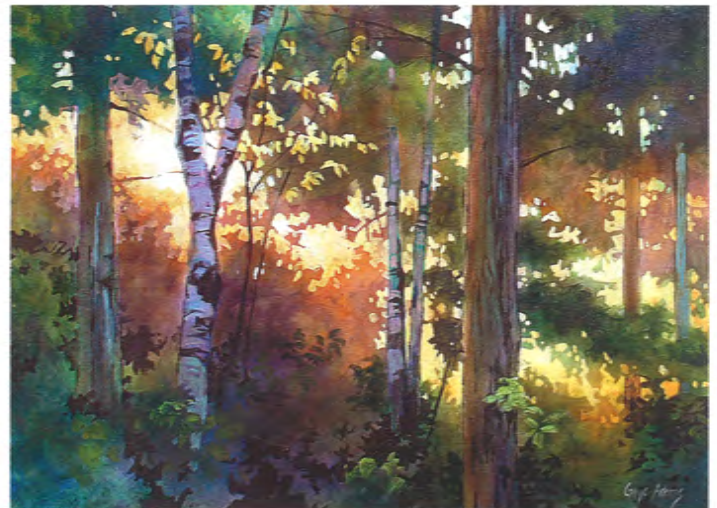
Dancing Loon, Brittani Faulkes, AFCA, acrylic ink 14"x 48" \$1,950



Trinity II, Dennis Weber, AFCA, oil, 24"x 24" SOLD - \$1,500



Widicombe in the Moor, George McLachlan, SFCA
watercolour, 11.5"x 17.5" \$950



Daybreak at Tynehead, Gaye Adams, SFCA, acrylic, 18"x 24" SOLD - \$1,150

Awards Jury panel: Suzanne Northcott, SFCA, Dianna Ponting, SFCA and
T.K. Daniel Chuang, AFCA



Bumper Crop Loreena Lee, AFCA
acrylic, 18"x 14" \$550



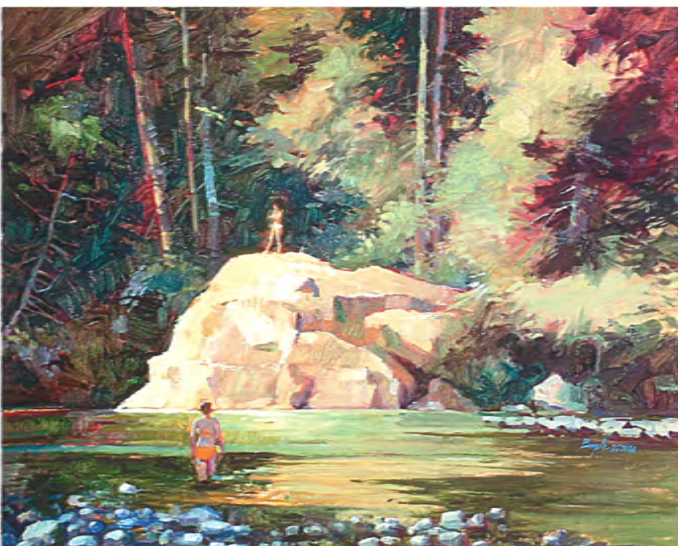
Apple Crisp, Marilyn Timms, SFCA, acrylic, 24"x 30" \$1,950



Alaska Ferry, Kiff Holland, SFCA, egg tempera, 17"x 23" \$3,400



Winespill, Martine Gourbault, AFCA, acrylic, 36"x 48" \$3,200



Last Swim Before Winter, Neil Boyle, SFCA, oil, 24"x 30" \$3,500



Cat at Delphi Museum, Sheila Symington, AFCA
watermedia, 30"x 27" \$650

Views of the Lower Mainland

November 11th to 23rd, 2003



Live from Granville Island, **Manya Milkovich**, AFCA
watercolour, 13.5"x 18.5" \$1,300



Granville Island, **Elizabeth Dykosky**
oil, 30"x 24" \$2,160



Across the Straight, **Jeff Depner**
oil, 15"x 9" \$500



In Between
T.K. Daniel Chuang, AFCA
acrylic 12"x 16" SOLD - \$650



Sunday Morning -
Granville Island
Stafford Plant, SFCA
oil, 20"x 24"
\$2,250



Dear Emily
Loretta Lo
acrylic
20"x 24"
\$495



Oooops! Due to a typo we are reprinting this image from Images of Western Canada Show.

It Fields Good
Pam Weber
acrylic, 5"x 5"
\$315



False Creek - Yester Year
Isobel McLaurin
watercolour, 18"x 20"
\$750



Oooops! Due to an output problem we are printing this image from Changing Light Show

Autumn Light
Shoko Judd
watercolour
23"x 17.5"
SOLD - \$600
Award of Excellence

EXPLORING ENCAUSTIC

BY HEATHER HILL



Encaustic tools and materials

What is "encaustic"? This method can be defined as a painting process in which beeswax is mixed with coloured pigment, applied to a ground and fixed with heat. Entomologically, the term encaustic had its roots in the Greek word "enkaustikos" which translates as "to burn in". The technique of mixing pigment into beeswax, the oldest known pigment binder, and heating it to create images is over 2000 years old. It pre-dates both oil and tempera painting by hundreds of years. In ancient Egypt, the encaustic technique was used to decorate

mummies with brightly coloured images.

In order to create an image using the encaustic technique you must heat the beeswax and add pigment and resin. The resulting medium can be applied to either a cold or warm surface to differing effect. A warm surface allows for easier manipulation of the coloured wax while a cooler surface will preserve the brush marks of the application as the wax rapidly solidifies. The final step involves burning the encaustic in order to fuse it



Heating up the wax

to the ground. The finished painting may be polished with a soft cloth to create a glistening surface. (Technically, images created by applying a layer of wax over watercolour, acrylic or oil paints are considered to be mixed media not encaustic as the pigments have not been mixed in to the wax or adhered to the ground with heat.)

Despite the special tools required to work in this technique, encaustic offers several advantages. As wax is a non-water soluble substance, works are not adversely affected by moisture and do not require glass when framed. Great depth and atmosphere can be created with less pigment than would be required with oil paint. Textures are easily created, objects may be embedded into the image, the image remains re-workable, and the surface is resistant to cracking and is non-yellowing.¹ It is essential to use a rigid ground as any bending could cause the encaustic to crack.



Blue Sky, Heather Hill, encaustic

For more information on the tools required or techniques used when working with encaustic, contact me at arthdhill@shaw.ca.

¹ International Artist, issue 32 August/September 2003, page 112.

LET YOURSELF GO - IT'S ONLY A PIECE OF PAPER WITH ANN ZIELINSKI, SFCA

BY HEATHER URQUHART

This workshop was highly anticipated, selling out early and earning a long waiting list. Anyone who missed out will no doubt be interested to know that there are still a few spaces available in Ann's March 2004 workshop.

Ann introduced the workshop participants to her approach to the creative process which emphasizes the importance of ideas and fearless experimentation. She began by saying, "You'll go home with ideas, not a painting. We'll start by putting marks on paper - playing - not getting involved with imagery. Then you'll read what's there. You'll relate colour of additional painting to what's on paper already and go with it."

Through demonstration and verbal description and later by providing individual assistance, Ann guided us through the process. She suggested that successful compositions need transparent areas, opaque areas and tranquil areas. First we experimented with a printing process. Using brushes, sticks and palette knives on clear acetate we made wet and dry marks with black paint. Ann indicated that loose gestures were more effective and spontaneous than solid marks. Other dark colours, like sepia for example, can be used with or instead of black. These marks were printed by placing a sheet of paper on top of the acetate and applying pressure to the surface with our hands. Each artist made several of these to use as a base for the techniques we would experiment with over the rest of the weekend.

The second process Ann introduced was that of transparent washes. We laid on thin washes in both warm and cool colours. After they dried, we added more transparent layers incorporating



Ann demonstrates



Ralph Roper enjoys the class

spattering, spritzing, and sponging, constantly shifting between light and dark.

Ann also showed how to add texture using opaque paint. By putting paint on a piece of mat board or a palette knife and pressing into the painting, textures can be created. By stamping, stenciling, scraping, scoring and lifting, we saw that there are many ways one can add texture to a painting.

On Sunday, Ann illustrated other techniques like printing using paint on crumpled wax paper, saran wrap, and corrugated cardboard. She showed us how to paint over areas in order to bring out shapes. She decided which colour to emphasize or "key into" from the painting. She suggested painting around some areas, dry brushing other areas, and softening certain edges which finally allowed a selected colour to come through. In general, her approach emphasizes giving yourself and your paints freedom and changing things without imposing on your left brain. You can decide whether the image will be predominantly warm or cool and then you

can warm it up or cool it down. Occasionally, the process seems ugly but by continuing to re-work it using a slow process, the painting may turn into a beautiful work. It is crucial not to rush the subject, or you'll be disappointed.

There is an element of uncertainty, and you may not know where you are going but like life, art is a journey. What a treat it was to have such an enjoyable, mind-expanding journey, (especially since it was my first contact with acrylics). We all came away from the workshop with lots of ideas. Thank you Ann!

Opus' Best & Brightest Artist Brushes

Da Vinci Cosmotop Spin Series 5580 Round

New!

Great for watercolour and gouache, this hand-shaped brush is a blend of 5 different diameters of extra smooth synthetic hair. They have ergonomically shaped handles, and are popular for their water-holding capacity and large size range. Available in sizes 000 to 40.

All sizes on sale!

Popular Sizes	Reg. Price	FCA January Sale Price
4	8.20	7.38
5	10.10	9.09
6	10.30	9.27
8	15.50	13.95

This sale also includes the Cosmotop Spin Series 5880 Flat, 5584 Oval, 488 Quill, & 5080 Wash brush shapes.

Da Vinci Top Acryl Series 7182 Bright

New!

Extra strong and stiff for acrylic and oil, the Top Acryl has 5 different diameters of smooth synthetic bristles. They are designed to hold lots of colour and to maintain their snap and shape after vigorous use. Versatile and rugged! Available in sizes 2 to 50.

All sizes on sale!

Popular Sizes	Reg. Price	FCA January Sale Price
6	10.30	9.27
8	12.40	11.16
10	13.40	12.06
12	15.50	13.95

This sale also includes the Top Acryl Series 7782 Round & 7482 Filbert brush shapes.

Robert Simmons Expressions Series E50 Script Liner

These synthetic fibre brushes are good for a variety of media including watercolour, acrylic and oil. They have thicker handles than most watercolour brushes making them a pleasure to paint with.

Liner Sizes	Reg. Price	FCA January Sale Price
0	5.93	5.34
1	6.24	5.62
2	6.56	5.90
3	6.87	6.18

This sale also includes the Expressions Angle Shader, Filbert, Fan Blender, and the rest of the Expressions Line.

Script Liner

Colour Comb Rake

Dagger Striper

10% off

Present your FCA Membership card and receive the special January price! Just for you!!

Introducing more new Da Vinci Artist Brushes

Russian Blue Squirrel Series 418 Quill Mop

Generously sized and hand-shaped, these brushes produce full strokes of colour when using watercolour and gouache. Available in sizes 000 to 10. This particular natural hair is also used in Series 803 Cat's Tongue Wash brushes.

Russian Black Sable Series 1640 Round

This natural hair is stiffer and more rugged than Red Sable, making it ideal for fine, oil painting techniques. Available in sizes 6 to 30. This quality hair is also used in Series 1840 Bright and 1845 Filbert brush shapes.

Kolinsky Red Sable Series 1311 Flat

These brushes are unmatched for spring, resiliency, colour and water-carrying capacity. Available in sizes 2 to 12. This natural hair for watercolours and gouache, is also available in Series 1526Y Round, 10 Sharp Round, 1200K Liner, and 17 Special Liner.



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ZEN AND THE JOY OF RISK

BY PETER LEVITT



One day, toward the end of the year when his modest temple was about to close during the most difficult weeks of winter, a disciple of an old and venerated Zen master invited his teacher to stay with him at his family's humble home situated in the nearby mountains. The Zen master agreed and the two of them set out. As the disciple led his master along a mountain path during their journey to his home, they found themselves gradually enveloped in a fog that whitened the mountain air and made it impossible to see more than two steps ahead. Nevertheless, without the slightest resistance on the part of the old man, the disciple led his teacher forward into the thickening fog. Suddenly, with his teacher at his side, the disciple felt his foot slip and grabbed his teacher's kimono to keep from falling into what turned out to be a deep abyss of ice and snow that lay at their feet. When they looked at what was right before them, the disciple realized he had lost his way and, in his confusion, had brought his teacher to the edge of a treacherous cliff. "I'm sorry," he said, feeling somewhat frightened and ashamed. "I seem to have lost my way in the mountain and have no idea where we are." The teacher looked at his young student for only a moment, and then turned his old eyes back to the snowed-in valley below. "Jump!" he said. "Take my hand and jump from this ledge if you value your life and mine." The disciple could barely believe his ears, but, despite his terrible fear and the shaking of his bones, he did exactly as his teacher said. Grabbing the hand of the person he most trusted in the world, he jumped from the icy cliff and in the very next second discovered that he and his teacher were walking, hand in hand, on the sun-drenched road that led to the village where he was born.

As this story shows, taking a risk implies that something we hold dear may appear threatened. But this is precisely where an artist wants to be. The truth is that the riskiest thing a painter can do is to try to be safe. This is the same as deciding to stay within the boundaries of the world the painter already knows. Of course, our inclination to stay within such boundaries does make a certain sense. Haven't most of us worked hard to become experts in that world?

Let me answer by saying simply that it is true such boundaries may keep us safe, and that decent work may be found within them. But they also prevent us from discovering the infinite possibility that our imagination holds for us, waiting to be discovered. As for being experts of such a proscribed realm, I ask only that you consider this statement from Zen master Shunryu Suzuki-roshi, who said: "In the beginner's mind there are many possibilities, but in the expert's there are few."

It is true. Just as every heartbeat and breath is the agency of a new beginning in our lives, taking a risk is the very same agency for maintaining a beginner's mind in every work we create.

Be sure to register for Peter Levitt's Fingerpainting On The Moon workshop for visual artists to be held at the Granville Island Hotel on February 28, 2004. If you want to produce your very best work, a day with Peter is sure to energize and inspire you.

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THE 2nd ANNUAL

PAINTING on the EDGE

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presented with the support of



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August 24 to September 12, 2004

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AUGUST 26, 6 TO 8PM**

\$6000 IN PRIZES

contact the FCA for an entry form and prospectus
or download from the internet at www.artists.ca

NOTICE OF ANNUAL GENERAL MEETING

**THE ANNUAL GENERAL MEETING
of the FEDERATION OF CANADIAN ARTISTS
and the ELECTION OF OFFICERS**

for the 2004/2005 year will be held at the

GRANVILLE ISLAND HOTEL

1253 Johnston Street, Vancouver, B.C. V6H 3R9

on Sunday, March 28, 2004 - 1:00pm

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FCA CONTACTS:

FCA Executive Committee - 2003/2004:

President:	Marjorie Turnbull, AFCA	amtturnbull@shaw.ca	604-941-7695
1st VP:	Dianna Ponting, SFCA	dianna@ponting.com	604-856-2063
2nd VP:	Jean Pederson, SFCA	artform@telus.net	403-289-6106
Treasurer:	Daniel Chuang, AFCA	we@lynx.bc.ca	604-205-9063
Secretary:	Robert Ascroft	robert_ascroft@shaw.ca	604-552-0721
Past President:	Bob McMurray, AFCA	bobmcmurray@telus.net	604-535-5069

Appointments to the Board 2003/04:

Member-At-Large:	Kathy Young	ksyoung@telus.net	604-437-4863
Standards:	Janice Robertson, SFCA	robertsonj3@shaw.ca	604-888-2230

Committees:

Archives:	Ellen Poole	epoo203@telus.net	604-732-5251
Chapters:	Marjorie Turnbull, AFCA	amtturnbull@shaw.ca	604-941-7695
Education:	Ursula Salemink-Roos	u.salemink-roos@shaw.ca	604-454-1475
Membership:	Dianna Ponting, SFCA	dianna@ponting.com	604-856-2063
Volunteer Co-ordinator:	Kathy Young	ksyoung@telus.net	604-437-4863

Chapter Presidents:

South Okanagan/Similkameen:	Marlene Aikins	fmaikins@shaw.ca	250-770-8772
South Okanagan/Similkameen:	Lynne Woloshyniuk	lynnnebill@shaw.ca	250-492-2209
Nanaimo	Harold Allanson, AFCA	hallanson@shaw.ca	250-247-7930
West Kootenay	Carol Reynolds	imhoffman@netidea.com	250-362-7226
West Kootenay	Pauline Dupas	pdupas@telus.net	250-352-7360
Fraser Valley	Loreena Lee, AFCA	loreena@dragonwing.bc.ca	604-576-1772
Central Okanagan	Colleen Dyson	cjdyson@shaw.ca	250-763-2781
Comox Valley	Kay Hilborn	hilborn@telus.net	250-334-1507
North Okanagan	Elizabeth Moore	eo.peter@telus.net	250-545-2432
Calgary	Neil Locke	nblocke@shaw.ca	403-932-6383
Arrowsmith	Barbara Botham	aistlinstudio@shaw.ca	250-248-6186
Victoria	Marney Ward, AFCA	marneyward@shaw.ca	250-595-0220

Staff:

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

Professional Services:

Weekend Gallery Supervisor:	Ellen Poole		
Bookkeeper:	Natalie Turner		
Auditor:	Jones, Richards & Co.		
Web Master:	Glenn Marcus	glenn@marcuslink.com	604-522-3134

ARTISTS IN ACTION

T.K. DANIEL CHUANG, AFCA

On November 17th we had the pleasure of an in-gallery demonstration by T. K. Daniel Chuang, AFCA. Daniel presented a technique he has been working on recently which makes use of colourful underpainting and negative shapes to create a floral image. This demonstration was a preview for our interested members of the information which will be published as part of a new book by International Artist Publishing entitled *How Did You Paint That ? 100 Ways to Paint Still Life and Florals* which is due out in January 2004.

Daniel illustrated how he works on the blank stretched canvas, applying bright colours with bold and quick brush strokes and then considering where the floral patterns will emerge while the acrylic paint dries. The next layer of colour applied outlines the essential forms allowing the shapes of individual flowers and stems to appear on the surface of the painting. We were all impressed to hear that Daniel works from 5 basic colours, whether working on a traditional painting or one of the more spontaneous new formats, mixing whatever else he needs as he goes.

\$425 each session
But register with full payment by May 1, 2004 and your name will be entered in a draw for a **free class!**

Gibsons School of the Arts Summer Painting Workshops

David Goatley SFCA,
July 5-9 Inspired Portraits

Michael O'Toole SFCA,
July 12-16 Make Your Acrylics Zing

Ann Zielinski AWS, NWS, SFCA
July 19-23 Attention-Demanding Paintings

Gerry Thompson CSPWC, AFCA,
July 26-30 Having Fun with Watercolour

Teresa Bernard AFCA,
Aug 2-6 Magic with Watermedia

604 886-9349 or 604 885-2234
www.gibsonsartschool.net
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OFFICE TALK



Hear No Evil, See No Evil, Speak No Evil: Susan Foster, Rosalind Rorke & Kelli Kadokawa

We at the FCA office are always interested to hear what's going on out in the Chapters, so we thought it might be nice to share what's going on here at the National Headquarters.

Reflecting on the past year, we can say with certainty that it was a busy one. In January, new drywall was installed on the north side of the gallery and the western wall's slat board was removed in order to create a more professional and contemporary atmosphere in the gallery. After the dust settled and the paint dried we hung up our first show and confirmed that your art looks even more fantastic on the simpler surface.

In March, the FCA welcomed 22 new Signature members after the Board of Governors meeting. 2003 provided the FCA with a chance to expand our cultural horizons and co-host a show with another group of artists. Last year marked the 40th anniversary of Diplomatic Relations between Korea and Canada. In celebration, the FCA presented *The Art Exhibition of Canada and Korea*, May 13-25 in Federation Gallery. The FCA worked together with the Consulate of the Republic of Korea to produce this display which showcased the work of 58 artists (22 Korean and 36 FCA members) from both rural and urban areas across Canada.

2003 was a year of great change in our Education program. With help from Ursula Salemin-Roos, the staff took over the administration of the courses. We have a new landlord for our studio space, Loomis Art Supplies which purchased the old Associated Graphics store. We have kept some of the tried and true Foundation courses and added some new exciting workshops. Possibly the best received took place in June when Dick Nelson of Hawaii wowed his students with *A Colorful Three Days*.

As most of you know, the office and gallery are located on Granville Island, a tourist hot spot with lots of other galleries, shops and restaurants as well as the world famous Public Market. CMHC, the island's landlord, particularly promotes the area as a destination during the summer months, which works out well for our Summer Gallery shows and this year on Canada Day we had our biggest one day total of visitors - 762!

In August we were proud to host our 1st Annual *Painting on the Edge* Open International Juried Exhibition. Sponsored in part by The Leon and Thea Koerner Foundation, The Hamber Foundation and Opus Framing & Art Supplies, this exhibition attracted emerging artists, those well established in their careers and everyone in between. The purpose of this show is to support artists and provide

increased exposure. By awarding numerous cash and merchandise prizes and producing a beautiful colour catalogue, everyone involved, from the artists and the sponsors to the viewing public, benefits. The opening reception was packed and one of our award winning paintings was featured (in colour) in the Vancouver Sun. The prospectus for the 2nd Annual *Painting on the Edge*, August 24-September 12, 2004, is now available on our website.

We had barely recovered from *Painting on the Edge* when we geared up to host *Paintings, by numbers*, the Federation's premiere fundraising event, on September 16. We would like to repeat our sincere thanks to all the volunteers who made this night succeed without a hitch! Rumour has it that this past year's event planning was the smoothest yet. We're already putting plans in motion for *Paintings, by numbers 2004*.

Advertising our member's work continues to be a primary objective here at the office and with a view to increasing our profile we acquired new signage for the outside of our building. The darkly tinted windows in the gallery have been put to good use as the background for white vinyl lettering which is visible to both pedestrians and drivers. AFCA member Brittani Faulkes has become our newest regular volunteer, lending a hand and a lot of computer time as the advertising guru.

Federation Gallery has started accepting digital submissions for regular juried shows and we almost have that process under control. It's been a 'trial and error' start as most applicants are still getting used to the new guidelines, but we think once those wishing to submit digitally become familiar with the new process, it will be a great option for applying to juried shows.

Due to the increase in postage costs, we have had to add an additional postage fee to the dues of U.S. and international members. We get a non-profit bulk rate from Canada Post for sending *Art Avenue* to members living in Canada, but we must send the magazine at the regular rate to our U.S. and international members without a discount.

It's January and we're all back in the office. Rosalind went to visit her family in Ottawa, Susan relaxed on the Oregon coast and Kelli had a happy holiday in Kansas City. The mail has piled up and we hope to find a lot of membership renewals and fewer bills. You can help us save a bit of money by paying your membership dues right now, if you haven't already. Sending out 3rd and Final Invoice notices adds up to a chunk of change.

We are looking forward to what 2004 brings, including our 2nd Annual *Painting on the Edge* exhibition, another festive *Painting by numbers*, and keeping you abreast of what is going on here in our neck of the woods. Happy New Year!

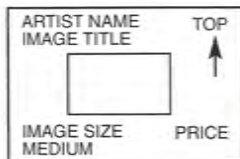
Susan, Rosalind and Kelli



Our new Federation Gallery lettering

CALL FOR ENTRIES

EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER



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 should be sent to fcogallery@artists.ca in a 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. 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:

DIMPLES, WRINKLES & FOLDS - Human Figure Juried Show

Slide deadline: **January 8th, 2004**

Paintings due: **February 13th, 2004**

Scheduled jurors: Brent Lynch, SFCA, Suzanne Northcott, SFCA and Susan Cowan, AFCA

STUDENT SHOW - Unjuried

One piece per student, outer edges of frame must not exceed 36 x 36 inches.

Paintings to be dropped off from February 20th to February 27th

SUCCESS! - Deadline for Applications for Signature Status in 2004 is February 20th, digital images are not accepted for this application. Paintings must not arrive prior to March 1st. **Digital images are not accepted for this application.**

STILL LIFE JURIED SHOW

Slide deadline: **February 26th, 2004**

Paintings due: **April 2nd, 2004**

Scheduled Jurors: Kiff Holland, SFCA, Joyce Kamikura, SFCA and Gail Sibley, AFCA

BLACK & WHITE SHOW

Slide deadline: **March 4th, 2004**

Paintings due: **April 16, 2004**

Scheduled Jurors: George McLachlan, SFCA, Michael O'Toole, SFCA and Jo Scott-B, AFCA

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 watercolour 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 Allan Wylie, SFCA. Each video has two 30-minute technique tutorials. Order by name and enclose cheque for \$44.95 ea. Canadian funds + \$3.15 GST and \$3.37 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.

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

LEADING EDGE ART WORKSHOPS - Calgary Workshops

Jack Reid, CSPWC	Watercolour workshop	Jan 31, Feb 1&2, 2004
Jean Pederson, SFCA CSPWC, ASA	Face & Figure Workshop	Feb 26-29, 2004
Lian Guan Zhen, BFA	Chinese Watercolour Workshop	March 26-29, 2004
Arne Westerman, AWS, NWS	Figurative Watercolour Workshop	April 29-May 3, 2004
Gerald Brommer	Design with Watermedia & Collage	August 16-20, 2004

www.greatartworkshops.com greyart@telus.net Louise Grey (403) 233-7389

VANCOUVER ISLAND ART WORKSHOPS - Nanaimo, B.C.

Betsy Dillard Stroud - artist and author of "Painting from the Inside Out" **Experimental Multimedia Workshop, June 7 thru 11, 2004.** The quintessential roller coaster ride of spontaneous, intuitive workshops. Contemporary thought and technique with traditional wisdom and expressive color exercises.

Gerald Brommer - Collage Workshop, September 18 thru 22, 2006. Some lodging with local artists is available at a nominal rate. Contact Mary Stewart @ 250-716-1440 or marystewart@canada.com

ART CLASSES in Jane Appleby's Burnaby Studio (painting for all levels) Fridays 10am - 12pm. \$107 - 4 classes. Call to register for next set: 604-420-4546. Visit: applebyart.com

CALL FOR ENTRY - Delta Arts Council invites Artists to participate in "artSpacific 2004" our 3rd Annual juried exhibition. Entry is by slide only and must be at the Firehall Centre for the Arts on or before 2:00pm, March 12, 2004. Pick up entry forms at your local Arts council, or from our website www.artsdelta.com For more information phone 604-596-1025 or e-mail firehall@dccnet.com

WHAT'S ON AT FEDERATION GALLERY JANUARY AND FEBRUARY 2004

Reality, only better...

Semi-Abstract Juried Show
January 13th to February 1st

Artist's Choice Juried Show

February 3rd to February 15th

Dimples, Wrinkles & Folds

Human Figure Juried Show
February 17th to February 29th

Gnomes I Have Known

Some of your favorite FCA members lampooned by Tom Huntley, AFCA
February 17th to February 29th

We simply couldn't do without our volunteers!



Anne-Marie Harvey, Bob McMurray and Chris Harvey



Carla Weaver, Glenn Marcus, Martine Gourbault and Karen Marcus



Tessa Wilson and Ellen Poole



Michael den Hertog, Jutta Kaiser, Faye Takeuchi and Martine Gourbault



Marjorie Turnbull and Kathy Young



Ursula Salemink-Roos and Audrey Cook



Angela Lake, Ravannah Allen, Wayne Williams, Tatiana Easton, Barbara Lussier, Georgia Youngs, Drew Gillies and Ruth Bryant.

The Federation's Premiere Fundraising Event

PAINTINGS, by numbers

WHERE: Performance Works on Granville Island
 WHEN: September 21, 2004
 TIME: 6:00 TO 10:00 pm

A very exclusive evening of drawing for paintings. Join contributing artists and patrons for a gala evening and take home a beautiful original work of art.

Contributing artists include Robert Genn, George McLachlan, Janice Robertson, Andy McDermott, Anne-Marie Harvey, Daniel Chuang, Bob McMurray, George Bates, Rick McDiarmid and Brent Lynch.

A \$500 ticket buys you and your guest a complimentary beverage, hot and cold hors d'oeuvres throughout the evening, a colour catalogue of all the paintings and best of all an original painting with a minimum value of \$500 (many are worth much more).

Join us for an enchanting evening of art and music.



To order your ticket call
 604-681-2744 or
 604-681-8534 today!

"Gnomes I Have Known"

Federation Gallery proudly presents a very special display of caricatures by honorary life member and Federation drawing instructor, Tom Huntley, AFCA in conjunction with the Human Figure Show, **Dimples, Wrinkles & Folds**, February 17 to 29, 2004

This may be your only chance to see Bob McMurray as the Pope and Alan Wylie as a soccer star so don't miss it!



A PAINTING IN THE LIFE OF... RENATO MUCCILLO

A recurring article chronicling the life of a painting

Inspiration

The area chosen for the painting is the view northward of Iona Beach in Richmond--a childhood haunt where most of my first plein air paintings were done 30 years ago. With this scene in mind, I've chosen to demonstrate monochromatic under-painting, finishing with transparent colour glazes. Not only does this technique help in distinguishing values, it's highly effective in achieving luminous effects. This technique was also very popular with some of the great masters over the past 500 years.

Medium

For my under-painting, I've used gesso tinted in 5 values forming a grey-scale from white with 3 middle values of grey progressively getting darker to black (see palette photo). I find that using gesso for this application works very well especially when dry-brushing and scumbling¹ to achieve softer edges. I also find that, with the use of matte medium and water, the gesso can also be applied in thin, semi-transparent layers for more delicate brushwork, i.e., for sky and water. I also use gesso for under-painting in case I use an oil-based medium for the coloured glazes. The gesso provides better tooth and adhesion of oil pigments to the canvas.

Approach

With today's technology and digital cameras, one can shoot photos in black & white and color with just the flick of a button. This makes obtaining reference material in both colour and in grey-scale much simpler than shooting with 2 different cameras. Even seasoned veterans often find it difficult at times to interpret colour in a painting, losing sight of the values that are the very foundation of creating dramatic mood and light. Every so often, I'm faced with a painting that is too high key and lacking in contrast or shadows-or are simply flat and lifeless. I find that working in grey-scale aids in seeing these distinctions that sometimes aren't easily perceived when viewing on a colour photograph or reference.

Getting Started

Ideally, I start with a canvas tinted in a middle grey tone and quickly establish all my darks in a loose sketch using a darker



Palette



Stage 1



Stage 2



Stage 3



Stage 4



Final Stage: *October Gails*, Renato Muccillo, acrylic, 24"x 36"

valued grey black (see stage 1). I then go in and build up my lighter values to get a general idea of the strengths and weaknesses in the composition. At this point, I go in with my darkest values and finish up with my lightest (see stage 2). Keep in mind that it's safer to do your grey-scale under-painting slightly lighter in value because the final colour glazes will increase the overall darkening of values.

Finishing with Colour Glazes

My colour palette consists of titanium white, ochre yellow, transparent red oxide, and ultramarine blue. I use a matte medium mixed with a small amount of retarder and water. I always believe in keeping a limited palette. I find it harmonizes the overall appearance of a painting and keeps it from looking too disjointed-not saying that small amounts of opaque colour can't be introduced to help guide the eye to the focal point and provide some snap to the final image. [see stage 3]

Do's and Don'ts

Some precautions should be taken when working with these techniques. I find that some pigments will decrease the tonal value of the under-painting (such as reds and greens). One should be careful when preparing glazes as not to make them too opaque. Applying glazes in very thin coats protects the integrity of the under-painting and allows the monochromatic/tonal values to show through. When dealing with glazes, I think it's vital that pigment should be tested for opacity and staining strength. I always keep a scrap 8x10 panel ready at hand to test my glazes to make sure they're not too opaque or saturated in colour.

Conclusion

Although this technique can be a difficult one to master, the final results can achieve effects of light (for example, strengthening the luminosity of reflective light found in shadows) as well as colour saturation that normal applications of paint often cannot accomplish.

¹ Scumbling is similar to glazing, dry brushing light colours over dark.