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\$4²⁵

Art avenue

A Federation of Canadian Artists Publication



Ocellata, Renato Muccillo, oil on board, 24"x 24" SOLD - Alessandra Bitelli, SFCA Award

Featuring: *Altered States and Summer Gallery*

Altered States

June 24 - July 6, 2003



Ocellata, Renato Muccillo, oil on board, 24"x 24" SOLD
Alessandra Bitelli, SFCA Award

Agriocharis Ocellata - otherwise known as an ocellated turkey - a brightly coloured species of wild turkey found in Belize was the inspiration for this painting *Ocellata*. With the multitude of dramatic contrasts of iridescent copper and indigo blue in its plumage, I could only try to capture just a small portion of its beauty, the essence of a few fibres of a tail feather measuring less than one centimetre squared. The interpretation of the subject was not only challenging but also served as a lesson in colour theory.

Renato Muccillo

To see more of Renato Muccillo's work, please go to our web site, www.artists.ca. You can find a link to his web site under Galleries, Studio Two, Artists M-N.

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



One More Dance, Martine Gourbault, AFCA
acrylic, 36"x 36" \$2,800
Fasken Marteneau DuMoulin Award



Water's Edge, Bruce Martin, watercolour & ink, 17"x 22" \$850
Award of Excellence



Floral Essence, Adrienne Moore, AFCA, mixed media, 15"x 22" \$950
Award of Excellence



Lost, Found, Lost
Barbara Younger, AFCA
mixed media
48"x 36"
\$2,400
Award of Excellence

(cont'd on page 9)

Volume 3, No.5 September/October 2003

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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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INTRODUCING OUR NEW 2ND VICE PRESIDENT



Jean Pederson, SFCA

I want to commend the Board of Directors for encouraging representation and making it possible for membership from outside the province to sit on the board this year. I am very excited to serve on the board and to bring a voice from Alberta to the table. It will be very rewarding to contribute my time and energy to an organization that has given me so much in the past.

Jean Pederson, SFCA

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ON BEING A SIGNATURE MEMBER RIGHTS, RESPONSIBILITIES, PERKS AND CLARIFICATIONS

Once a year, a selection committee comprised of the Board of Governors (Senior Signature members) may grant Associate membership status to an Active member and may also elect new Senior members from Associate status members whose work meets established artistic standards and criteria. The application deadline for AFCA and SFCA status is February 20, 2004. This application can be found on our web site, www.artists.ca.

Associate (AFCA) Members must pay a yearly fee, currently \$90. Failure to pay for two years will result in loss of AFCA status. Lapsed AFCA members may rejoin the Federation with automatic Active status if they pay current dues. Only Associate members may use the letters "AFCA" which are protected by trademark.

AFCA members are eligible to jury applicants for Active status as well as be one of three to sit on the adjudication panel for juried shows, either at the Federation Gallery or for Chapters on an as needed basis. AFCA members are eligible to enter the Annual FCA Spilsbury Medal show. In the event that an SFCA member is not available to serve as President of the Federation then AFCA members are eligible. Each AFCA member is expected to maintain a consistently high standard of work.

Senior (SFCA) Members must pay a yearly fee, currently \$100. Failure to pay for two years will result in loss of SFCA status. Lapsed SFCA members may rejoin the Federation with automatic Active status if they pay current dues. Only Senior Signature members may use the letters "SFCA" which are protected by trademark.

SFCA members are eligible to jury applicants for Active status as well as comprise two of three jurors on the adjudication panel for juried shows, either at the Federation Gallery or for Chapters on an as needed basis. SFCA members comprise the Board of Governors who meet annually to adjudicate applications for signature status. They are eligible and strongly urged to serve on the Board of Directors, eventually becoming President of the Federation. In addition, the position of Chair, Standards Committee on the Board of Directors must be held by an SFCA member. Each SFCA member is expected to maintain a consistently high standard of work as an example to the general membership.

Three places per Summer Gallery Session are reserved for Senior Members on a first-come-first-served basis. If no applications are received the spaces are filled with other applicants. Senior Members will not be juried for the Summer Gallery places and do not pay the entry fee but they must pay the standard rental fee.

SFCA Signature members may enter work in any regular Federation juried show without going through the jury process. They are not eligible for cash awards in these shows but they may be granted the Alan Edwards Award for a painting of significance by a Senior member. SFCA members are eligible for Medals and Awards in the annual Spilsbury Medal Show.

In an 'Open' show, where non-members as well as members may enter, everyone is juried, including SFCAs. Such was the case in the AIM for Arts show as well as the 1st Annual Painting on the Edge Open International Juried Exhibition. In these Open Shows the Federation engages an 'outside' juror to make sure that jurying is impartial and un-biased.



ARROWSMITH CHAPTER by Helene McIntosh

By the time you read this, our Summer Juried Show will have been the first exhibit at GALLERY 223 in Nanaimo. The show opened on August 1st and ran through August 21. The Jurors' Choice Award was given to a well deserving Maureen Walker for *Watching*, a painting on silk. Honorable mentions were awarded to Allan Dunfield for his watercolour *Impact*; Karen Poirier for her watercolour *Hanks Apples* and Vickie Turner for her multi-media piece *Cascade*. The jurors for this show were Neil Boyle, SFCA, Ardath Davis, SFCA and Delphine Large, AFCA.

Congratulations to our Honorary member Browni Joerin who is presenting her final show *The Last Hurrah* in the Brown Gallery at the Old School House in Qualicum. Browni is now 87 years young and has painted exclusively in acrylics on canvas in recent years.

Some of us were fortunate enough to attend Ann Zielinski's workshop on Hornby Island in June. It was fabulous and fun! Ann is an inspiration. We all came back with plenty of information with which to work. Hope you all had a wonderful summer and enjoyed the warm weather!

Comox Valley by Bev Wolsey

July was a busy month for the Comox group. Many of our members participated in a successful show at the Filberg Lodge on July 19th and 20th. This Heritage home, located on the waterfront overlooking the Comox harbour is a prestigious place to display artwork. The review of the paintings was very positive and the caliber of the show was excellent. Norma Steven was one of our artists to sell her work.



Heather and Karl Rieche at potluck

On July 26th, Heather and Karl Rieche hosted a summer get-together and potluck supper. Their home is as welcoming as it is beautiful. We all had a good time.

Our talented artists are becoming well known. Betty Boyle has had a piece selected for the *Painting on the Edge* exhibition, and Judith Jancowski and Bob Sheridan, AFCA received Honorable Mentions in the *Comox Valley Community Arts Council Juried Show* at the Muir Gallery.

Our largest event in August was as the Guest Guild at the 21st Annual Filberg Arts and Crafts Festival. This is considered by the attending artists as the best juried arts and crafts fair in the Pacific Northwest. There were as many as 140 artisans there to delight the 23,000 people attending from all over Canada and the U.S. This festival was a marvelous opportunity for our Chapter. We were located at the entrance to the Heritage Dairy Barn. Our demo painters worked outside the barn. Serena Paterson obtained several commissions for people and animal portraits. Doris Zdebiak, Gord Hynes, Trish Montague, Brenda Calhoun and Kay Hilborn had substantial sales. Hanging the paintings on the round logs in the interior of the barn was a challenge. Putting this successful venture together was a supreme effort on the part of our members. Everyone that took part deserves a big thank you and a pat on the back. We send a special thank-you to the Show Organizer,

Doris Zdebiak, and to our dedicated president Kay Hilborn. Some of the artists also exhibited in the *Originals Only Show* in the Marine Park in August.

Fraser Valley Chapter by Megan Arundel

Chapter members are preparing for the second Juried Show of the year, which will be held at Maillardville's Place des Arts. The show runs from August 29th to October 3rd. The opening is Tuesday, September 9th from 7:30 to 9:30 pm.

Loreena Lee, AFCA has an exhibit at the Vancouver Golf Club which runs through September. Speaking of golf clubs, several of our Chapter members, also members of the Garibaldi Art Club in Maple Ridge, have had their work accepted into a locally juried show at the Swan-E-Set Bay Resort and Country Club. This show is part of the club's 10th anniversary.

Florence Nicholson is preparing for a mother-and-daughter show at the Maple Ridge Art Gallery's *Spectrum 2003*. She will be showing her paintings alongside daughter Louise Bradley's sculptures from October 12 to November 6. The opening is October 16th from 7 to 9 pm. Hope everyone had a great art-filled summer.

Nanaimo Chapter by Harold Allanson

The end of summer is in sight. Our chapter will meet for the first time in several months on September 13th. There will be lots to catch up on as we plan for the fall. After the meeting, Courtney's Neil Boyle, SFCA will be down to give us an oil painting demo. Many of our members are looking forward to Neil's visit and hope to pick up a pointer or two. This meeting will be a great start to our fall activities.

Our Chapter juried show, *Coastal Moments*, will be at the Nanaimo Art Gallery October 3rd to 31st. If you are in the area stop in and check it out. We haven't had a show since last spring, so we're expecting lots of new and interesting work. Rick McDiarmid, SFCA will be travelling from the mainland to give a two day workshop here on October 4th and 5th. We've asked Rick to deal with colour relationships, an area where most of us can learn something.

Gabriola Island has its Studio and Gallery tour on the long Thanksgiving weekend in October. Quite a number of our Chapter members are from Gabriola and will be opening their studios for those three days.

Our Nanaimo Chapter continues to grow. This summer there have been a number of inquiries regarding joining our group so we're expecting to welcome a number of new people at our next meeting.

South Okanagan/Similkameen Chapter by Sharon Snow

Our ongoing Art Show at Hillside Winery is a success with 12 paintings already sold. The exhibition runs through October. Organizers Kate Kimberley and Grace Shaw were interviewed about the show by CHBC TV's Kelly Abbott for *Okanagan Now*. The program aired on July 13th.

We also exhibited our work at Hester Creek Winery, just south of Oliver July 25th to August 10th. The opening reception was July 27th.

The Community Arts Council has invited us to demonstrate and display our paintings in the Leir House Cultural Centre on a regular basis. We participated in their 10th Annual Craft Fair on August 10th as well as several Art in the Park sessions, also sponsored by the Arts Council. The next Art in the Park session is September 6th in the Rose Gardens.

A belated congratulations goes to Helen Gabriel for receiving the Juror's Choice Award at our Spring Juried Show in Summerland. Signature member Ken Gillespie's oil painting workshop on September 27th and 28th, also in Summerland, has been filled. If there is enough interest, a second session will be arranged for October 4th and 5th.

Victoria Chapter Report by Marney Ward AFCA

Summer in Victoria is always busy with the *Moss Street Paint-In* in July which attracted about thirty thousand visitors, the 18th Annual Sooke Fine Arts Show in August, as well as a new juried show in Sidney, premiering this September. As usual, FCA artists are well represented, with 13 members in the *Paint-In*, and the following accepted into the Sooke Fine Arts show: Kristi Bridgeman, Judith Borbas, Agnes Cornell, Karel Doruyter, Sandra Fowler, Alvina Green, AFCA, Margarita Huang, Caroline Hunter, Clement Kwan, Maryann Laing, Kit McDonald, Sherry Mitchell, AFCA, Sophia Morrison, Rob Owen, Jill Slagboom, Heather Urquhart and Marney Ward, AFCA. Congratulations to all and good luck in the Sidney show. Special kudos to Sophia Morrison and Carolyn Hunter whose paintings were selected for a purchase award, to Karel Doruyter and Jack Livesey, AFCA for acceptance into the *Painting on the Edge* exhibition and to Connie McClure for acceptance into an internationally juried all-expenses paid ten day painting event in Bulgaria.

West Kootenay Chapter by Faith Welsh

We are happy to report our Summer Juried Show can be seen at Nelson's Capitol Theatre until the end of September. Suzanne Northcott, SFCA was in Kaslo giving her exciting Creative Process class the last week in July. All our members who attended reached new levels and were very inspired by the infusion. Thanks to Suzanne! The second show at 564 Baker Street in Nelson looked even better than the first one. Our third show starts the fall season in September. Our next scheduled meeting is Saturday, September 20 at 1 p.m. at VISAC Gallery in Trail. Happy painting and see you all then!



Having fun in Suzanne Northcott's Creative Process class

Chapters not reporting: Central Okanagan, North Okanagan and Calgary.

Next submission deadline is October 1, 2003.

artavenues@artists.ca

OOPS!

We would like to reprint these photos from our July/August issue with the correct captions and our sincere apologies for the error.



Robert Genn, SFCA, Caroline Hunter and Elizabeth Caulton in a mentoring session at Artbreak on Saltspring Island.



Marlene Aikins, Robert Genn, SFCA and Linda Anderson at acrylic workshop in Oliver

DIGITAL IMAGE SUBMISSIONS

ROBERT ASCROFT AND ROSALIND RORKE

In response to membership requests, the Board of Directors initiated a project to determine the feasibility of accepting digital submissions for juried shows. After conducting two small-scale trial runs in June and August, we discovered that the main drawback of digital images, when compared to 35 mm slides seemed to be that they were less likely to capture the true colours of a painting. However, for the purposes of jurying, they are basically equivalent to slides.

Photo editing software may be required to crop and balance the colours. Suggestions for software are included in the guidelines listed on our web site and further information may be available in the near future. Members should regard the digital submission process as a "work in progress" as we are trying to work out the bugs as we go. Technical questions or problems should be directed to Robert Ascroft at robert_ascroft@shaw.ca.

The overall standards for presentation will remain the same for digital images as they are for slides. Images must be cropped to remove fingers, frames or easel parts. Images must be in focus, square to the viewer and without glare. In short, they must be accurate representations of your work. Digital images not meeting these standards will be declined just as unacceptable slides are.

If the digital submission process works well for the members and jurors, the Federation will be able to accept either slides or digital images for all of the regular juried shows in 2004. It is important to follow the instructions completely. Only the image can be sent via email; the accompanying paperwork (the completed slide/painting label and self-addressed, stamped return envelope) must still be returned by surface mail or in person. Jury fees remain the same and are payable by cheque or by credit card. We do not advise sending credit card information via the internet. Show deadlines indicated on the Calendar of Events apply to digital submissions as well.

Art Techniques

with David Langevin

Paint Removing

Hi David,

We have dried acrylic paint on our carpet. We have trimmed the carpet and have removed the hard excess on the top. But can you suggest any solvents to remove the residual please? Many Thanks, Martyn Hill

Try rubbing alcohol. If that doesn't work acetone (nail polish remover is mostly acetone) is stronger and has been known to dissolve dried acrylic paint. Let me know if it works.

Thanks for replying so promptly. However, we tried brush restorer on the patch and it worked a treat. It dissolves the acrylic and then lots of soapy water cleans up the mess.

That is a good thing to know. What types of solvents are used in the brush restorer? What does it say on the label?

The product is Polycell Brush Restorer. It may only be an UK brand. The tin says it contains Methylene Dichloride and Naphtha. If others try this method I would suggest trying it out on a sample of the material (carpet in my case) first as it could react adversely.

Regards, Martyn

Storing Acrylic Paintings

Q: I read your column in Art Avenue and would like to know what is the best way of storing acrylic paintings (stretched canvases). At the moment, I have them standing upright by a wall, leaning slightly on each other so that the pressure is light. Nonetheless, sometimes a few of them have their paint pulled off when I remove them from the pile. In addition, I would like to know what the best way to transport them in a car is. What materials should I use to protect them?

A: The best way to store these paintings is to stand them upright with minimal pressure. A storage rack with separators would be ideal so that no painting touches another. You should not put them face to face. Most galleries store them upright as well but they use cardboard or foam-core boards to separate each painting so they won't stick to each other. Dried acrylic paint is thermoplastic: it is hard when cold and soft and sticky when hot. If two paintings are touching each other and it gets hot they will adhere to one another. Even after it gets cold again they will remain stuck. Art supply stores sell a type of wax paper for putting over charcoal or graphite images so that they don't smudge. That might work as well, but I haven't tried it.

You should be able to transport them the same way you store them without too much of a problem - preferably upright or flat if there are only a couple and the weight is not excessive. Keep them separated with something like cardboard so that they won't stick to each other. Thanks for the question.



Cheers, David



BEHIND THE EASEL

with Robert Genn, SFCA

Choose Your Attitude

Andrew and Debra Veal started rowing their 23-foot plywood boat across the Atlantic. After 13 days, suffering a panic attack, Andrew bailed. That left Debra to go it alone. The 3000 mile journey that was supposed to take 6 weeks took Debra more than three months. She battled 30-foot waves, force 8 squalls, sharks, and supertankers that bore down on her. Sleeplessness took its toll. Through it all, pinned up in front of her rowing station, were the words *Choose Your Attitude*.

What are the mottos we have pinned above our stations? "Dream it, do it," and "God, I'm good," are two that come to mind. But parental influence, peer indifference, poisonous pedagogy and magnified fears can be what we see and act on. Like Debra, we face a tough row. "You'll never make it," and "Forget it, you're a lousy artist anyway," can rule the mind. Like Debra we have to know that attitude is a matter of choice. And like Debra it's our true attitude that carries us to the far shore.

Just as Debra crossed an ocean, we too do our job stroke by stroke. It's the strokes that build strength, resolve and proficiency. It's the strokes that build confidence in the idea of finishing. Every morning Debra had to massage her fingers from their locked state. They had to be physically pushed straight in order to get them going again. Salt sores blistered on Debra's bottom. She found that by rowing naked on a sheepskin, exposing her skin to the air and sun reduced the problem. Debra stroked on.

Our attitude permits us to create and re-create as we go. Yesterday an artist friend asked if there was any one thing that had been the most valuable for me. I was thinking about Debra and I realized what it was: always have a painting on the easel. It's there, waiting, needing, daring you to quit and inviting you to carry on, only in want of stroking.

Debra and Andrew were disqualified for taking outside assistance when a safety vessel took Andrew off their boat. Steve Westlake and Matt Goodman won the Atlantic Rowing Challenge in 42 days. They arrived in Barbados on November 18, 2001, 70 days before Debra. The editor of the London Times wrote, "The winner of the race is the girl that came last."

Best regards, Robert

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

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

MEMBERS IN THE NEWS

Ken Toffaletto is having a solo exhibition at Havana Gallery, 1212 Commercial Drive in Vancouver, September 8 - October 3, 2003. Opening reception is September 7th, 4:00 to 7:00 pm.

Fraser Valley Chapter members **Gwen Gregorik** and **Lynn Lawson Pajunen** have been accepted as members of the National Collage Society of America and presently have collages hanging at Lincoln Center in New York City.

Summer Robertson has a solo exhibition, *Milestones*, at Beyond Art Gallery, 3011 28th Street in Vernon August 7 - September 13.

Shirley Erskine is having a solo exhibition entitled *The Colours of Canada* at Galerie Artimus in Paris, France September 16-29. This show represents, in acrylic and collage, the varied cultures, landscapes and climates of Canada.

Active member **Linda Anderson** was commissioned to design and paint a mural by The Vermilion Artists Group, to be hung at the Cultural Centre in Princeton, B.C. The 8' by 16' *Princeton Vistas* features the Princeton area landscape, animals and Similkameen River.



Princeton Vistas, Linda Anderson.

Page Samis-Hill, PSC won the award for Canada at the International Association of Pastel Societies convention in Albuquerque, New Mexico on May 10th, 2003. Her work was accepted for the *All Pastel* exhibit in Sault Ste. Marie August 7th - September 14.

Judith Madsen's painting, *Thelma and Louise* was exhibited at the 13th Annual Harmony Art Festival in August. She also gave a watercolour pet portrait demo inside the Ferry Building.



Thelma and Louise, Judith Madsen

Logan Lake artist and active member **Trish Armstrong** was awarded the prestigious John Edgar Patterson Award as well as a Juror's Choice Award for her painting *Grams* in the 20th Annual Shuswap Lake Festival of the Arts held in Sorrento in July. This painting is now a part of the John Edgar Patterson Memorial Collection.

Rene Thibault's painting *Deadfall At Water's Edge* was among the works curated by Marilyn Horne into *A Portrait Of The Bow*, a travelling exhibition organized by the Alberta Society of Artists through the Alberta Foundation for the Arts Travelling Exhibition program. This show, which takes a look at the importance of the Bow River, will be exhibited at numerous venues throughout Alberta over the next two years.



Deadfall At Water's Edge, Rene Thibault

Every year, an artist is honoured by one of the most respected charity organizations in the Philippines. This year, **Tessie Dichupa** is the chosen artist. The Catholic Women's Club will reproduce the image of her blue and white rendition of the *The Mother and Child* in plates edged in gold. To serious collectors of the series, the launching of these limited edition plates is a much awaited event. This year, the event was held on July 9th at the exclusive Manila Polo Club.

Active member **Val Moker** had the honour of donating her painting, *Black Coffee, Red Dawn* to the Motion Picture & Television Fund Golden Boot Awards art auction. The event was hosted by Tom Selleck on August 9th at Merv Griffin's Beverly Hilton Hotel.

Toronto member **John Molnar's** work was showcased in the July 2003 issue of *The Artist's Magazine*. The issue features his step-by-step demonstration on working with casein.

Suzanne Northcott, SFCA is represented in an exhibition of artworks from the Surrey Art Gallery's permanent collection. This exhibition runs through September 14.

New Members from June 13 to August 8, 2003

Lil Chrzan, Rocio Covarrubia, Rita Crossley, Rhonda Deering, Judith Des Brisay, Deede Wit, Robert Hall, Sandra Hall, Brenda Harper, Christine Hendrix, Leo Johnson, Sheila Johnson, Bryn Jones, David Jones, Jeannie Karlen, Lynn Kingham, Denise Lanterman, Haixia Liu, Kathryn Maas, Heather MacNeil, Patricia Marsh, Maureen Mathison, Heide May, Marion McCristall, Ken McElhoes, Kim McKibbon, Patricia Mondor, Todd Murray, Sandrine Pelissier-Gilabert, Mark Pytlos, Irene Sameulsson-Ohlanders, Joseph Sepsei, Goldie Serack Nahorney, Rae Sutcliffe, Jean Townsley, Jennifer Tunner, Ernst Vegt, Joan Ward, Kelsey Webb, Lesley White, Maria Yu

ABSTRACTION

BY DORIS CHAREST

Abstraction is a term that is abused and misused. The term became popular in the late 1940's when Jackson Pollock's early, large works of poured and splattered paints became known. In fact, abstraction's history began well before then.

Wassily Kandinsky (1866-1944) is usually considered to be the first European abstract painter.¹ He was part of the Expressionist movement, a group which believed that the artist's emotional reaction to the world was of primary importance. They believed that the expressive qualities of colour, shape, texture, brushstroke, size and scale were sufficient to communicate to viewers. That is to say, a figurative representation of reality was not necessarily required. Expressionism came to be associated with the transmission of personal experience, conscious or subconscious, and privileged individualism. Other members of the Expressionist movement were Franz Marc (1880-1916), Paul Klee (1879-1940) and August Macke (1887-1914).²

Some of the conceptual aspects of the earlier, European Expressionism re-emerged in American Abstract Expressionism of the 1940's and 1950's. Jackson Pollock, Willem de Kooning, Barnett Newman and Mark Rothko are some of the better known artists from this era.³

Pollock intended to create, with his splattered paint, a strong emotional impact through the intersection of colours that were applied in an "automatist" manner. (The term automatist has its roots in the Surrealists movement of the 1920's and 1930's. It suggests a manner of painting which allows the artists' subconscious and randomness to play a significant part in the creation of an artwork, accomplished in Pollock's case through the dripping, splattering and pouring of paints.) De Kooning illustrated his emotional response to his subjects through aggressive brushstrokes. Newman created strong vertical bands of colour on large canvases as he explored colour field theories. Rothko's picture planes featured horizontal bands of colour, tonally arranged to create fields in which the viewer could visually enter.

For Pollock, Newman and Rothko in particular, a large picture plane (a canvas 8 by 12 feet for example) was essential to create a 'bond' or 'intimacy' between the viewer and the painting. The viewer's entire field of vision would be filled by colour and brushwork and they would then be able to react only to the art seen in front of them. The viewer was meant to become a part of the work as they viewed it.

Abstraction in Canada became popular in the 1940's with the Automatiste group.⁴ Paul-Emile Borduas, influenced by French European theories, was the leader of the group. They published a manifesto called *Refus Global* that espoused the belief that an individual's interior dialogue and images could be the subject matter for works of art. They preferred automatism which used 'stream of consciousness' as a way of releasing creativity.⁵

Moving west, Abstraction gathered more followers in the Toronto area with Painters Eleven.⁶ Although no distinct style predominated in this group, the New York art scene was a strong influence. Jock MacDonald adopted Borduas' experiments in his early years. William Ronald and Oscar Cahén worked with large brushstrokes of colour. Joyce Weiland adopted action painting.⁷ Kenneth Lochhead, like Rothko, was interested in the interaction of shape and colour.

Artist Will Barnett, art critic Clement Greenberg, artist Kenneth Noland and sculptor Donald Judd, all from the eastern United States, introduced Abstraction to western Canada at the famous workshops held at the Emma Lake School in Saskatchewan in the 1960's.⁸ These workshops catapulted awareness about abstraction throughout the west. Jack Shadbolt, instructor at the Vancouver School of Art, who started painting abstractly in 1957 after a trip to the Mediterranean, emphasized colour and brushstroke. He became a strong influence for British Columbia artists.⁹

Abstraction has become a generic term for non-objective artwork. It has become detached from its earlier more specific meanings and now encompasses a broad range of non-figurative painting practices from decorative through conceptual work.

- 1 Stangos, Nikos, Editor. *Concepts of Modern Art*. London: Thames and Hudson, 1981, page 40.
- 2 *ibid.* pages 30-49.
- 3 *ibid.* pages 169-211.
- 4 Fenton, T. and K. Wilkin. *Modern Painting in Canada*. Edmonton: Hurtig Publishers, 1978, pages 55-59.
- 5 Reid, Dennis. *A Concise History of Canadian Painting*. Toronto: Oxford University Press, 1988, pages 226-246.
- 6 *ibid.* pages 247-272.
- 7 *ibid.* pages 300-304.
- 8 *ibid.* pages 348-350.
- 9 *ibid.* page 361.

Doris Charest is an active member from our Calgary Chapter in Alberta.

Altered States

June 24 - July 6, 2003

Tulip Extravaganza #5
T.K. Daniel Chuang, AFCA
acrylic
12"x 12"
SOLD



Progression
Phyllis Albone
acrylic
10.25"x 13"
\$200



Through the Window, Brittani Faulkes, AFCA, acrylic ink, 16"x 29.5" \$995



Cliff Dwellers, Elma Eidse-Neufeld, mixed media
24"x 18" \$2,400

Water/Flotsam
Marj Jordan
oil
72"x 48"
SOLD



Time Travel
Natalie Kurzuk
mixed media
11"x 14"
\$485

*At the Vortex
of the Rose*
Linda Kalman
acrylic
14.25" x 10.5"
\$500



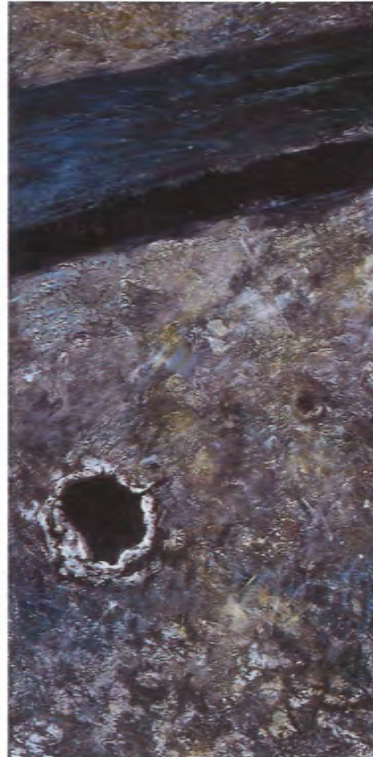
Carnival
Margaret Lloyd, AFCA
collage
18" x 13.75"
\$400



Captivating Moment
Jean Robinson
watermedia
14.5" x 13.5"
\$575



Vanishing Versatile
Daphne McLean
acrylic
36" x 18"
\$550



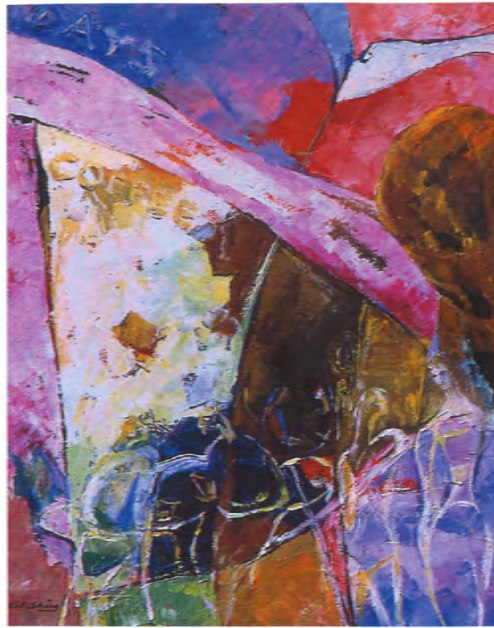
With or Without
Eleanor Potapoff
acrylic
36" x 36"
\$1,500

Jury panel: Ruth Sawatzky, SFCA
Myrtle-Anne Rempel, SFCA
Michael den Hertog, AFCA

Evolution
Marie-Pierre Schlievinsky
mixed media
25" x 20"
\$450



Sunshine Against Ice Coffee
Kit Shing, AFCA
oil
20" x 16"
\$1,000



Rhapsody in Red
Sheila Simpson
acrylic
28.5" x 20"
\$1,000



Asteroid
Verna Tomlinson
watercolour
18.5" x 11"
\$395



Holiday Figures in Kitchen
Jerry Waese
acrylic
24" x 18"
\$700



Live the Moment I
Barbara Younger, AFCA
oil pastel
16.5" x 11.5"
\$500



Summer Gallery

July 8 to August 17, 2003

(cont'd on page 19)

Summer Breeze
Kit Shing, AFCA
oil, 16"x 20"
SOLD



Rowing Club in Vancouver
Johnson Wu, AFCA
oil
20"x 16"
\$960



Blossom #13, **Daniel Chuang, AFCA**
acrylic, 12"x 12" SOLD



Blossom #23, **Daniel Chuang, AFCA**
acrylic, 12"x 12" SOLD



Leaves of Time II, **Carol Short, AFCA**, mixed media
36"x 27" SOLD

Twin Islands
Jutta Kaiser, AFCA
mixed media
20"x 20"
SOLD



One, Two, Three By the Sea,
Martine Gourbault, AFCA
acrylic and crayon
18"x 18"
SOLD

Poses Triptych
Ryan Lawrie
oil
24"x 72"
SOLD



The Federation Premiere Fundraising Event

PAINTINGS, by numbers

WHERE: Performance Works on Granville Island
WHEN: September 16, 2003
TIME: 6:00 to 10:00 pm



A very exclusive evening of drawing for paintings.

Join Federation artists and patrons for a gala evening and take home a beautiful original work of art. Contributing artists include Robert Bateman, George Bates, Tony Batten, Britton Francis, Rick McDiarmid, Janice Robertson, Michael Svob, Alan Wylie and Ann Zielinski. 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 evening of art, music and ambience.

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AN ARTIST'S JOURNEY

BY BOB SHERIDAN, AFCA

My first formal art training was from Costa Mesa artist David Vaughan who stressed the importance of drawing. He often said "Art is not a thing - it is the spirit of the thing." This was supposed to be a painting class but we never did get to paint anything. Emphasizing the basic forms, we drew a lot with charcoal and pastels on large cartridge paper that turned the colour of tobacco with age. This short college course was so beneficial that I was able to use Vaughan's techniques years later when I taught my own pen and ink and drawing classes. I made up my own 7 basic forms (Vaughan added the spiral to the traditional sphere, ovoid, pyramid, cylinder, cube and cone) which I still use when I teach drawing.

In the seventies and eighties I drew in pen and ink many of the notable wooden buildings, especially the general stores and churches, around British Columbia. Ron Woodall's paintings and his book, *The Magnificent Derelicts*, also inspired me to draw tugs, fish boats, cabins and homes. I also gave several classes in pen and ink techniques in Port Coquitlam. But over time I needed to do something different and decided that it was time to take up painting in earnest.

After doing all the exercises in various painting books I joined the Federation of Canadian Artists and took a number of Foundation Courses. These courses were and still are taught by wonderful artists who revealed their theories, techniques and trade secrets to us fledgling artists so we could find our way through the mysteries of watercolours, oils and acrylics, pastels and gouache, coloured pencils and ink and gesso.

I learned a lot from many sources including the Old Masters, the Group of Seven and the exceptionally talented artists who teach the Federation courses. To my instructors, Federation senior members Mike Svob, Rick McDiarmid, Suzanne Northcott, Donna Baspaly, Joyce Kamikura, Jeane Duffey and Don Farrell, I owe a great debt of gratitude. Add illuminating demonstrations by Robert Genn (and inspiration from his newsletters), Kiff Holland, Ruth Sawatzky, Marilyn Timms, Margaret Elliot, Bob McMurray, Janice Robertson, Tom Huntley and others and I was treated to a variety of talent second to none. Taking classes with fellow AFCA's Merrilee Sett and Manya Milkovich made the journey to this point all the more enjoyable.

Some of my recent work has been in watercolours employing a "negative painting" technique which involves lifting pigment from the paper to create images. Currently I'm working on a series of images developed with inks and gouache.

My inspiration to paint does not come from any particular source. I am constantly on the lookout for new subjects. I find satisfaction depicting relationships between people. I look for the abstract in the realistic. I take pleasure in creating a painting from subjects most people would overlook. I believe an artist must continually practice new ways of doing things. To study, explore and improvise: the artist's way to distinction, whether writing, playing an instrument, or using a paintbrush.

April, 2003
Campbell River, BC



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BEAUTIFUL KAUAI, AN ARTIST'S PARADISE

BY BEV WOLSEY

Aloha. This spring I spent a month on the Garden Island of Kauai, one of the most incredible spots on the planet. The island of Kauai was one of the first to be formed in the volcanic Hawaiian island chain. Mother Nature has exquisitely sculpted this mass of rock into rushing streams, rivers, waterfalls, lush valleys and amazing beaches. It has wide microclimates ranging from swamp to desert.

On the NaPali Coast, sheer, green, misted cliffs spill waterfalls into the blue sea caves below. The Waimea Canyon has many deep, colour-splashed walls in russet earth tones, browns, yellows and pinks. The northern end of the island is home to the fertile Hanalei Valley with patchwork quilts of taro fields. The clear cobalt blue and turquoise waters contrast with the golden sand and the white surf. You cannot help but be drawn to this island. It is a painter's paradise.



Hanalei Taro Fields



Maha'ulepu Surf

I have visited there many times, but on this visit I looked forward to meeting Ellie Snyder, a local



Ellie and Bev

painter referred to me by Robert Genn. Ellie invited me to paint with her on Wednesdays at her favorite spot. My daughter Kelly and I met her in the heritage town of Koloa. By 8:30 a.m. we were travelling on the bumpy, red dirt road, winding through old cane fields, past the remains of one of the first sugar mills. We finally arrived at a breathtaking spot - Maha'ulepu.

In July 2001, it was declared that Maha'ulepu be added to Hawaii's String of Pearls Wilderness Coastal Parks. Once you gaze up to Mt. Ha'upu, see the long, white sandy beaches, wander the trail above the torn rocks and swim in the ocean, you will never forget it. It is home to generations of people who grew up fishing, hiking, horseback riding and camping. Maha'ulepu is a living museum to rare plants and endangered species of birds and animals, including the Hawaiian Monk Seal and the Green Sea Turtle.

We settled with Ellie at her favorite spot and spent the morning painting complicated rock and tree formations and trying to capture the beauty and grace of fishermen throwing their nets. We sat in our folding chairs under umbrellas and used our food coolers to hold palettes, rags and water. Ellie uses Plexiglas and starts with soaked watercolour paper that adheres to the plexi without taping. She uses M. Graham and Co. watercolours, which are highly pigmented and very intense. She enjoys the plexi method because there is so little preparation. This gives her more time to paint.

I brought my favorite acrylic paints in the colours of Hawaii and used them like watercolours. I painted on a Canson 140 lb watercolour block. Being such a slow, meticulous painter, I had to file many of the marvelous vistas away in my right brain. The relaxed way of life made me want to learn to paint in a looser fashion so I could capture everything. I found in plein air, the immediacy of the work is absorbed into the painting and I had a lot to learn.

The subject matter is endless. Old plantations and camp houses are surrounded by flowers, coconut palm groves, and pandanus trees. There are trails in the jungle. The ocean boasts colourful fish and outrigger canoes. I took many pictures of elusive footprints in the sand. The children and hula dancers are the hardest to resist.

Flowers abound here in the islands. Our lanai spread out to red and orange amaryllis beds and banana, lime and grapefruit trees. The flowers - pink, red and orange heliconia, hibiscus and anthuriums-looked amazing grouped together for a painting. Delicate orchids contrast with red torch ginger, large ornamental crotons and the bright Bird of Paradise. White spider lilies are lovely worn against dark hair; the scent-filled, creamy plumerias make an unforgettable lei. Bromeliads and proteus also appear in many arrangements and paintings. On the way to Waimea, we saw a whole hillside of bougainvillea in mauve, purple, orange and pink. Even food is presented with an orchid on the plate.

On the islands, there is a feeling of excitement that shows in the paintings. Mood, colour and form change moment to moment with sudden rain showers that end with brilliant sunshine.



Kauai Sketch, Bev Wolsey

(cont'd on page 17)

ART AVENUE SUBMISSION GUIDELINES

What to Submit:

Art Avenue is a members' magazine, so we welcome submissions from our members. We accept the following:

Members in the News i.e. exhibitions, awards, obituaries...
Articles on or about the painting world, in general or specific i.e. techniques, short biographies, ideas and inspirations.

Chapter News and Events i.e. anything noteworthy or newsworthy going on in your Chapter.

*Chapter News and Events are submitted by Chapter contacts. Our members are welcome to submit in all other categories.

In addition to the above, display ads and classified ads are also accepted. Classified ads must be paid in full at the time of submission. Simply email, fax or mail your ad wording along with cheque or credit card information to the Federation of Canadian Artists by the deadline.

Classified Ad Rates:

Basic: 15 cents per word, per issue, plus 7% GST.
Framed: 20 cents per word, per issue, plus 7% GST for a box/frame or other offsetting device around the ad.

Display Ad Rates: Call 604-681-2744 for rates and specifications or visit our website at www.artists.ca

Length varies depending on the type of submission.

Canadian Scene: Chapter News and Events: Please keep it to around 300 words or less. You don't have to go out of your way to send 300 words; at the same time if your news exceeds 300 words by a few, it shouldn't be a problem. Just know that due to the space we have allocated for this section, if your submission is too long, we may have to shorten it.

Members in the News: Try to keep it around 50 words or less. The same "more or less" rule applies: if it's shorter, great, if it's too much longer, there is a risk of it being edited for size. You may submit more than one news bit at a time.

Articles: The length for submissions is negotiable depending on the kind of article. As a general rule, try to keep it around 500 words or less.

Photos/Images

Good contrasting black & white or colour photos, slides or digital images are welcomed. The quality of the reproduction of your art is directly related to the quality of your slides, colour prints, scans or jpegs. Please note it is very difficult to judge the colour or your art from over or under exposed slides or jpegs. This could result in poor reproduction. Bear in mind that if you are supplying scanned images they must be a minimum of 4" x 5" in size and a resolution of 300 dpi. If you are using a digital camera do not reduce your original dimensions, just send the digital images as photographed in jpeg format at 72 dpi.

How to Submit:

E-mail is the preferred way of sending submissions, but mailing and faxing are also acceptable.

Email: artavenues@artists.ca

Mailing address: 1241 Cartwright Street, Vancouver, BC, V6H 4B7

Fax: (604) 681-2740

Deadline for submission is the 1st day of the month preceding the month of issue.

For example, if you would like to see your submission in the Nov/Dec issue, the deadline is Oct 1st. This gives us about 1 month to compile, edit, layout and print the magazine. The earlier the better!

Acceptance:

We cannot guarantee that your submission will be published. Acceptance into the magazine is at the discretion of the editorial staff. If a submission is declined, there shall be no further discussion on the matter. At the editor's request, submissions may need further work before being included in the magazine. Thank you.

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Canadian Art Prints is a division of Devon Publishing Group, one of the largest art publishing houses in the world. We publish open edition prints and art cards and distribute them to galleries, framers, museums, gift boutiques and art retailers throughout the world.

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FCA CONTACTS:

FCA Executive Committee - 2003:

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	jrobertson13@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
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	Linda Anderson	thepost@telus.net	250-492-8413
Nanaimo	Harold Allanson, AFCA	hallanson@shaw.ca	250-247-7930
West Kootenay	Susan Harder	harders@direct.ca	250-362-7226
West Kootenay	Faith Welsh	faithsw@shaw.ca	250-362-5723
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	ea.peter@telus.net	250-545-2432
Calgary	Neil Locke	nblocke@shaw.ca	403-932-6383
Arrowsmith	Vickie Turner	paperdragonfly@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

WHAT'S ON AT FEDERATION GALLERY

SEPTEMBER/OCTOBER 2003

1st Annual Painting of the Edge Open International Juried Exhibition

August 19th through September 7th 2003

Open Reception and Awards presentation: Thursday August 21st,
6 to 8 pm in Federation Gallery

Images of Western Canada

Chapter Juried Show - September 9 - 21, 2003

Changing Light

Juried Show - September 23 - October 5, 2003

FCA Invitational: Printmakers Show

October 7 - 19, 2003

Spilsbury Medal Show

October 21 - November 9, 2003

Opening Reception and Awards presentation: Thursday
October 23, 6 to 8 pm in Federation Gallery

(Beautiful Kauai cont'd from page 15)

One of the highlights of the trip was going to see Ellie's show with the Kauai Society of Artists that included paintings, pottery, sculpture and photography. This non-profit organization offers educational opportunities for Kauai artists and visitors.

Friday night in Hanapepe is well worth the time as all the local artists open their galleries and their studios to visitors. We were delighted with the variety, beauty and richness of their art.

In Larry Rivera's popular song Beautiful Kauai he describes Wailua as the place where Mother Nature makes her home. There is no better place for a "wanna be" artist to dream about. I will pack up my paints and return one day soon.



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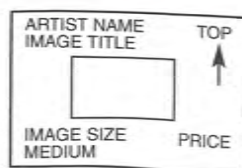
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CALL FOR ENTRIES

EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER



SUBMISSIONS BY SLIDE ONLY (unless indicated otherwise in show 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.

ENTRY FEE: Members may submit up to three slides 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 slide entries must include: 1) Properly labeled slide(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: Declined slide(s) 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:

SPILSBURY MEDAL SHOW - Open to Signature members only

AFCA Slides deadline: **September 11th, 2003**

Paintings due: **October 17th, 2003**

Scheduled jurors: Rose Zivot, SFCA, Jean Pederson, SFCA and Lorna Dockstader, SFCA

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

CURATED SHOW THE HISTORY OF GRANVILLE ISLAND

Slide deadline: **October 1st, 2003**

Paintings due: **November 7th, 2003**

GROUP SHOW APPLICATIONS FOR 2002

Application deadline: **October 3rd, 2003**

Submit 8 slides, a list of your works and a fee of \$10.00 per individual or \$25.00 per group.

SMALL, SMALLER, SMALLEST - Holiday Season Juried Show

Slide deadline: **November 6th, 2003**

Paintings due: **December 6th, 2003**

Scheduled jurors: George McLachlan, SFCA, Mike Svob, SFCA, Bob McMurray, 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.

PICTURE THIS WAY IN WATERCOLOUR & MIXED MEDIA Painting demos by Mike Svob, SFCA and Joyce Kamikura, SFCA; or **PICTURE THIS WAY IN ACRYLIC & OIL** Painting demos by Robert Genn, SFCA and Alan Wylie, SFCA. Each video has two 30-minute technique tutorials. Order by name and enclose cheque for \$44.95 ea. Canadian funds + \$3.15 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.

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LEADING EDGE ART WORKSHOPS - Calgary Workshops

George James, AWS, NWWWS	Watercolour on Yupo paper	Sept. 25-29, 2003
Mike Svob, SFCA	Oil/Acrylic workshop	Oct. 17-19, 2003
Jack Reid, CSPWC	Watercolour workshop	Jan. 31, Feb. 1&2, 2004
Jean Pederson, SFCA, CSPWC, ASA	Face & Figure workshop	Feb. 26-29, 2004

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

Vancouver Island Art Workshops - Nanaimo, B.C.

Suzanne Northcott	Life drawing/mixed media	Sept. 23 to 26, 2003 (4 days)
Mike Svob	Oil/Acrylic workshop	Nov. 7 to 9, 2003 (3 days)
Betsy Dillard Stroud	Experimental multimedia	June 7 to 11, 2004 (5 days)
Gerald Brommer	Collage / mixed media	Sept. 18 - 22, 2006 (5 days)

Some lodging with local artists is available at a nominal rate.

Contact Mary Stewart @ 250-716-1440 or marystewart@canada.com

A NEW SHOW TO ENTER!

The subject of the 2003 curated exhibition, to be displayed November 11-23, 2003, will be the history of Granville Island. All Federation of Canadian Artists members who have created images of Granville Island, the public market, the crowds, or views of the island from the bridges, False Creek or English Bay, are invited to submit slides or digital images by Wednesday, October 1st, for possible inclusion. People choosing to submit digitally should **be sure** to consult the guidelines posted on the FCA website. Please use the normal slide/painting label forms, send in \$10.00 per image and include a stamped self-addressed envelope sufficient for the return of your slides. Please note: this is a curated show and will not count towards AFCA status.

CLIP AND KEEP FOR REFERENCE



Strolling Through Gastown, Steve Hepburn, oil, 12"x 16" \$610



Overgrown, Nancy Clayton, AFCA, watercolour and prisma pencil, 12.25"x 15" \$650



Naramata Vineyard, Lynn Colpitts, watercolour, 22"x 30" \$1,395



Digby Pier, Nova Scotia, Janice Bridgman, oil, 12"x 16" \$550

Where did they go?

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



The Canadian North, Stafford Plant, AFCA, oil 20"x 24" \$2,170

Tri-Hues - Two Views

A review of the Dick Nelson Tri-Hue® Color Workshop

June 12, 13, 14, 2003

By Linda Kalman and Faye Takeuchi Photos by Faye Takeuchi

Intense. If there was one word to describe the three days we spent with Dick Nelson from Kula, Maui, intense would be it. From the questionnaire sent out to us three weeks before the workshop to the final assessment of the work we did on the last day, every minute was taken up with the analysis of the properties of colour.

Dick Nelson's questions challenged our assumptions about color. Did we really know the answers? Were our answers based on previous courses, books and guesses? What were we going to learn that was different from other theories?

As a young man, Dick Nelson had studied with Josef Albers, the great colourist, at Yale. The first morning was taken up with a demonstration of some of Albers' findings on why a colour looked totally different at times. Colour exists only in context. If art is a form of communication, then colour is the "grammar" for artists.

Dick's system is called Tri-Hue®. As the name implies, only three colours are used. Dick made the discovery while working with a printer that the primaries we know as red, yellow and blue are different from the primaries used in the printing process, which are cyan, magenta and process yellow. While the printing process also uses black, this is unnecessary with paint as black can be achieved with 100% saturation of all three colours.

He identified the specific hues from Grumbacher, Winsor & Newton and Daniel Smith and also developed acetate sheets printed with squares of colours (one per sheet) in 10%, 30%, 50%, 70% and 100%. By placing these over a work in process, one can see the exact effect a glaze in that percentage will have on a painting.

First we had to define what we were learning: hue, colour, tint, shade, tone, and chroma. Dick provided the specific hues of watercolours on which the Tri-Hue® Color theory is based and some pre-printed diagrams for the colour charts we made for ourselves. When given a colour chip to match, I used my chart to know what percentages of the three pigments to use and got almost an exact match on the second try.



During the workshop we were provided with paint and paper and given exercises to do which provided some startling results. Using only three colours, we were able to create virtually every colour that exists. When given squares of previously painted colours and asked to duplicate them, I went home with a sheet of 12 different and beautiful greens that I created while trying to match my green square.

Then we came to defining luminosity and halation. Dick demonstrated how two colours of similar value placed side by side would vibrate, giving the painting luminosity. Halation occurs naturally in the gray scale when you stare at it. But for colours, it only occurs with a minimum of three hues consisting of two colours (the parents) and a mixture of the two (the child). This mixture of two colours (the child) must separate the two original colours (the parents), then a "halo" of one colour jumps to the far edge of the adjoining one. If you add a different colour, the halation disappears, as I found out to my chagrin.

Throughout the three days, we were encouraged to make discoveries on our own. Assisted by Millie Kim and Richard Makino, Dick gave us instructions on how to do the exercises, then allowed us the freedom to go ahead and splash about in the paint. He insisted that we question all our results and look closely at what we were accomplishing. His colour method requires personal discovery and self-teaching, and gives a whole new meaning to "intensity."



We had come a long way and knew that we had just gotten the "tip of the iceberg" of what Dick Nelson had to share. We anxiously await his return!



Our first exercise: chart of specific arrangements of percentages to discover colour.



Whitefish Falls, Algoma

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