

Art avenue

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\$4.25



Unlocking The Vairocana Temple, Lamayuru, Ladakh, Scott Plumbe
Watercolour & Graphite, 21" x 28" \$1,900

Featuring:
Cultural Intersections &
20/20 Vision Parts I & II

Cultural Intersections

September 24
to October 13



Cover Image by **Scott Plumbe**,
Unlocking The Vairocana Temple, Lamayuru, Ladakh
Watercolour & Graphite, 21" x 28" \$1,900

During a trip to India in June of last year, I visited a remote region of Kashmir that borders with Pakistan and Tibet. This area, known as Ladakh, sees less rainfall than the Sahara Desert and is home to a predominantly Buddhist culture. The painting *Unlocking the Vairocana Temple* was composed from reference gathered in a large monastery named Lamayuru that overlooks the Indus River on the road to Srinagar. Beyond the doorway lies the oldest part of the temple, a darkened shrine room with exquisite murals and clay sculptures dating from around the 12th Century. For me, the closed doorway represents a very real barrier that one often feels when confronted with a new culture that may have no similarities to the life one has left behind. In this case I needed to develop a new aesthetic vocabulary in order to cope with such unfamiliar cultural expressions.

The materials for this painting (graphite, watercolour and Arches watercolour paper -- rough) were a natural choice that simply reflected people's austere lives, the sandy landscape and coarse mud brick architecture. Consequently, I have used this mixed technique of transparent washes and dry-brush throughout all of my paintings of this area.

Scott Plumbe

My painting depicts "Old Man's Garden" a name given to the natural prairie grasses, wildflowers and river tree, by the plains natives who were the original tenders of this wonderful garden. European descended settlers arrived, bringing with them bits of home from the "old country" - in this case the Dutch culture bringing their native tulips which adapted (as did the Dutch people) beautifully to their new surroundings.



Old Man's Garden, Marj Jordan
mixed media on wood, 44"x 22" \$800

After living in East Vancouver for over 17 years, I've observed many physically close, yet emotionally isolated spaces. Divided by hedges, chain-link or wood fences, these backyards often hold one common denominator that unites them all: a clothesline. Used or not, its mere existence is a bridge to our past, and an identity found across continents. In any given neighbourhood, different cultures co-exist, but are unified at a very basic level by the simple act of hanging out the laundry.

Our world holds many "lines," be they the paths people follow or more literal interpretations. A line can be a separating or a joining force, depending on how it is used. In this series that I have coined "lifelines" I have focused on the clothesline as a metaphor for our common humanity. In all these pieces a plain white t-shirt represents life.



Drip Dry, Jennifer Sowerby
mixed media, 20"x 20"

My current work consists of a collection of anonymous portraits based on photo references that have been captured from still images taken by a digital movie camera. Because these were originally moving images, taken from a long distance, they capture our most spontaneous, unrehearsed identity. Through a process of digitalized collage I choose the images from the crowd that I feel express the strongest emotions. I then translate my interpretation and the emotions of the crowd into paint. I am fascinated by the fact that within a crowd, the proximity of people is extremely close physically, yet individuals remain mentally and emotionally separate - even in a crowd we are all alone.



Crowd #5, Kwan S. Yu
oil on panel, 36"x 42" \$1,200

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Figure work of Donna Baspaly, SFCA

DRAWING WITH ABANDON

Finding Liberty at the Joanne Ruggles Expressive Figure Workshop

by Deanna Partridge-David

I knew the Joanne Ruggles Expressive Figure Workshop was for me when I read, "Is your work too tight?" in the Art Visions brochure. Well let's just say that I don't have eight wrist braces in my sock drawer because I'm naturally a loose and expressive painter. There was no doubt that I needed the liberation promised in the brochure. Could Joanne really get a perfectionistic approval-junkie like me to loosen up?

She did, I'm happy to say. Wasting no time, on the first day she introduced us to one of her favourite drawing tools, which is also her favourite tool for loosening up the fussy designers and architects that she teaches Life Drawing to at California Polytechnic State University. It is a quarter-inch or half-inch dowel, that's three to four feet long, broken in half over the knee to create two long "pens." If the "drawing goddesses" are favouring you that day, as Joanne would say, they will break on a long slanted angle, giving you a long flexible tip that can create everything from a wide, bold stroke, to the finest line, depending on how you manipulate it. You hold it by the end, not near the tip, for maximum energy and looseness. Joanne explained, "The pen already knows how to create a masterpiece, and if you hold it too tightly you'll just strangle it."

More important than introducing us to her favourite tool, Joanne also introduced us to her favourite model, the irrepressible Doña Deack. For anyone wondering why a teacher would bring her own model all the way from California, Joanne explains, "First of all Doña is completely comfortable being nude. She really likes her work and she understands what the artist needs because...she also paints and sculpts. Consequently, she really WORKS hard for us - her poses... are always poetic. She is a mother earth personification of female fertility and although I have worked with her as a model for over 15 years, I am never bored." The class was unanimously impressed with Doña's modelling. Fellow classmate Donna Baspaly SFCA said, "There is no one like Doña! She is the free-est spirit I have encountered. She knows how to model for others with expression, counter-movements, surity. The best model."

With Doña's poses begging for our best work, our reactions to this new "pen" were mixed. The class was full of both gasps of excitement and grunts of frustration. All I knew was that the playing field was suddenly leveled. With FCA signature members on either side of me making the same kind of noises I was as our egos wrestled with this new tool, I suddenly felt our common ground, and began to understand that whatever our skill level, this was a new

approach for everyone. In a sense we all became beginners as we sacrificed our tried and true methods to learn and "grow our work."

"When it's easy, you're not learning as much as when it's hard," Joanne reassured us, as she went around the room. When she came to me she pointed out that I had some lovely fine lines that "whispered" across the page, but that this kind of pen offered a thousand voices that were going to waste with my cautious approach. She demonstrated the kind of wide, daring stroke it can make, and said, "Now that's opera!" Gesturing towards Doña's elegant pose she added, "This woman deserves opera!" She then showed me how as the ink dries the pen makes a soft gray mark like charcoal which can be used to express the volume and curves of the model in soft sweeping strokes. My life drawing went from a pristine, boring outline of a woman to a striking image that captured so much more about the attitude, elegance, confidence, volume, and surface of our charismatic model. Even though there were drips and splatters they resonated more as energy than mistakes.

Joanne had a lot to say about mistakes. Throughout the workshop she stressed that more improvement, inspiration and joy was possible the less we concerned ourselves with "mistakes" and the less we worried about what our end product would be. She explained, "The need to achieve perfection, or as close as possible in any situation, is a burden. You are always killing yourself so people won't suspect you are a fraud. Wanting always to do well takes away the joy of doing and holds you hostage... It didn't take me long to realize that when I took risks as a teacher and encouraged my students to do the same - we ALL had a lot more fun, I felt I was a better teacher, and their artwork got stronger faster."

Now, this doesn't mean that everything you paint is perfect and should be saved and framed, but if you approach your work as though it doesn't matter if this particular drawing makes it into the gallery or not, your work will likely show more of who you are and how you feel about your subject. You also will be freer to spend more time looking at your subject than at your drawing, which inevitably improves it. Best of all, you will be receptive to finding inspiration from accidents, rather than immediately dismissing them as being wrong. Working in this way I found that more of my drawings "turned-out" than when I was worried about each one being perfect.



Samples of figure work, each done by three artists

Part of each day was spent looking at slides from contemporary as well as classical artists who work with the figure, some of whom incorporate their "mistakes," or evidence of their process, into the final product. Artists, such as Jim Dine, Kathe Kollwitz and Leon Golub whose work would not have the same beauty or resonance without showing the evidence of struggle, showed us how revealing the history of our drawing could enhance, rather than diminish our work. Artist and fellow classmate Ronald Desmoreaux told me that the workshop helped him with becoming looser and "accepting imperfections and composing with them." For many of us, the slide portion of the workshop was a favourite source of inspiration and permission to try different techniques.

Joanne had another demonstration of the value of non-product-oriented drawing. Just as some of us were beginning to get a handle on using this unwieldy new tool and were retreating back into our old product-driven perfectionism Joanne announced that for our next exercise we were going to begin a drawing, and then move to someone else's work and pick up where they left off. After a few minutes we would move yet again and work for a few more minutes on a third person's work so that in the end every drawing would have been made by three artists. We students panicked at the idea of drawing on someone else's work, and even worse, at someone drawing on ours!



Doña holds a long pose.



Barbara Februar and Donna Swain



Donna Baspaly SFCA

To my discomfort, the first person's work I was to draw on was Kiff Holland's. I thought to myself, Well right now this probably has a value in the neighbourhood of a thousand dollars, and as soon as I make a mark on it... I comforted myself with the idea that someone else would be adding to it after me and he'd never know which part I did. In the end it looked quite good and I learned some things from the way Kiff had drawn the model.

He had picked up on some details that I wouldn't have noticed, and to my surprise, I did actually have something to add.

By the next move I was more confident, and was at last liberated from worrying about the end product. Two artists, I'm not even sure which ones, had already drawn on this page. It officially belonged to no-one, so I was free to do anything to it. This idea produced a wonderful feeling of freedom that I hadn't experienced since before the school system started evaluating my work. I didn't have to decide if it suited my style to use this or that material, or make this or that kind of mark. I could just enjoy drawing! When the exercise was over and we had settled into our own work for the afternoon, this feeling of freedom stayed with me, and my drawing was much better for it. So was my peace of mind and my sense of enjoyment.

Ultimately it was up to us, the students, to give ourselves permission to work in new and challenging ways, but I wouldn't have taken even half of the risks I took in that workshop without the encouragement, support and unbridled enthusiasm of Joanne's instruction, and these most daring risks are what made the biggest improvements in my drawing. As I've heard Art Visions instructor Mike Svob SFCA say, it's learning and taking risks that make us artists rather than manufacturers.

This concentrated five day workshop woke up the artist's spirit in me and allowed me to trade my fear of imperfection for freedom of expression.

Art Techniques

RE: Toxicity of Oil Paints
with David Langevin

Dear David, I have been working in oils for a few years now, and have recently been experiencing headaches and slight nausea. After not painting for a week, these symptoms have disappeared. Do you know of any books or other sources of information about the toxicity of painting materials? I realize that opening windows and using fans can be helpful and I wonder if there are certain masks that are also beneficial. I would greatly appreciate whatever information or suggestions you might have.

Louise Ayotte

Hi Louise. There is an excellent book on toxicity of artists materials called *Artist Beware* by Michael McCann. I saw it at the Amazon site recently, in fact.

The symptoms you describe are not uncommon for people working in oils. It is the solvent more than the paint that causes such reactions. Some people have switched to the water-soluble oils for this reason. Ventilation is really a good idea. Yes, there are respirators too that can be used. People who use spray varnish and pastels use respirators especially. Good luck!

Editors note: Sean from Opus Framing and Art Supplies recommends the Aearo AOSafety mask, which comes in 3 sizes and is adaptable to protect you from many different types of toxins, depending on which filter cartridges you buy. For oil painting, he suggests the "organic vapors" filter. The mask is available at Opus for \$45.00, and the cartridges range in price from \$12.00 to \$14.00.

Hi David. I've been using Eco-House Odorless thinner. I'm thinking of changing to water-soluble oils, but someone has just told me that their pigments may have some toxicity.

Louise Ayotte

Hi Louise. The pigments are by far the most toxic element of any artist's material. It is very important to realize that the same pigments (phthalocyanine, cadmium, cobalt, etc.) are used in all artist paints, including oils, water-soluble oils, acrylics, pastels, and all should be treated as toxic. Pure pigments are a powder and once the powder is mixed with the binder, linseed oil in this case, you would have to eat the paint to get sick (easier to do than you think). The pigments do not give off toxic vapors so they are not the cause of your problem. It is likely the solvent. This is why manufacturers are making water-soluble oils and why a number of artists are switching over to them. It is also quite possible to paint in oils without the use of solvents, depending on your style of painting. I know that Neil Patterson SFCA teaches oil painting without the use of solvents or mediums.



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



BEHIND THE EASEL
with Robert Genn, SFCA

Dead art

Every once in a while some experts will have a conference and announce that painting is now dead. They are usually referring to somewhat realistic paintings that a more or less average person can understand.

I'm painting in a place called Treguier in Brittany. About a hundred meters along the quay there's another man who is also painting. As it's time for a *Pernod* I take the opportunity to have a look. He's working on a big, complex painting with several figures, boats, houses and fields beyond. He's one of those painters who puts his whole body into his work. He's grandiose, earnest, and extremely frustrated. I have never seen anyone actually tearing their hair out, but this big French guy is coming pretty close. I know he's French because he's swearing in it. As I go back to my 12" x 16" I notice another guy with an easel pressed close against a second-story window. He too appears to be laboring in the same field.

Rumors of the death of painting are greatly exaggerated, I'm thinking. It's like these baguettes around here. The French are not suddenly going to stop baking them. Baguettes are not going to go out of style. Madame is not suddenly going to start carrying something else around on her bicycle.

This painting business will go on for a while yet as well. Because it's good to do. It's also because it's bloody difficult to do. It's good to be able to get the drawing more or less right. It's good to develop a decent pattern and design--to have a composition. It's good to find colors that work well and to get the relationship between light and shade. It's a good feeling to work on something that talks to you, something to which you can give a new spin. It's good to honour what you have come to know and still surprise yourself. It's good to be able to add elements of personal choice--like elegance, refinement, paucity, or exaggeration. It's good to make something that is uniquely yours. It's good to do work that is worth signing and then go and have a drink. It's good to think about everything you have yet to learn and to think about the next one you may perhaps make. It's good to be engaged in dignified labor like this.

The man down the quay just kicked over his easel.

Best regards, Robert

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

New Members from August 2nd to October 7th, 2002

Mitra Abedi, Barbara Bassett, J.D. Beggs, Aberdene Berry, Shirley Bodner, Robin P.A. Boys, Cheryl Braganza, Michel Cardinal, Lena Chow, Carol Cieslik, Stephenie Davidson, Julie Drader, Vicky Earle, Aaron-Lynn Espley, Delphine Fortin, Werner Friesen, Anne Gidluck, Grace Groot, Wendy Gustavson, Frank Hoggard, Rosalie Jacques, Nicole Jette, Penny Kelly, Richard Kent, Valerie Kent, Bill Kerr, Rose Krohmer, Clement Kwan, Gary Langrish, Chi Lippman, Carol Ljuden, Karen Love, Kathie MacDuff, Lin Maxwell, Jim McFarland, Cordine McKenzie, Sandra McLeod, Gail McMaster, Rita Morin-Flematti, Abby Myles, Mady Niel, Juanita Noble, Susan O'Bryan, Isabel Olivier, Shari Pratt, Gustavo Rodriguez, Nicole Ruuska, lola Scott, Lyla Shaddock, Grace Shaw, Linda Skalenda, Ina Smart, Marion Sudermann, Tom Templeton, Nancy Thompson, Jane Tohill, Leona Towers, Colleen Trembley, Carole Van Loo, Jocelyn Wade, Debbie/Chelan Wilson, Joseph Wong, Guoying Wu, Chin Yuen



Dream Vessel,
Susan Williamson, AFCA
Acrylic, 15"x 22"

IN MEMORY OF SUSAN C. WILLIAMSON, AFCA 1940 - 2002

Susan died at Virginia Mason Hospital in Seattle following complications from surgery on Sunday, September 29, 2002. She leaves to mourn her daughter Heather Meyer (Chris Pappis) of San Francisco, son Ross Meyer (Laura) of Bellingham; brother Chris Williamson of Massett, BC, aunt Betty Breyfogle of Victoria, many, many friends on both sides of the 49th parallel and all who knew her at the FCA.

Her formal art training was at Metropolitan State College in Denver, Colorado and her work has been accepted and honoured at many National and Regional juried exhibitions. Working primarily in watermedia, her expressive forms ranged from the experimental/abstract to representational. Most recently she was the recipient of the Peggy and Harry Evans Award for her painting "Tideline II" in the 2002 Spring Open Watermedia show at the FCA.

While Sue spent many years travelling and living throughout the United States and Canada she returned to her roots in the Pacific Northwest to live in Bellingham 13 years ago. She had courageously and successfully battled a serious brain tumor in the last few years. Her candor, spunk, and sense of humour were an inspiration to us all. She had only recently signed up for a painting course this fall and announced her intention of getting more involved with the Federation through volunteering. We are deeply saddened by her death and extend sincere sympathy to her family.

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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:

DEADLINE FOR APPLICATION FOR SIGNATURE STATUS

Completed application, plus 10 slides and non-refundable registration fee of \$40.00 must be received by Janice Robertson, SFCA, Box 766, 8813 Glover Road, Fort Langley, B.C. V1M 2S2 not later than February 28, 2003. **Do not bring your submission to Federation Gallery.** Application forms are currently available in Federation Gallery. Three original paintings due at the Gallery at 1241 Cartwright Street, Vancouver, B.C., V6H 4B7, **no earlier than March 6** and no later than 3 p.m. March 16, 2003.

HOLIDAY SEASON JURIED SHOW (Dec 10 - 24, 2002)

Slides due: **November 7, 2002**

Scheduled Jurors: Law Wai Hin SFCA, George McLaughlin SFCA, Robert Rennie AFCA

Details: **CHANGE FROM LAST YEAR: All paintings to be juried from slides**

Please do not bring your originals to the gallery. Maximum image size 16.5 square in.

MIXED MESSAGES-Mixed Media Juried Show (Jan 14 - Feb 2)

Slide entries due: **December 12, 2002**

Scheduled Jurors: Suzanne Northcott SFCA, Donna Baspaly SFCA, Jutta Kaiser AFCA

Details: All work must be executed in more than one medium. Active & Signature Members

FRESH START-Juried Show (Feb 4 - Feb 16)

Slide entries due: **January 2, 2003**

Scheduled Jurors: Brent Heighton, SFCA, Kiff Holland, SFCA, Anne-Marie Horvey, AFCA

Details: Active & Signature Members, any medium

EYES, THIGHS, CHINS AND SHINS -Human Figure Juried Show

Mar 4 - Mar 15

Slide entries due: **February 11, 2003**

Scheduled Jurors: Brent Lynch, SFCA, David Goatley, SFCA, Andrew McDermott, AFCA

Details: Paintings to focus on the human figure or a part of it, not tiny figures in a panoramic landscape. Active & Signature members

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Recently it has come to our attention that many FCA members are not familiar with our exhibition framing. We would like to take this opportunity to remedy that. Opus brand ready-made frames are designed to fit the needs and specifications of artist, schools and museums alike. Ideal for exhibition purposes, each frame style has its own unique back-loading design to enable quick and easy removal of your image. Following are but a few of our wide selection of frames.

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MEMBERS IN THE NEWS



Recently on the cover of *Quest* magazine, **Bonita Ruttkay's** painting of the "Mud Bay Blues

Band" is part of her ongoing musical series. Live performances inspire Bonita to capture the event's mood and undercurrents. The resulting paintings create music of their own. Bonita is an Active member of the Federation and is represented by Sound Ideas Publishing. Prints are available through email: chords@direct.ca.

Since Cosmopolitan Art Gallery, located at Eau Claire Market in Calgary, has closed, the founders **Lillian Tkach-Matisons** and **Kimberley Cook**, along with founding members, **Karin Richter**, **Kathryn Sherman**, **Neil Locke**, **Lyla Couzens**, **Beverly Farley**, **Jennifer Schinschick** (all FCA members) and **Karen Aulik-Now** have taken their art gallery on the road, calling themselves Cosmopolitan Art on the Move.

This moving art gallery sets up in venues all over Calgary, from busy downtown office buildings to community centers or corporate boardrooms. It's a unique venture that brings highly motivated Calgary artists together with a vision to bring high quality original art into people's lives. Working together with a promotions agent, along with the printing of their first run of corporate catalogues and construction of their new website, makes this group a dynamic force in Calgary's progressive art scene. For more information on the artists of the Cosmopolitan Art on the Move and listings of their upcoming shows see www.cosmopolitanart.net.

Member **Doris Charest** from St. Albert, Alberta, has just received an "Artist in the Community" grant. With this she is to spend part of her time teaching art classes to community groups (Scouts, Youth groups, senior centres etc.) and part of her time working on her own art. A winning proposition!

Sheila Symington AFCA and **Kathy Kelly AFCA** had their paintings accepted in the Northwest Watercolour Society "Waterworks" show, which runs from October 3 - November 30, 2002, at the Artists Gallery of Seattle, 902 - 1st Ave South, Seattle, WA.

The Group of Six, an art group consisting of our members, will be presenting an exhibition of artwork at Calloway Framing & Digital Imaging, 820 - 20th St., New Westminster, B.C. in two parts: Part One - **Judy Loree**, **Marjorie Wong** and **Kathleen**

Susan Young November 4 - 30, 2002, Reception: November 9, 3-6 p.m. Part Two - **Virginia Chin**, **Gary Tees** and **Roxsane Tiernan** December 2 - 30, 2002, Reception: December 7, 3-6 p.m.



The Federation's fundraiser and gala art party, *Paintings by Numbers* took place on September 26th and was attended by two hundred happy artists and ticket holders. For the event, FCA staff and volunteers transformed Performance Works on Granville Island into a scenic gallery displaying 60 awesome works of art. Ticket holders had a preview period of an hour and a half to mark their selections in their colour catalogue before the drawing began. Celebrity host, Clay St. Thomas from CJJR fm's Waking Crew pulled the first number at 7:30pm. It was none other than Calgary's **Rose Zivot SFCA**. The next two and a half hours flew by in a flurry of activity as, one by one, the rest of the paintings were chosen. Hats off to the hard working staff, and a fantastic crew of volunteers: **Jutta Kaiser AFCA**, **Maureen Richardson**, **Dave McHolm**, **Mark Mizgala**, **Eileen Fong**, **Drew Gillies**, **Robert & Georgina Ascroft**, **Ellen Poole**, **Kim Pollard**, **Bob McMurray AFCA**, **Marjorie Turnbull AFCA**, **Sam Naccarato**, **Gerry Thompson AFCA**, **Jane Capwell**, **Sue Northcott SFCA**, **Janice Robertson SFCA**, **Alan Wylie SFCA**,

Barbara Bowden, **Kathy Young**, **Virginia Chin**, **Barbara Cadario**, **Donna Swain**, **Michael McKeever**, **Faye Takeuchi**, **Shaun McFee** and lastly, (they were literally the last out) **Wayne & Jan Williams**. Next year the event will be open to all Active and Signature members of the FCA and works will be selected by jury. Stay tuned, it's a ball.



Larry Tillyer AFCA, **Joyce Kamikura SFCA**, **Lynn Spence**, **Barry Walker**, **David McHolm** and **John Beatty**

One of the most satisfying and exciting times in an artist's life is his or her first public showing. **David McHolm** celebrated the first showing of his vibrant works (during August 2002 in the Libra Room on Commercial Drive, Vancouver, BC) with his life drawing group and fellow members of the FCA.



Linda Anderson and her 2001/2002 class, consisting of the following women: **Barbara Derksen**, **Jane Scheffler**, **Sharon Leonard**, **Sue Whittaker**, and **Sue Neville-Terada** had their show "5 Women and a Mentor" at the Osoyoos Art Gallery, beginning September 26, 2002.

DEARLY REMEMBERED



Mircea Ruse MD, PhD, member of the FCA, was born on Cluj Romania on May 19, 1924. He studied

and practiced medicine in Romania and Israel. He married Margareta in 1951 and had two children. he retired and moved with Margareta to Vancouver in 1992 to be close to the children and the three grandchildren. Mircea loved fishing, was an accomplished violin player, and a prolific painter. His paintings adorn the walls of the apartment where he lived and they bring optimism and happiness to the houses of his children and many of his friends. He passed away on May 25, 2002 and will be remembered by family and friends.



Annette Vincent and **David Anderson**



Karen Marcus AFCA and **Glenn Marcus**



Jutta Kaiser AFCA and **Faye Takeuchi**



Harry Evans and **Peggy Evans AFCA**



January in Vancouver, **Merrilee Sett**, AFCA, watercolour, 15"x 12" SOLD



Double Early, **Merrilee Sett**, AFCA, mixed media, 17.5"x 19" SOLD



Summer Notes I, **Kit Shing**, oil, 10"x 8" SOLD



At Anchor, **Lucy Collings**, AFCA, oil, 8"x 10" SOLD

Where did they go ?

This summer paintings were sold to visitors from all over North America as well as Europe and Australia. The map below illustrates the far-flung destinations.



Summer Notes III, **Kit Shing**, oil, 8"x 10" SOLD



Nightfall, **Jutta Kaiser**, AFCA, mixed media 16"x 16" SOLD



That's How The Light Gets In, **Ursula Saleminck-Roos**, mixed media, 20"x 30" SOLD



Drifting Free, **Barbara Cadario**, oil, 11"x 14" SOLD



View from Summit Mountain, **T.K. Daniel Chuang**, AFCA acrylic, 11"x 14" SOLD



A Little Bit of Ireland, **Janice Bridgman**, oil on mahogany board, 8"x 10" SOLD



Motherload, **Carol Short**, mixed media, 38"x 27" SOLD



The Lyrical Lute and the Sampan,
Chin K. Yuen, acrylic on canvas,
30"x 40" \$1,200

My paintings examine and question systems of thoughts and behaviours, exploring how migration affects people's identities and functions. "The Lyrical Lute and the Sampan" plays with the visual oddity/aestheticism of a Chinese lute and a sampan (an old Chinese boat) replica functioning outside their original cultural context and design. In their western setting, these antiquated Chinese items have reincarnated into decorative objects with brand new identities and functions. In other words, they have been interpreted from a different cultural perspective, adapted and reinvented into innovative hybrids that have a place in the new environment.



Lockout,
Perry Rath, glass, honey, plastic, candyhearts & bees
49"x 21"x 30"

In my work, I am particularly attentive to materials and explore the relationship between materials and the subject of the work. I create installations and two-dimensional pieces, both of which concentrate on intrinsic, historic and allegoric aspects of nourishment and natural phenomena, mapped out through psychosomatic and iconographic relations. Of critical importance to me is the exploration of these ideas using authentic organic materials (namely honey, ashes, spices, seeds, flour, tea, sand etc.) in a variety of configurations. By employing edible substances I acknowledge their primary functions and suggest metaphorical applications



Ringmo Spinner,
Daryl Lynne Wood, acrylic monoprint,
20"x 13" \$500

Building our relationship with the porters and sherpas on our expedition took time. At first we were not comfortable with other people having to carry our loads, being used to self-reliant independent hiking. However, during our trek we saw countless Nepalese and refugee Tibetans carrying loads for their own people as frequently as we would see truck drivers in North America. Some Nepalese were, very literally, human load carriers whose children managed very large bundles of firewood and whose men and women carried everything from produce to enormously heavy stones in baskets with forehead straps. Our respect for these people became as enormous as the loads they carried and we were vastly humbled by the staggering simplicity of their lives.



Surveillance,
Farheen HaQ, digital prints,
3 panels each 6"x 10.5" \$350

As a second generation Indo-Canadian living on the west coast of Canada, I am constantly coming to terms with the ideas of dislocation and being "away from home". My art is an exploration of the ephemeral quality of culture and the dynamic flux of identity. There is a strong sense of memory in my work, as it is our memories that offer us a platform from which to examine our present and vision for our future. Using the language of mass media I contextualize my explorations for the considerations of broad audiences.



Cultural Revolution,
Jutta Kaiser, AFCA, mixed media collage,
12"x 12" \$450

In Cultural Revolution, various design elements represent aspects of my subject. The burned Chinese paper signifies the destruction of traditional Chinese culture, intellect and freedom of expression by the communist regime. The human figure represents survival of the human spirit in the face of cultural destruction. The nautilus shells symbolize the solid foundation of cultural beliefs that will not allow the imprisonment of the human mind. The layers of wax signify the passage of time and accumulation of history. The richness of traditional culture is represented by gold paint.



Reliquary and Photograph of the Dalai Lama on Folk Dance Costume, Ki Monastery, Spiti Valley India
Brian Harris, digital print,
14.25"x 9.75" \$350

"Beauty in the Service of Others" is a concept that underlies my decision to use photography to help the people who are the subjects in the images I create. It is the guiding principle that I use when choosing a subject to photograph. My artistic goal is to portray the beautiful qualities and characteristics that I see and experience in traditional Himalayan Buddhist culture. In my interpretation, beauty results from a way of living that increases our neighbours' happiness and lessens their suffering both physically and psychically. I have chosen to help people see again by using the camera in combination with, commerce, dedicating my effort to form images of a people and culture rooted in a sacred thus profound religious culture.

CULTURAL INTERSECTIONS

by Rosalind Rorke

Why are there "curated" shows? The primary purpose of any curated exhibition is to encourage or facilitate the viewers exploration of a given issue or question through a consideration of art works or artefacts. The viewer is invited to read the works through the curator's filter, to disagree, or perhaps gain insight into the issue under consideration. Although each work of art can stand alone, the 'way of looking' suggested by the curator can augment the viewer's appreciation of an art work's content beyond the aesthetic realm.

The subject of the *Cultural Intersections* exhibition was the impact of globalization upon culture. Globalization can be understood as the product of increasingly rapid modes of travel, communication, commercial and financial exchange. A great deal of debate surrounds the question of how globalization influences culture, whether it is a negative force destroying 'traditional' cultures or if there are any more positive effects which may result. The art which makes up *Cultural Intersections* serves to narrow the discussion of globalization from the huge, general arena to a few specific and defined instances of the experience of culture. The selection of works for the exhibition was inspired by the idea (expressed by anthropologist James Clifford in *Routes, Travel and Translation in the Late Twentieth Century*), that the influences exerted on diverse cultures are reciprocal. In other words, the influences of globalization are complex and multifaceted and are not simple or unidirectional agents of change.

Why did the FCA have a curated show? There are three excellent reasons why a show such as this one was a great idea. Firstly, we were able display a number of our member's work in a different context, one which illustrates their artistic versatility and engagement with the world. The chance to complement the regular juried shows with a curated exhibition on a once per year basis provides the FCA with a bridge to the larger artistic community and simultaneously affords interested members with another outlet for their work.

Secondly, talented new painters joined the FCA after participating in *Cultural Intersections*. An endeavour of this sort offers the FCA an opportunity to recruit interesting, dynamic artists who do not know about the organization. Broadening our membership to become more inclusive benefits all members.

Thirdly, the FCA was able to fulfill an important component of our mandate which is to garner exposure and audiences for art. Because we sought out and received submissions from the general public we were able to reach interested people who were not previously aware of the FCA. In this way, the curatorial project gave us the opportunities to reach out to the artistic community beyond the FCA, to illustrate that we are a great place for artists to gain visibility and to present ourselves as a relevant cultural institution.

ART AVENUE NEXT ISSUE:

Vol 3, No 7, January/February 2002

Submission Deadline: December 1, 2002

(submit or inquire to artavenues@artists.ca)

Feature shows:

Fall Juried Show
Spilsbury Medal Show
Human Figure Show

Art Business

concerning THE FEDERATION
OF CANADIAN ARTISTS

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“The Business End of Art”

Review of the Signature Artists Talk by Mike Svob, SFCA

by Kathy Young

Mike Svob SFCA illustrated his talk with slides from different periods of his career, generously sharing his personal experience with the business side of art.

Since he said it best, I'll repeat his outline with some added comments from me in parenthesis:

1. Learn how to Paint - to paint where your work is fairly consistent. (It's important to practice, practice, practice. It involves a lot of time and hard work.)

2. Keep learning how to paint. This makes you an artist not a manufacturer. (The whole point of being an artist is creating artwork and expressing yourself. It's not about selling artwork and creating the same thing over and over. It's important to keep exploring and studying as much as possible. In the end it will help with the selling of your artwork.)

3. Look for places to get your work in front of the public to make those first sales and to find out how your work is perceived by others. (You need to exhibit your work to get feedback. Learn from both the positive and negative comments. If your work doesn't sell, you have to find the place where others have your taste. There is a place for all of us! A good place to start is with local sketch groups and groups like the FCA where you can network with other artists to keep current with what is going on in the art scene and to learn from the experiences of others.)

4.(a) How to negotiate in the field of painting, with the galleries, the printers, commissions, commercial work, etc. (Not all galleries are the same, but talking to other artists can help in finding out about current rates and which costs are covered by each party. There are no set rules. Discuss everything and write it down. You still retain the copyright of your painting, even after it is sold, unless you give it up in writing.)

(b) What to watch for after negotiating, i.e., being consistent in your business dealings. (You want your galleries to work with you in selling your work, so you don't undercut them by selling your work



for less than gallery rates. Make sure you get paid promptly. Collect PST and GST on sold work and get rebates. Keep all receipts and talk to an accountant if you need help with getting proper deductions.)

5.(a) Go with your best opportunities. (Be ready for sketching opportunities as they can arise in unlikely situations; and can result in several paintings. Also, painting opportunities can lead to other avenues of exposure and are worth pursuing.)

(b) Make a plan that sees several years down the road. (Be aware. Where are the markets for artwork going to be? What are the trends? Be aware that creative thinking is what sets trends.)

The talk ended with Mike promoting his two new watercolor International Artist's painting workshops in France in 2002. Sounds like fun--and a business-related expense!



NOVEMBER & DECEMBER 2002 AT THE FEDERATION GALLERY

October 29- November 10 - Spilsbury Medal Show

November 12-24 - Human Figure Juried Show

November 26 to December 8 - "Inside Out Group Show"

T. K. Daniel Chuang, AFCA

Lucy Collings, AFCA

Makiko Seki

Barbara Younger, AFCA

December 10-24 - Holiday Season Juried Show

December 17 - Christmas Party 6-8pm Federation Gallery

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FRASER VALLEY CHAPTER by Annette Waterbeek

Well, it is just about winter and this chapter is still going strong. We are just putting the final touches on our third show of the year at The Maple Ridge Art Gallery, showing from November 15 to December 5. We invite all to attend. For more information you can log on to the Maple Ridge Art Gallery web page at <http://mypage.direct.ca/m/mrags/>

Chapter membership is at 54 and growing. Guests who attend our meetings quickly become members. "Good work, members!" as it is the people who make the organization.

Our *How To Put On A Successful Show* manual is now just about complete and will be put to the test at our next show.

Members who attended the workshop *What do Jurors Look For RAVED!* It was found to be very helpful and informative.

As the year 2002 is nearing completion we would like to thank all for a very progressive year, and look forward to 2003.

WEST KOOTENAY CHAPTER by Faith Welsh

The buzz of excitement in the West Kootenays, as well as being about the first snow on the mountain tops, is about our chapter's first juried show. It has been a challenge to get our slides in order: shooting them in the first place, then taking the plunge with light boxes, magnifying glasses and silver tape. It has been a stretch for us all to learn how to do it properly, but I am happy to report the carousel is just about ready to send down and it looks very professional indeed. Kudos to all of you who worked so hard to make our submission a good one! We will have the opening reception for the show at the Capitol Theatre in Nelson on Saturday, November 2, 2002 from 7 to 9 pm. We are hosting a one-day workshop, *Essential Acrylic Techniques*, on Saturday, October 19. There is also a lecture/demonstration open to the public on Friday evening, October 18.

Congratulations to Pat Forsyth with her show titled *Wild Woman* that opened at the Kootenay Gallery on September 27. The event was the grand reopening of the Gallery. The turn out was huge and the response was overwhelming. Visit the Gallery for a real treat! Also congratulations to all our members who have been and continue to be accepted into FCA juried shows. Well done, everyone!

We are mounting a campaign for prospective new members and are working on having another jurying process in the area. Our next scheduled meeting is November 16 at VISAC Gallery in Trail from 1 to 4 pm. We will critique our group slide submission to see where we can make improvements.

SOUTH OKANAGAN-SIMILKAMEEN by Linda Anderson

Our shows this season at wineries have proven to be very successful, with our last venue of Hillside Winery selling 23 paintings so far.

It is hard to believe that it is time again to put on our agenda the formation of a nominating committee. Our UTOPIA is to have a revolving 2 year commitment of each of our members, with co-chairs. The new co-chair will become the veteran in their second year, with a new co-chair elected each year (and in turn becoming the veteran with a new co-chair the next year and on and on and on.) Is this too good to be true? Wish us luck.

After two years of excellent editing of our news letter, Bob & Verna Tomlinson, are leaving the job for the next team. Thanks to them for all of their hard work. Also, our exacting treasurer Sheila McAleer will also be turning over her ledgers. Sheila has served her two years and has kept us on the financial straight and narrow. We thank her!! Helen Gabriel, who looks after getting the printing and mailing done, will continue.

We are in the middle of Tom Huntley's drawing course. What a slave driver, and the homework he piles on! The better to make artists of us. We can't wait until he comes back again.

Have a great Christmas everyone. See you in the New Year.

VICTORIA CHAPTER by Marney Ward AFCA

The opening of our fall exhibition awaits as I write, and a stunning show it's going to be in the rich ambience of the McPherson Theatre, in the heart of Victoria. Congratulations to our three Award of Excellence winners Margot Clayton AFCA, Joane Moran (who just moved to the island) and Lindsey Newman, and the three Honorable Mentions, Kathy Bedard AFCA, Les Funk and Susan Mitchell. Our Jurors, David Goatley SFCA, Dorothy Oxborough SFCA and Sherry Mitchell AFCA were adamant that every single piece that survived their scrupulous surveillance was worthy of a Federation Gallery exhibition. Congratulations also to E. Caroline Hunter, Odette de LaRoche and Keith Mallaby for attaining their active status at this jurying.

Other upcoming shows include *The Inner Garden: Two Visions* by Sherry Mitchell AFCA and Marney Ward AFCA, at Goward House for the month of October; Alan Cross' solo show at 4436 Tyndall, opening the evening of November 14 and running afternoons until November 18; and Chin Yuen is part of a three-person show *A Moment in Season*, November 21 to December 9 at Eaton Center 4, featuring her acrylics along with glasswork and photography. For more details check out our November Grapevine.

Our first chapter meeting, with a slide presentation, talk and critique by Kathryn Amisson, will be over by the time of publication, but we hope these meetings will serve as a glue to bond together our large and diverse chapter. We eagerly anticipate our annual Christmas party and pot-luck December 12 at the Windsor Park Pavilion, when Bob McMurray AFCA will bring us all up-to-date on Vancouver news and delight us with slides of the newest signature members. To get in touch with our chapter phone Marney Ward AFCA (250) 595-0220 or email marneyward@shaw.ca.

COMOX CHAPTER by Bev Wolsey

Late summer and early fall have been productive for our artists. Brenda Calhoun has been painting and marketing her work at various venues such as the *Comox Nautical Days* and the Mount Washington *Mile High Arts Festival*, and has her paintings and Art Card displays at Artisan's Courtyard and Paradise Plants. She is great at encouraging other artists to market their work and cards. Well done, Brenda.

Serena Paterson had her first show of pastel portraits and scenes of houses at Joe Read's Café. The large open spaces there made the show memorable. Marty Brown, Gordon Hynes and Hans Larsen currently have a show at the Tidemark Theatre in Campbell River. Kay Hilborn and Magdalena Leaker have a late November show at the Muir Gallery. The group chapter show is being readied to open October 23, and will run until November 4 with an eye towards encouraging visitors to

Christmas shop. The members also enjoyed painting in plein air at the grand opening of Paradise Plants Nursery.

Neil Boyle SFCA, who has recently joined our chapter along with his wife Betty, is having a show with Jamie Morris at the Gainsborough Galleries in Calgary. Neil also had a show in September at the Timms Gallery in Courtenay. We welcome the Boyles along with other new members Trudy Garrat, Joan Greenwood, Dolores Ordway and Magdalena Leaker.

Virginia Lukay has recently returned from a tour of Europe and Russia. She was impressed with the history, architecture and 16th century art. She will no doubt be basing her next



Mrs Simpson
Neil Boyle, SFCA
oil, 30"x 20"

paintings on her travels.

The day meeting/painting place has been changed to accommodate a larger group. The location is Tsolum Place at Lewis Park. The meetings are the first Monday of the month and the painting sessions are every Monday.

We are looking forward to our annual fun Christmas party and all of us extend Season's greetings to all the other FCA members.

THE BIG DEAL ABOUT MINIATURES

By Tiffany Hastie, CMS.



River in Spring, Tiffany Hastie, acrylic, 2.5" x 2"

The art of painting in miniature is often valued for its time-honoured qualities and historical significance. But in my experience, there is a lot more to miniature paintings than history. There is something undeniably compelling about these tiny works of art -- an elusive quality that defies explanation. That such diminutive works can positively delight some viewers and still manage to significantly irritate others is a testimony to the effectiveness of art on any scale.

I have devoted the last two years of my painting career to developing my own style of painting in miniature and have thoroughly enjoyed it. Then again, I find sitting perfectly still for hours on end, under the hot glaring light of a desk lamp, while holding my breath as I apply hundreds of ridiculously tiny strokes that rival an eyelash, immensely satisfying in my own twisted sort of way.

The idea of creating miniature images began several hundreds of years ago. We can largely thank the old world artists of Asia, Europe and the Middle East, who thought to use minuscule illustrations to embellish letters and manuscripts for establishing a foundation of sorts for miniature art. A significant shift in the development of miniatures came about a few hundred years later when, before the existence of photography, miniature paintings were used to reproduce the image of a meaningful subject for royalty and, eventually, others who could afford it. They were small enough to carry around on one's person and were precious to their owners, who often favoured them for their jewel like qualities.

A similar appreciation for miniatures still exists today, although the art of miniature painting has often been overlooked as subsequent trends and explorations in art have kept both artists and viewers otherwise engaged. Happily, there is a renewed interest in this unusual art form, and along with it many questions and concerns about what it is and how it is to be done.

Unfortunately, there is no easy definition to fall back on that I have discovered. But there are definite common considerations and qualities recognized by miniature societies the world over, and for some this may



The Dove Coat, Tiffany Hastie, acrylic, 3.5" x 3"



The Rustics, Tiffany Hastie, acrylic, 3" x 3.5"

be a helpful guide. The size of an image is not really the determining factor in deciding what constitutes a miniature painting. As mentioned, the small size of a miniature is more of an historical reference or tradition. The main concern with miniatures, is the application of the chosen medium. Based on my own research and experience with miniature societies, here are some of the most common characteristics of true miniature paintings:

1. The artwork is complete in composition and execution; meaning no part of the subject or related detail is omitted from the piece because of the small size.
2. Subjects in the artwork are generally painted less than life-size.
3. The application of the paint, whatever the medium, is generally applied in tiny amounts with great precision and care as mistakes show up easily on this small scale.
4. The finished artwork must be able to stand up to close scrutiny. The integrity of the image should still be present when enlarged or looked at through magnification.
5. The presentation of the artwork must be immaculate and always of the highest quality. This is partly why miniatures are always juried by original and not by slide.

There is a whole world of miniature painting waiting to be discovered and I enthusiastically encourage anyone who would like to try their hand at it. In the meantime, I have some outrageously priced, single haired paintbrushes taunting me from the studio.

Don't miss the "The Holiday Season Juried Show" where Tiffany will be displaying the tools she uses to create miniatures.



Fences, Tiffany Hastie, acrylic, 3" x 3.5"

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

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DEMONSTRATORS' OPPORTUNITY - 2002 Demo Opportunities for qualified member-artists on Mondays - 1- 4 p.m. at Federation of Canadian Artists' Gallery. Call Pat Lowes 274-5482.

PHOTOGRAPHY - Professional photographer will provide you with slides, prints and scans of your artwork (3D & 2D). Best quality, unbelievable rates. Joseph at 438-7765

WATERCOLOUR WORKSHOP TOUR in China. 16 nights, all inclusive May, July and Oct 2002. Call Angie (250) 492-5790. <http://www.ChinaArtTours.com>

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

IF YOU HAVE A CAR and some spare time, the Federation office wants to hear from you! We are looking for an "on call" driver to help us make occasional deliveries. We will pay mileage at .35/km for your time and gas. Please call Rosalind at 604-681-8534.

HORNBY ISLAND WITH MARILYN TIMMS SFCA Explore the heart-stopping beauty of Hornby Island, stay in a comfortable well-equipped lodge at Ford Cove, relax and enjoy watercolour painting at its finest. Fresh, delicious food, clean and cozy shared accommodations, sauna plus expert instruction for \$395 (includes tax, travel costs extra). Two sessions offered in 2003:

Session one: May 30 - June 2 OR Session two: September 12 - 15
For more info, Check the web at www.timmsfineart.com or call (Toll free) 1-866-334-8877 or direct (250) 334-8877.

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PAINTERS IN ACTION

by Pat Lowes

Out of the Box in Watercolour with Marilyn Timms, SFCA



Wild Iris, Marilyn Timms, watercolour 20"x 15"

Experimentation and happy accident led Marilyn Timms SFCA to develop a layering technique involving the manipulation of the "window" of her paintings. Her paintings are composed as windows within windows. She layers her composition so that the viewer looks through two or three planes at the same time. This creates a sense of depth within the painting as the eye moves through the compositional layers arriving at the focal point.

Marilyn demonstrated her process using a large photograph of trees in sunlight for reference. She painted the first layer using light and middle value watercolours. Next, she partially masked off this layer with clear plastic strips and masking tape to form a frame for the second layer that was composed to strengthen and integrate with the design of the first layer, and was painted with darker values next to the masking tape. The next window was masked in the same way for the third layer of painting. This final area of sunlight and trees was the focal point of the painting and it was again painted next to the masking tape. She finished the demo by integrating the design of all the window frames with more detail, colour and value. The challenge of Marilyn's technique is to make each layer separate but unified as a whole.

Marilyn's tips included:

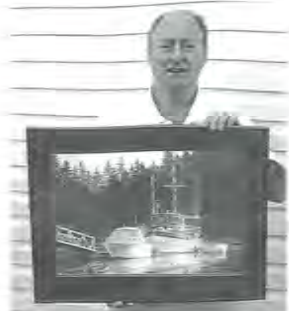
- Starting the composition with light to middle value transparent non-staining colours. (These can be lifted or over painted later.)
- Using lots of paint, even when painting with light values.
- Creating textures within large shapes using wax paper, plastic wrap and salt, but not letting them dominate the painting.
- Paying attention to the composition at all stages of the painting.
- Weaving part of the original design through all the windows to unify the work.
- Paying attention to the corners of each window so that they are not distracting.
- Reacting to the painting and letting go of some of the seemingly "choice" areas for the good of the total composition.
- Doing lots of under paintings or "starts" of paintings and finishing them at a later date.
- Starting with larger shapes first, and then cutting into them with negative shapes and/or additional colours and values.
- Using good reference material.

The result was a vibrant landscape of trees, rocks, and sunlight which could be viewed on many levels. Thank you Marilyn Timms SFCA for donating your valuable time to demonstrate "Out of the Box in Watercolour"

A Brush With Colour;

A Conversation With Des Edwards

by Bev Wolsey



Des Edwards holding his painting *Anchorage, watercolour, 22"x 15"*

As you enter the northern community of Kitimat, you are greeted by the sight of the giant snowflake designed by graphic artist Des Edwards. I enjoyed a conversation with this talented watercolourist, who paints for fun, pleasure, and the impact of colour. With a twinkle in his eye and a ready smile, he delights in sharing his excitement for the world through his paintings. We discussed his use of colour, contrast and lighting, and some of his adventuresome painting techniques. Below are the highlights of that conversation.

BW: What inspires you to paint a scene?

DE: I'll just happen on a scene and there is a painting with the right lighting and composition. If driving, I stop and take a photograph and then I try to convey the "Wow!" I felt.

BW: Has living in the north influenced your painting?

DE: Definitely. The snow and the northern scenes have high contrast. The light in the north has strong side and back lighting. I feel fortunate to have joined the vibrant and interactive Art Club of Kitimat and to have shared their ideas. To get effective lighting I will change the light exposure to suit the mood of the painting and use good contrast balance between light and dark.



Snowscape, watercolour, 15"x 22"

BW: What are your first steps when you begin a painting?

DE: Think it through, arrive at a composition, occasionally composing with the use of computer design to remove or add images from other scenes.

BW: Do you try for a truthful photographic representation?

DE: I am reasonably faithful to the scene, but I will always add more colours. I see many colours in trees, landscapes and water. I love strong colours. Colour is a powerful way to influence mood, create atmosphere and lift the spirit. It creates the emotion and sensations of your painting.

The tones and values are important in the line and shape of design.



Reflections, watercolour, 22"x 15"

BW: Does your training in technical illustration help you in planning a painting?

DE: Yes, it gave me good composition skills with a realistic control over the subject matter. Good planning reinforces a good painting and does not diminish the passion put into it. Being a technical illustrator taught me to see things three-dimensionally, with details and a finished product.

BW: When you give a workshop what do you stress to the participants?

DE: To develop new techniques and alternate, less stressful, ways to produce a finished product. To show people the use of sponges, knifing out, Q-tips, electric erasers, penknives, screwdrivers and toothbrushes. Most important, the use of glazing and layering to get depth and value.

BW: What is your favourite colour palette?

DE: I frequently use three to four primary colours: windsor blue, ultramarine blue, raw sienna and alizarin crimson. I like to use watered down cadmium orange to give a snow scene a warm feeling.

BW: How do you find the right colours?

DE: Colour mixing is as valuable as application. I push and mix colours around my palette until I have the right one.

BW: If you are using one main colour, do you predetermine the value and intensities before you start?

DE: Yes, it is important to think of colour values for the foreground, the middle and the background. The brightest colours in the foreground may lead you to the middle where more subtle colours keep you focused.

BW: How do you lead the viewer into your painting?

DE: I have a strong focal point to lead the eye in and then bring it back down. I put this focal point where it looks the best, the left, the right, or in the center. Break the rules if it feels right. I use many layers of glazing in the background to create an illusion of depth. With glazing to deepen, shape, and highlight you can bring the eye from the background gradually forward to the focal point.

BW: How do you solve problems?

DE: I leave my paintings in my studio overnight. When I walk in the next morning and quickly glance around at them, the problem areas show up in an instant. I also look at them in reverse in a mirror.



Window, watercolour, 30"x 22"

BW: When is your painting finished?

DE: When the "wow!" feeling comes back. When the mirror says no more fiddling. When I have conveyed what I wished the observer to see.

BW: Do you have a goal and a completion ritual?

DE: Yes, I say "GREAT, now I can start another one."

Des' work can be viewed on his web site www.sno.net/dedwards or on the FCA site in gallery two.



Ambleside, Allan Whitcomb Edwards, oil, 16" x 20"

FALL RAFFLE PAINTING

Support the Federation and buy a ticket to win this lovely painting from our Permanent Collection by Federation pioneer, Allan Whitcomb Edwards, FCA. Edwards' vision during the '60s and '70s rejuvenated the Federation in western Canada leading to an education program which included the Saltspring Seminars and the opening of its own gallery on Water Street in Gastown.

Tickets are only \$5.00 or 5 for \$20.00

Contact the gallery at 604-681-8534 to purchase your ticket. The draw will be held on December 17th at the FCA Christmas Party.

Here are the first 5 paintings chosen at the FCA Fundraiser "Paintings, by Numbers" September 26, 2002

Images can be viewed on the FCA website at www.artists.ca

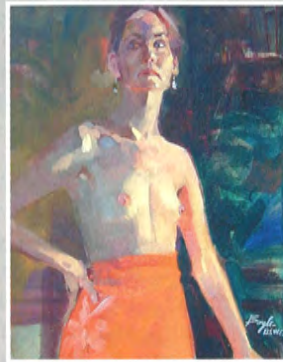
To reserve your ticket for next year's event contact the office at 604-681-2744



2nd - After the Rain, Lorna Dockstader, SFCA, Acrylic, 10" x 20"



3rd - South from Cypress Bowl, Barrie Chadwick, AFCA, Acrylic, 34" x 51"



1st - Orange Sarong, Neil Boyle, SFCA, Oil, 20" x 16"



4th - Collectables, Alan Wylie, SFCA, Oil, 13" x 24"



5th - Piazza Harmony, Rick McDiarmid, SFCA, Acrylic, 18" x 29"



T.K. Daniel Chuang (AFCA)



Lucy Collins (AFCA)



Makiko Seki

T.K. Daniel Chuang, (AFCA)
Lucy Collings, (AFCA)
Makiko Seki
Barbara Younger (AFCA)

THE "INSIDE OUT" GROUP SHOW

26th November - 8th December 2002



Barbara Younger (AFCA)