

# Art Avenue

A Federation of Canadian Artists Publication – MAY/JUNE 2015 \$5



# LANDSCAPES

FEBRUARY 17 TO MARCH 6, 2015



**Aleksandra Kalinic** Blue Landscape  
16" x 20", Oil \$1800  
3RD PLACE



**Jane Appleby** Wave Front - Cannon Beach  
8" x 10", Acrylic, \$380  
2ND PLACE



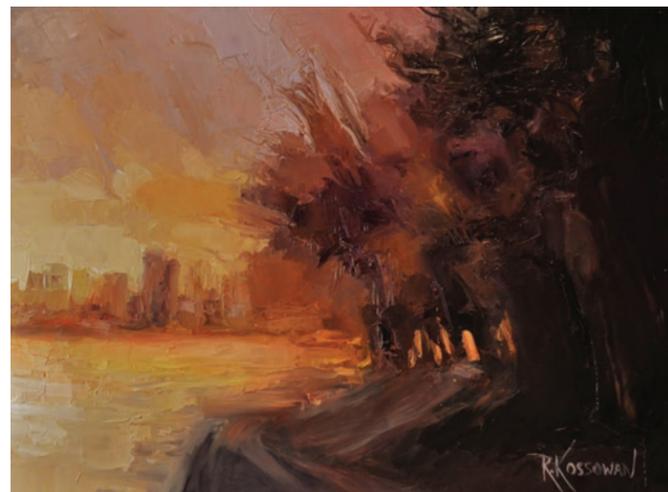
**Israel Yang** Water way at Iona Island  
9" x 12", Oil, \$450



**Rene Thibault** Above the Rockies # 30  
11" x 27", Watercolour, \$1275  
HONORABLE MENTION



**Kathy Traeger** The Welcoming Committee  
20" x 24", Acrylic, \$450  
HONORABLE MENTION



**Rose-Marie Kossowan** View From Stanley Park  
18" x 24", Oil, \$1400



**Jane Dow** Coastal Cookery  
18" x 24", Acrylic, \$840



# Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

MAY/JUNE 2015

## EXHIBITIONS



### LANDSCAPES

FEBRUARY 17 TO MARCH 6

-02-



### SUCCESS!

MARCH 10 TO 22

-10/11-

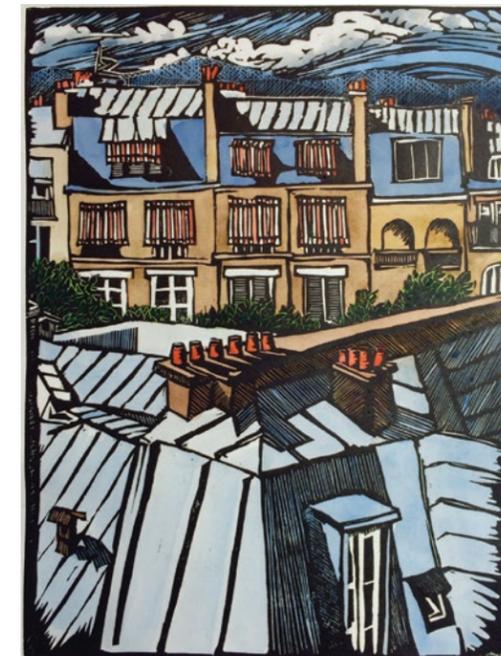
## FEATURES

12/13/14 Success! Bios  
15 Little Gems About Painting Small

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## ON THE COVER



'Rooftops of Montmartre' was begun during a honeymoon trip to Paris, sketched while perching in a windowsill overlooking the city. I reworked the image into a linocut print during an art residency in Italy a few months later. I love the drama of relief printmaking; the physical act of carving the plates and pulling the prints. I combine that strong graphic element with soft watercolour washes. For me, the printmaking part of the process reflects the built environment in a cityscape, while the watercolour stage lets me focus on the atmosphere and feel of that moment in time.

**Carol McQuaid**  
Rooftops of Montmartre  
18" x 24", Linocut with Watercolour, \$325  
1ST PLACE

### Art Avenue

A FEDERATION OF  
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Gaye Adams



Michael King



Murray Phillips



Bob Mc Murray



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## FCA CONTACTS

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## PAINTINGS

## BY NUMBERS

2015

October 2nd, 2015  
6 - 10 pm

FCA Annual Fundraiser Gala  
Tickets are now available at [www.artists.ca](http://www.artists.ca)



Featured Image  
'Raven' by Jennifer Sparacino  
Paintings by Numbers 2013

# NEW MEMBERS

## BRITISH COLUMBIA

- Piroj Amrolia *Burnaby*
- Doris Anderson *Surrey*
- Suzanne Anderton *Kelowna*
- Margaret Baker *Nanaimo*
- Jodi Beamish *Trail*
- Sandy Blass *Surrey*
- Gordon Borgfjord *Vancouver*
- Karen Borgfjord *Mission*
- Trudy Broadley *Gabriola*
- Janet Brooks *Victoria*
- Mary-Jean Butler *West Vancouver*
- Jeanne Byron *Vernon*
- Annie Chong *New Westminster*
- Pamm Ciupa *Elko*
- Anne Clattenburg *Kentville*
- Jon Conquist *Victoria*
- Anna Curtin *Victoria*
- Yvonne Dean *Armstrong*
- Pamela Duncan *Langley*
- Angela Grmeinwesser *Lake Country*
- Denise Grams *North Vancouver*
- Ilona Gregor *Coquitlam*
- Donna Guns *Victoria*
- Shanna Hamilton *Sooke*
- Erika Hastings *Vancouver*
- Jan Henry *Victoria*
- Druh Ireland *Lions Bay*
- Jacquie Janzen *Surrey*
- John Janzen *Victoria*
- Jaxon Jurome *Kelowna*
- Judy Kalas *Heffley Creek*
- Sheila Karrow *Queen Charlotte*
- Jennifer Kennedy *Port Coquitlam*
- Hee Jeong Kim *Vancouver*
- Kathy King *Coquitlam*
- Angelica Kirschner *Kelowna*
- Julie Koenig *Oliver*
- Laurie Koss *Kelowna*
- Yo Han Ko *Vancouver*
- Paul Kreeft *Okanagan Falls*
- Aeliza Lau *Richmond*
- Maureen Lejbak *Kelowna*
- Ray Liu *Surrey*
- Beverley Maahs *Chemainus*
- Liz MacArthur *Vernon*
- Soleil Mannion *Mill Bay*
- Debra Martin *Kelowna*
- Jeanette McCall *Delta*
- Janet McDonald *Nanaimo*
- Margaret McSweeney *Vernon*
- Heather Mersey *West Vancouver*
- Charly Mithrush *Halfmoon Bay*
- Hilda Mollenhoff *Vancouver*
- Karen Moran *Port Coquitlam*
- Kathy Munts *Lumby*
- Nancy Jill Newby *West Vancouver*
- Colin Nicol-Smith *Vancouver*
- Sylvia Ohrn *Vancouver*
- Catherine Patterson *Bowen Island*
- David Patterson *Surrey*

# IN THE NEWS

JULIE JOHNSTON'S painting, "Sechelt Arbutus and Trail Islands" was chosen by The Society of Canadian Artists to be shown in the 2015 National Open Juried Online Exhibition which runs from April 1 - July 15. Her painting is also one of the works to be featured on the exhibition poster.



Julie Johnston

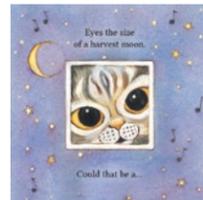
### Marjorie Young

KRISTI BRIDGEMAN has been working on a set of baby board books, "A Carnival of Cats" and "A Parade of Puppies" with well-known children's poet, 'Father Goose' (Charles Ghigna). As a new grandmother, the artist adores combining beautiful poetry and artwork for babies. Kristi is also working on a series of sepia ink and watercolour images with environmental themes about watersheds and protected species for the District of Saanich.



### Brandy Saturley

BRANDY SATURLEY is excited to announce that her painting "Goalie's Mask: red, white & Dryden" has been shortlisted for the 2014 IOC Trophy in Sport and Art.



Kristi Bridgeman

VLADIMIR KOLOSOV would like to announce that he participates at "Art Vancouver" - the top-class International Art Fair, featuring reputable art galleries and artists from across Canada and around the world. Art Vancouver will be held in Vancouver Conventional Centre from May 21 - May 24, 2015.



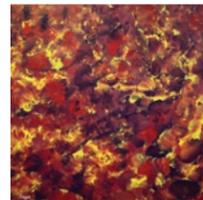
Vladimir Kolosov



### Yvonne Morrish

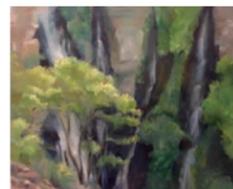
YVONNE MORRISH CSPWC had her painting "Tulip Tantrum" accepted into the Members Exhibition Show at the Lake Country Art Gallery from March 4-April 4 2015.

GAYANE KARAPETYAN exhibited two of her paintings, "Timeless" and "An Amber Intrigue", during the popular Parallax Art Fair which took place in London, UK from February 27 to March 1, 2015. With over 200 artists from around the globe, Parallax is a remarkable direct encounter between artists and art lovers.



Gayane Karapetyan

LINDA BELL AFCA has had one of her painting "Cat Idioms" accepted for inclusion in Incite 3, The Best of Mixed Media, "The Art of Storytelling". The publication date is projected for September 2015.



### Ray Liu

RAY LIU just finished a new painting with the title "Thunder River Waterfall, Grand Canyon" (20"x24"). This piece was inspired by a trip to the beautiful and marvelous sights of the Grand Canyon.



Linda Bell

WENDY MOULD, AFCA is pleased to announce that two of her works "On the Watch - Rocky Mountain Bighorn Sheep", 2 x 4 and "On the Ridge", 2 x 3.5 have been accepted for the Internationale d'art miniature juried exhibit June 14 to September 6, 2015, Levis, Quebec.



Wendy Mould

PETER GUTMANIS is happy to announce that he will be participating in Art! Vancouver, May 21st-24th at the Vancouver Convention Centre. The event, one of the largest exhibitions to ever hit Western Canada, will unite artists, galleries, collectors, and visitors from all over the world, and Peter is very much looking forward to engaging with members of the artistic community on such an invaluable global platform. He welcomes you to come view his watercolours and visit with him at booth #214.

# CURRENT EXHIBITIONS



Judy Hilgemann

JUDY HILGEMANN will have a solo exhibition at the Chemainus Theatre Gallery from June 12 - July 19. The show will include recent paintings of landscapes and birds.



Elisabeth Sommerville

ELISABETH SOMMERVILLE, SFCA is pleased to announce that she is coordinating the Mid Main Art Fair at the Heritage Hall in Vancouver, which will take place on Sunday, June 7 from 11am to 6pm

and which will feature works of 17 established artists in a variety of media and styles. [www.midmainartfair.com](http://www.midmainartfair.com)



Ann Willsie

Lake Country artist ANN WILLISIE will have a solo exhibition at the Atrium Gallery, Place des Arts, 1120 Brunette Avenue, Coquitlam. The show runs from March 26 - June 6, 2015.

KRISTI BRIDGEMAN will be demonstrating her sepia ink, resist and watercolour technique for the second in the set of children's board books with poet Charles Ghigna (Father Goose) at the 28th Annual TD Art Gallery Paint-In on Saturday, July 18, 2015 in Victoria BC.

CINDY REVELL, AFCA, SHAIRL HONEY and SUSAN ABMA of project heroes are exhibiting "Canada in Afghanistan: The Faces and Stories of Sacrifice at Government" House, 4607 Dewdney Ave. in Regina, SK from March 31-June 21 2015. Over 70 portraits accompanied by stories, 4 mural sized paintings, history and video. [www.projectheroes.ca](http://www.projectheroes.ca)



Cindy Revell



### Page Samis

Mix an evening of art with a visit to magical Saturna Island, where FCA artist JANET STRAYER will have a select exhibit of paintings, called "Of Fables and Myths", from April 25 to July 9, 2015.



Carol Munro

FCA member CAROL MUNRO (South Okanagan-Similkameen Chapter) will show mixed media/ encaustic works from her "Tritoma: Torch Lily" suite, and her dimensional series, "Xeriscapes", at Tumbleweed Gallery exhibition "N.E.W." in Penticton (452 Main Street). The opening reception will take place on June 18, 5-9 p.m.



Janet Strayer

PAT GAUTHIER is pleased to show her exhibit "From There to Here" at the Smithers Art Gallery from April 28 to May 30, 2015, with an Opening Reception and Artist Talk on May 1st. The exhibition features a selection of rural/ranch paintings and a culmination of various mediums learned in a decade long time period.



Pat Gauthier

# NEW MEMBERS

- Tanta DeStaffany Pennington *Victoria*
- Brenda Pon *Nanaimo*
- Dejan Radovanovic *Vancouver*
- Jan Rankin *Delta*
- Marianne Rennick *Kimberley*
- Shahrokh Roland-Khosravi *North Vancouver*
- Laurie Ryan *West Kelowna*
- Lisa Samms-Maxwell *South Surrey*
- Joanne Sawatzky *Vancouver*
- Gail Schack *North Vancouver*
- Beverley Scott *Vancouver*
- Lea Sevcov *Port Coquitlam*
- Brittany Sinclair *Logan Lake*
- Camille Sleeman *Vancouver*
- Carla Stein *Nanaimo*
- John Stephenson *Victoria*
- Jean Temple *Qualicum Beach*
- Susan Thomas *North Vancouver*
- Danielle Tonossie *Crawford Bay*
- Janice Toulouse *Vancouver*
- Russell Treloar *Victoria*
- Zenobia Turnbull *Burnaby*
- Maxine Tyndall *Vancouver*
- Fern Van Horn *Kaslo*
- Crystal Wang *Surrey*
- Zhihao Wang *Burnaby*
- Sen Wong *Vancouver*
- Viena Wroblewska *Richmond*
- Shelley Young *Delta*

## ALBERTA

- Joanne Ferster *Cochrane*
- Linnea Hannigan *Langdon*
- Nicole LeBoutillier *Calgary*
- Marie Neys *Cowley*
- Carol Part *Calgary*
- Andrea Slack *Calgary*
- Pearl Taylor *Airdrie*
- Mady Thiel-Kopstein *Turner Valley*
- Nancy Walker *Calgary*

## MANITOBA

- Tracey Kucheravy *Winnipeg*
- Bruce Young *Shoreview*

## ONTARIO

- Belia Brandow *Mallorytown*
- Donald Graves *Burlington*
- Julia Hacker *North York*
- Olga Szkabarnicki *Ottawa*

## QUEBEC

- Judith Cameron *Ste-Catherine-J.-Cartier*
- Veronica Dragnef *Brossard*
- Isabelle Richard *Dollard-des-Ormeaux*

## YUKON

- Lawrie Crawford *Carcross*

# CHAPTER NEWS

## CALGARY CHAPTER

### CHAPTER EVENTS

Chapter meetings are held on the 3rd Tuesday of the month:  
APRIL 21ST , 2015

Annual General Meeting 7pm

Lakeview Community Association Hall, 6110-34 St. SW, Calgary, AB

MAY 19TH , 2015

Chapter meeting 7pm

Lakeview Community Association Hall, 6110-34 St. SW, Calgary, AB

All are welcome.

### WORKSHOPS

JUNE 5TH, 2015

Doug Swinton - Power Painting Workshop

Learn to understand and see what is truly important in your painting!

Location : Swinton's Art Supply, 7160 Fisher St SE, Calgary

For more information on this and upcoming workshops please check

our website : <http://fcalgary.ca/> and go to : Events - Workshops

### CHAPTER AWARD WINNER IMAGES

Congratulations to the Chapter Award Winners from our Juried Show "ABSOLUTELY ART":



**FIRST PLACE: Branko Marjanovic**, 'Over the Ridge at Larch Trail', acrylic (left)

**SECOND PLACE: Linda Wilder**, 'The Alteration', acrylic (above, right)

**THIRD PLACE: Hossein Jajouei**, 'Venezia Italy', watercolor (left)



**HONORABLE MENTION: Violette Clemente**, 'Floralia', alcohol ink

**HONORABLE MENTION: Donna**

**MacDonald**, 'Sunlit Couple', oil

**HONORABLE MENTION: Lorri Pullman-MacDonald**, 'Tulips, Tinfoil and Crystal', acrylic

## CENTRAL OKANAGAN CHAPTER

The FCA-COC holds monthly meetings for its members, consisting of guest artists and speakers that provide demonstrations, critiques, and discuss industry related topics and services.

When: First Monday of every month from September to June, except December (or the following Monday if a public holiday)

Where: Rotary Centre For The Arts in Kelowna, BC – 421 Cawston Ave  
Time: 7:00 - 9:00 pm

## OASIS 2015

OASIS 2015 Art Show will hang in the Rotary Centre for the Arts in downtown Kelowna for the month of June and will exhibit a variety of quality original artworks from members of the Federation of Canadian Artists.

The Opening Reception and Awards Ceremony will be held Friday, June 12, 7 pm to 9 pm in the atrium of the RCA.

The Symposium is a one day event to be held on June 13th in the Mary Irwin Theatre of the Rotary Centre for the Arts in Kelowna and will be open to any who wish to purchase a ticket. Three Signature FCA guest artists will give inspiring presentations in the morning followed by a panel style discussion fueled by questions from the audience. After the lunch break, the guest artists will then conduct a series of painting demonstrations and critiques.

Tickets: \$30 each, available at the RCA Box Office at 421 Cawston Avenue, Kelowna, by phone 250-717-5304 or on-line at [www.selecty-outtickets.com](http://www.selecty-outtickets.com).

### OUR GUEST ARTISTS

"EN PLEIN AIR, PAINTING FROM LIFE W-5 (WHY, WHAT, WHERE, WHEN AND HOW)"

Brent Lynch, SFCA, is a West Coast artist recognized for his powerful landscape and figurative painting. His work investigates the world through the language of light, colour and movement. [www.brentlynch.net](http://www.brentlynch.net)

"THE JOURNEY TO BE A PROFESSIONAL ARTIST"

Janice Robertson, SFCA, is a popular and well respected work-shop instructor and juror. Her work is largely a reflection of her abiding love for the beauty of the west coast forests and beaches that she has known all her life. [www.janicerobertson.ca](http://www.janicerobertson.ca).

"DESIGNING AND PRODUCING MURALS-WORKING IN A GRAND SCALE"  
Alan Wylie, SFCA, was born in Glasgow, Scotland where he graduated from the Glasgow School of Art with a degree in Mural Design and Mosaics. He immigrated to Nova Scotia in 1967 and began a career as a full-time artist and teacher. In 1974, he moved to BC and now lives in the historic village of Fort Langley. [www.alan-wylie.ca](http://www.alan-wylie.ca).

## NANAIMO CHAPTER

### SPRING SHOW ANNOUNCEMENT – 'A BRUSH WITH SPRING'

WHEN: May 29 - 31, 2015

WHERE: Best Western Dorchester Hotel, 70 Church Street, Nanaimo, Harbour Room

SHOW OPENING TIME: Friday, May 29th 1:00p.m.; Saturday, May 30th 9:00a.m.-5:00p.m., Sunday, May 31st 9:00a.m.-4:30p.m.

OPENING AWARDS CEREMONY: Friday, May 29th 4:00p.m.-6:00p.m. Harbour Room

Drop-Off Paintings Time: USE FRONT STREET ENTRY PLEASE Friday, May 29th 9:00a.m.- 11:00a.m. (please note that no paintings will be received after 11:00a.m. unless under special circumstances)

Pick-up Paintings Time: Sunday, May 31st 4:30p.m. sharp. (Please note that no paintings may be removed until 4:30p.m.)

### SPECIAL RECOGNITION

HOORAY AND KUDOS to our new SFCA, Leslie Gregory and, the new AFCAs: Eunmi Conacher, Claudia Lohmann and Karen Poirier. Congratulations to you all—very well deserved.

### IN THE SPOTLIGHT

Congratulations to our members who had paintings accepted into the

Thompson-Nicola-Shuswap Chapter National Open Show in Kamloops last month.



**Jeanne Aten** - 'Abuelo' and 'Wade' (left)



**Leslie Gregory** - 'For What Its Worth' and 'Changing Planes' (above)



**Sandy Knowles** - 'Telephone Lake' and 'Slow Dancing' (left)



**Tom Shardlow** -

'Langara Shore # 1' (right)



Congratulations to Janice Evans who had one of her works accepted into FCA's Works on Paper Show in January and a more recently one was accepted into the Foliage and Flowers Show, April 21 to May 11 at the FCA Vancouver Gallery. (left)

Congratulations to Tom Shardlow who sold Clemens's #5 from the Federation Gallery and rented "Green Mtn" to a production company for use in the TV series "Bates Motel".

Congratulations to our Workshop Chair, Eunmi Conacher, for winning 1st Place in FCA's Artists' Choice 2015 Show with her painting 'Montreal IV'.

Dawn Zintel is pleased to share that three of her paintings were juried into the 12th Annual Juried Gilbert Visual Artist League Show in Gilbert Arizona. They include 'Figs Gone Wild', acrylic; 'Somewhere', acrylic and 'Chihuly in the Desert (II)', oil. 'Figs Gone Wild' was runner-up for the People's Choice Award. (right)



Congratulations to Harold Allanson who sold three of his paintings at the 'Art of the West' Show in Kamloops in March.

## NORTH OKANAGAN CHAPTER

Congratulations to our new Active members:

Lynne Gayan, Twyla Tucker, Cheryl Turner, Joyce Upex, Nancy Vince, Gale Woodhouse

### UPCOMING WORKSHOPS

One-day Intuitive Painting (Acrylic) Workshop with Fiona Neal, Saturday, August 22, 2015. Explore the portrayal of movement through the use of colour, enjoy the process of losing and regaining control as you paint for new and fresh results. Class limited to 10, cost \$70. To register please email [juefurfur@gmail.com](mailto:juefurfur@gmail.com).

### CHAPTER MEETINGS

The North Okanagan FCA is a thriving chapter who meets the third Thursday of the month at the Vernon Community Arts Centre. Meetings include critiques, demos, videos, paint-ins and more. Guests and new members are welcome!

For more information on upcoming meeting dates and times, demos, workshops and shows please visit: <http://www.northokanaganfca.com>

## SOUTH OKANAGAN CHAPTER

### CHAPTER AWARDS

Congratulations to our 'Colours in Winter' juried show winners (held at Osoyoos Art Gallery): 1st prize – Michael Jordan for 'Crossing Poboktan Pass'; 2nd Prize – Carol Munro for the painting 'Gestation # 6' (top right); 3rd Prize – Peggy Stel for the painting 'Natures Fingers', Honourable Mention to – Barb Hofer for the painting 'Winter Retreat' and Debbie Tougas for the painting 'Birds On A Wire' (bottom right).



### RECENT EVENTS

Our chapter had a successful Art Supplies Swap at Leir House on February 7, 2015.

### AGM

The March AGM attracted a great crowd with quite a few new executive and committee members elected.

2015 Executive: Chairperson/President - Georgia Krebs, Vice President - Deb Tougas, Past President - Brad Hillis, Treasurer - Linda Swales, Secretary - Cindy Smith

NEXT MEETINGS – held at Leir House, Penticton B.C. at 10AM  
April 11/2015, May 2/2015

## VICTORIA CHAPTER

We wish to congratulate our new signature members:

Sharlene Stushnov-Lee A.F.C.A., Sam Boehner A.F.C.A., and Makaely Rois A.F.C.A.

## WEST KOOTENAY CHAPTER

Our first meeting of 2015 was held in the Kootenay Gallery in Castlegar on Saturday the 28th of March. Preparations are being made to hold our AGM on the 16th of May at the Gallery.



A nominating committee was organized to present a slate of officers at the AGM. After the meeting, member Sandy Donohue demonstrated her new vest and tripod/easel which she has organized for her painting trip to Italy in May. Also, several members displayed their work for critique. The Pastel Journal (April 2015 issue) presented the top 100 pastels of the year. The top three pastels of each category: Landscape and Interior, Portrait and Figure, Still Life and Floral, Animal and Wildlife, and Abstract and Non-objective.

We are proud to congratulate our member, Sharon Bamber AFCA for winning Third Place in the Wildlife and Animal category for her painting, "Coyote." She also earned an honourable mention for her painting, "Relaxing Lunch."

Congratulations, Sharon for achieving these international awards!

# SUCCESS!

MARCH 10 TO 22



**Sam Boehner AFCA** Tea & Tears  
14.5" x 21.5", Watercolour, \$2050



**Karen Poirier AFCA** Red Roses  
13" x 13", Watercolour, \$1000



**Makaely Rois AFCA** Jelly Bowls  
24" x 36", Acrylic, NFS



**Linda Franklin AFCA** A Hot One Tonight  
20" x 24", Acrylic, NFS



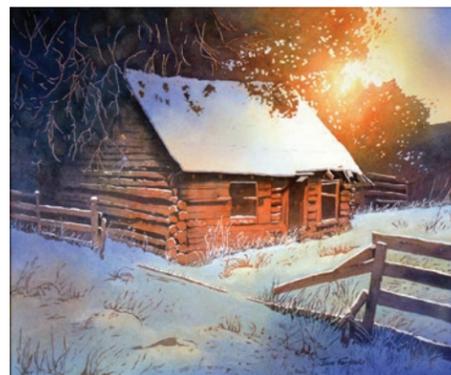
**Kit Bell AFCA** Thick  
16" x 16", Acrylic, \$350



**Jan Crawford AFCA** Made in Canada: Okanagan Peaches  
30" x 40", Acrylic on Canvas, \$3000



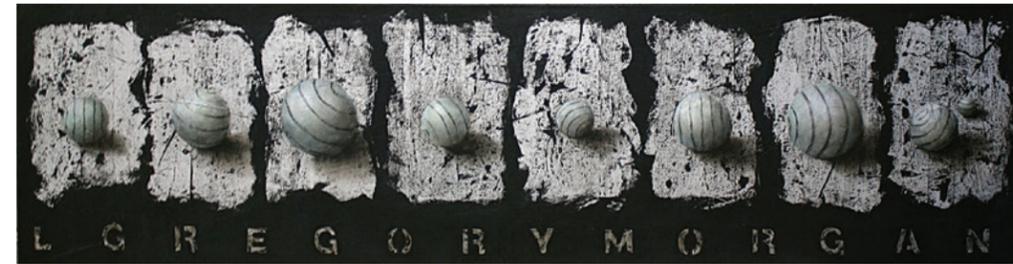
**Charlie Easton AFCA** Towards the light  
24" x 30", Acrylic, \$2450



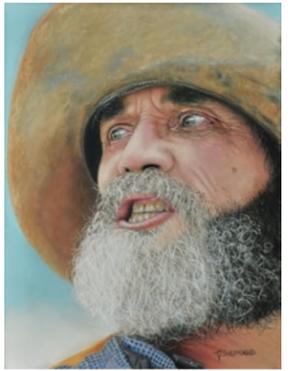
**Juve Furtado AFCA** Not Forgotten  
20" x 24", Watercolour, \$1200



**Rex Beanland AFCA** Winter Sun, Inglewood  
20" x 16", Watercolour, \$1100



**Leslie Gregory SFCA** Points of View  
16" x 60", Acrylic and Silver Foil, \$1700



**Catherine Sheppard AFCA** Bakerville Prospector  
14" x 10", Pastel, \$980



**Jennifer Mitton AFCA** Quicksilver Sky, Tofino  
24" x 48", Oil, \$2250



**Donna McDonnell AFCA** Dylan  
12" x 8" Pastel, NFS



**Claudia Lohmann AFCA** Time and Space  
72" x 11", Acrylic and Pencil, \$950



**Eunmi Conacher AFCA** Last Train To Montreal  
36" x 36", Acrylic, \$2300



**Sharlene Stushnov-Lee AFCA** Waiting to Unfurl  
40" x 30" Acrylic, \$1950



**Jack Turpin SFCA** Quiet Passage  
24" x 48", Acrylic, NFS



**Elisabeth Sommerville SFCA** Abyss  
18" x 24", Stone Lithograph, NFS

# SUCCESS!

Congratulations to our new AFCA and SFCA members!

## AFCA BIOS AND ARTIST STATEMENTS



### REX BEANLAND, AFCA

Rex started painting in watercolour as a young child and he just never outgrew it. Something in that mysterious interaction between water and pigment continues to fascinate him. He has painted full time for the past 15 years since retiring as a public school teacher. For the past 3 years he has focused on urban landscapes because he loves the energy of the city and is fascinated by the interaction between people and the places they live, work and play. Coincidentally, in this same 3 year time frame he has received the 3 greatest honours of his art career. Firstly in 2013 he was awarded signature status in the Canadian Society Of Painters In Watercolour, and in 2015 he was asked to be a principle instructor at the CSPWC's annual symposium and now he has been awarded AFCA signature status with the Federation Of Canadian Artists. "All of these honours make me even more motivated to keep on painting and improving."



### KIT BELL, AFCA

Kit Bell is an artist living and working in Kelowna, BC. Primarily a landscape painter, Kit seeks to record the transient effects of light and the seasons on the landscape. Nature is forever changing and at different times offers us fleeting special looks into the world around us. Kit wants to share what her artist's eye sees with others. Working in a variety of media allows her to choose the best process for an image. "I am very honoured to be granted AFCA status and would like to thank the Board of Governors for taking the time each year to perform the jurying of signature status applications. I would also like to thank the jurors who considered my work for FCA shows in the past. The process of applying for FCA shows and building a consistent portfolio has been invaluable in gently steering my artistic development over the last several years. I look forward to continuing along my artistic journey and to continuing my involvement with the FCA, the Central Okanagan Chapter and the Thompson Nicola Shuswap Chapter."



### SAM L BOEHNER, AFCA

Born in Fredericton New Brunswick in 1960, Sam moved to the west coast in 1992. After finishing a degree in Biology at the University of Victoria and almost a fifteen year career in fisheries management, Sam happened upon watercolour in late 2007. It was serendipitous during recovery of a lengthy period of ill health. Sam uses this new found passion as a journey into peace, and self discovery. "Words simply cannot express how I feel to receive this extraordinary achievement award. I am truly elated. I wish to thank the Board of Governors for their acceptance of my work. To my husband and family for their support in my efforts to re-invent myself from Biologist to Artist; and to all those people who supported and encouraged me to apply; a huge thank you."



### EUNMI CONACHER, AFCA

"I am very happy to receive AFCA status. Many thanks to those who have encouraged, directed, and mentored me on the journey towards being a fulltime artist. On Sunday, I was thinking of The Board of Governors as I was looking for a site for our chapter's workshop, and was saying to them: "Go ahead, make my day." – and you did! Thank you."



### JAN CRAWFORD, AFCA

Jan Crawford is a Vancouver based artist whose work as a printmaker and painter reflects environmental issues of BC. Jan studied fine art receiving B.Ed (art major) from The University of British Columbia and a B.FA (printmaking major) from Emily Carr University. Jan was born in Vancouver and moved to the Okanagan where she was raised in an Orchard setting. Living in the Okanagan has had a profound influence on her art work over the years. "My work has been a reflection of my personal experience and my continuing relationship to the land. I will continue to explore the role the land plays in defining our identities. Receiving my AFCA is an honor! To have my work recognized by senior Artists in this organization is incredibly rewarding and will be significant to my development as an artist. I look forward to enriching artistic relationships with other FCA members in BC."



### CHARLIE EASTON, AFCA

Charlie Easton comes from a family of British artists. He moved to Canada in 2006 and immediately fell in love with the same scenery that inspired many of the Group of Seven. A prolific painter of landscapes and seascapes in both oils and acrylics, Charlie is represented by galleries across North America and Europe. He is a board member of the Federation of Canadian Artists, and has studied at the Slade School of Fine Art, at Emily Carr University, and at many workshops worldwide. Charlie has a studio in Vancouver, but his first love is painting on location in BC, Alberta, California and beyond. "In my work I invite the viewer to come hiking with me, to ski by my side, and to see the same stunning views that get me so pumped to be alive! I paint in a style which mirrors my life motto. Minimum fuss, maximum enjoyment."



### JUVE FURTADO, AFCA

Juve Furtado was born in Sao Miguel, Azores, Portugal. His family immigrated to Canada when he was seven and settled in Winnipeg, Manitoba. After 32 years in education as a teacher and high school administrator, he retired to Vernon, British Columbia and decided to pursue his love of art and photography. "I have always been drawn to the beauty of nature's seasonal landscapes and wildlife. These are the images that I enjoy painting. I'm a self-taught artist and although my preferred medium is watercolour, I sometimes paint in acrylic. I prefer watercolour for its transparency and spontaneity. I love to capture the many wonderful variations of light, colour and texture that I find in nature. I always have my camera with me and enjoy photographing landscapes, wildlife and rustic scenes when hiking or traveling abroad. The images that I capture become my reference material and the inspiration for my paintings. My objective is always to share a special moment in time; a mood, atmosphere or scene that has inspired me to paint. The greatest reward is to see my work connect, draw in, and resonate with the viewer in a meaningful way".



### LINDA FRANKLIN, AFCA

Linda Franklin was born in the Shuswap to a family of landscape painters. She was involved in making art from childhood, at the easel of her grandfather and her uncle. She studied fine arts in England at the Chelsea School of Art and at Okanagan College. Her chosen mediums range from watercolour, acrylic and oil paints in a fresh and colourful graphic style. For ten years, Linda was a blue-water sailor and returned to the Shuswap each year with new eyes. "I was truly thrilled to hear that I was accepted as an Associate of the FCA, based on my landscape work. I know that I have still lots to learn and lots to paint and I look forward to doing that within the FCA. I am particularly grateful for the educational opportunities that I have been able

to take advantage of through the FCA, and without which I do not believe I would have made the grade."



### CLAUDIA LOHMANN, AFCA

Born in Germany Claudia Lohmann has been exposed to art almost her entire life. Her father was an accomplished painter and her sister is a master potter in Germany. Although always an admirer of fine art, Claudia started to paint only a decade ago. Along with her husband and three children, she immigrated to Canada in the summer of 1995. She had always felt a need to express herself visually. Finally being encouraged by a fellow friend and artist, and the support of her family Claudia started experimenting with painting. "My paintings began with rudimentary geometric shapes in intricate patterns and bold colours in daring combinations. Although I'm still rooted in my beginnings, my style since has progressed into an ever more deliberate method featuring bold lineation and tincture with subtle shapes and symbolism painted mostly with acrylics on wood. I feel deeply honoured to have been accepted as an AFCA member, especially seeing the huge amount of talent that exists within our organization."



### DONNA MCDONNELL, AFCA

"Being recognized by the FCA Board of Governors jury is truly an honour. After hearing that I had been granted AFCA status, I couldn't stop smiling. I'm so happy and proud to be included with such a group of accomplished talented people. Always seeming to need goals and challenges in my life, the high standards of the FCA pushed me to focus and aspire to be better, and for this I am grateful. It is such a gift to be able to create and to be able to pursue this passion for the rest of my life. The best part is looking forward to further learning and growing as an artist, and now I feel more encouraged than ever. I am very proud to be a member of the FCA. Thank you so much!"



### JENNIFER MITTON, AFCA

"When I got the news that I'd been awarded AFCA status, I felt a surge of confidence. It was a warm, sunny day with cherry blossoms: an absolute joy. Over the years I've had training from artists I admire in different styles and mediums. I paint in a romantic-impressionist style. These days I prefer to use oil, and find a rich source of subject matter in BC landscapes. I have worked hard at what I love doing, and been given a thumbs up, a wave of recognition from my peers: artists I respect and admire--what a wonderful milestone."



### KAREN POIRIER, AFCA

"I live with my husband on acreage on the outskirts of the Alberni Valley. The studio where I paint overlooks a beautiful and extensive flower and vegetable garden and is appropriately named Country Gardens Studio. I paint mainly in watercolor however do enjoy working in graphite and acrylics as well. I have painted many landscapes and house portraits but the bulk of my work is inspired by the abundant flowers in my garden. I belong to the Arrowsmith Chapter and the Nanaimo Chapter of the FCA. I am deeply honored to be included in this year's successful applicants for my signature status in the FCA."



### MAKAELY ROIS, AFCA

"Since my earliest childhood years when I could explore my environment and hold a crayon, my creative spirit, passion for animals, the outdoors, and adventure has always pushed me artistically in the direction of nature. I express this appreciation of life primarily in water color, acrylic paintings,

and fine wood craft, capturing a moment in time, a place in light and a feeling of the heart. By spending countless hours studying art, experimenting with various medium, honing my skills, learning and creating with passion, I work hard to achieve significant artwork. I also love to explore other media such as graphite, clay, textile, glass, and organic compositions."



### CATHERINE SHEPPARD, AFCA

Catherine Sheppard uses a wide variety of subjects in her art pieces including portraits, animals, birds and antiques. She works in pastel, watercolour and oil paint. Catherine presently lives and works in Surrey, British Columbia. "Ever since I was in grade school, I had this insatiable urge to create using a pencil, crayon or brush. In grade two, my father bought me a John Gnagy set for Christmas. I feel that this ended up being the humble beginnings of my art career. I have just received my Associate Member Status (AFCA) at the Federation of Canadian Artists and am a member of the Pastel Artists of Canada. While drawing or painting, I find it challenging at first then it switches to being more of a meditative process. I am inspired by the many colours in wildlife and birds. Each piece has a meaning to me that is why I create it. I especially want to depict life in a faithfully life-like manner."



### SHARLENE STUSHNOV-LEE, AFCA

"I am so grateful to receive my AFCA status. It feels like a long journey since receiving active status; many workshops, many shows and many friendships later. Thank you to everyone along the way who has shared their knowledge and encouragement. It means so much to me. I know that the learning will never stop and I look forward to what the future holds. Thank you to the Board of Governors. It is truly an honour to belong to such a talented group with such an interesting history. I would also like to thank all of the people who work behind the scenes to make the FCA such a great organization, both in the chapters and at Federation Gallery."



### TIKI WESTNEDGE, AFCA

"Achieving AFCA status is encouraging and inspiring! I'm grateful for the support of my family and friends, fellow members of the FCA Arrowsmith Chapter, and my painting instructors, especially Mike Svob. Painting Shack Island, the main subject in my current work, evokes fond memories of my childhood – swimming, boating, and enjoying the seaside at Hammond Bay, Nanaimo. It's a place I still like to visit. I am fascinated by the patterns created by light and shadow, and enjoy using vibrant colours and lively brush strokes."

## SFCA BIOS AND ARTIST STATEMENTS



### LESLIE GREGORY, SFCA

Leslie Gregory was born in France but grew up and spent most of her life in London, Ont. After attending both York University and the University of Western Ontario, she received her Bachelor of Fine Arts degree and spent the next 30 years raising a family and working in photography. In 2004, she and her husband moved to rural Qualicum Beach, British Columbia, where she set up her studio and began to paint full time as well as teach and host various workshops. She is a Signature member of the Federation of Canadian Artists, an elected member of the Society of Canadian Artists, a member of DeCosmos Fine Art Society, and a founding member of the TOSH10 art group in Qualicum Beach, B.C.

(CONTINUED P.14)



ELISABETH SOMMERVILLE, SFCA

"It seems hard to believe that it's been almost twenty years since I began to explore the process of printmaking and consequently my discovery of stone lithography as the natural medium for expressing myself as an artist. I was walking home from a day's work in my studio on Granville Island when I got the call from Patrick informing me I had been one of the few successful applicants to achieve SFCA status. It is a rare honour, considering the many talented artists who belong to the Federation, and I would like to thank the Board of Governors for their imprimatur and the support of all those at the Federation for making this possible."



JACK TURPIN, SFCA

"As a young boy I would spend countless hours with pen and ink creating vignettes of the quiet places within imaginary landscapes. Today, at my studio easel, my greatest satisfaction is applying the first brushstroke to the canvas, and without consciously being aware of it, I am returning again to that same source of joy and inspiration. What has nourished this curiosity and desire in the ensuing years is the encouragement from, and association with so many talented and generous local artists. The high standards and dedication of these gifted people compels me to strive for improvement throughout my artistic journey. This community of artists is the keeper of the light that always shines in those quiet places. Thank you to the FCA Board of Governors for the recognition. It is truly an honour, and I eagerly look forward to pursuing my artistic goals and the continued supportive connection with the Federation of Canadian Artists."



## DIRECTOR'S COMMUNIQUÉ

Patrick Meyer  
FCA Executive Director



For me, personally, it is all too easy to focus on all the work that is yet left undone, thus feeling dissatisfied with my accomplishments. And it seems that I'm not alone in this conundrum. Whether it is this unfinished piece in an artist's studio or that hypothetical novel floating around in a writer's mind, our focus often lies on what we have yet to complete.

So, yesterday I put some time aside to reflect instead on what has been achieved so far.

I am proud of the numerous improvements that have been implemented and the new projects that have been initiated. As there are too many to name in such a brief article, I'd like to pay attention to two main developments instead.

Some of the most visible changes that have been made, can clearly be seen when you walk into the Federation Gallery on Granville Island. Our new reception desk, the re-arrangement of the gallery walls, thereby allowing more natural light to pass through, and the proper mounting of the TV—all make it feel just a little more elegant—or as I like to say, "provide a gallery space that more closely matches the quality of the art that our members create."

Another theme I take great pride in is our progress in providing services to members no matter where in Canada they live. Following on the success of the "365" online-exhibition last year, we created another online-only show, called "Limitless", for which we have just started to accept submissions. And there is more yet to come. In the future, we plan on having a total of four online-exhibitions every year.

Our online shows do not require shipping of paintings to Vancouver or local chapters, as the exhibition appears solely online. Moreover, all our online competitions have cash prizes for the top two or three awards! We also try to factor in an after-show benefit. The top 12 winners of "365", for example, were featured in a printed calendar for 2015. "Limitless" will have set aside \$1,000 in prize money for the

top three winners and a portion of the show submission fees will go towards creating a \$1,000 bursary for a student studying fine arts at a post-secondary institution.

Perhaps the most exciting new development in the FCA's education program is our very recent addition of offering online critiques. After a year of planning and experimenting we launched four critique sessions with volunteer critiquers Andrew McDermott, SFCA, Lalita Hamill, AFCA, Charlie Easton, AFCA, and Gaye Adams, SFCA. And a successful experiment it has been. We received very positive feedback, especially from members who live in more remote areas of the country and who do not have access to professional development workshops such as critiques. I love the fact that we had members registering from all over Canada and even abroad!

With rave reviews for the first few critique sessions, we are now planning the launch of a full-scale online critique program. Watch out for announcements within our eNewsletters. You'll be able to register online in the same way as you'd register for any other workshop.

I firmly believe that the Federation has entered a new era marked by the addition of online education and online exhibitions to our roster of services. Though we're only at the very beginning of this new adventure, the use of these tools will let us serve artists throughout Canada, whether they live in a major centre like Vancouver, Calgary, or Toronto, or somewhere more distant from other artists where the online connection can greatly increase their progression as an artist.

## LITTLE GEMS ABOUT PAINTING SMALL

By Jane Appleby



As an artist, I find my recent "go to" size is: small, smaller, and...smallest. After all, good things come in small packages.

Have you noticed how smaller paintings are often focal points in a room regardless of their humble size? Collectors also seem to recognize their value, at times preferring them over an artist's larger works. But what is it about small paintings that grab our attention? Is it that everything they contain can be taken in all at once? Are they less intimidating to embrace or

simply more focused on the subject of interest?

Though large works may be impressive, satisfying to complete, and employ artistic considerations learned over many years of hard work, small pieces may offer something unique. They demand a distinctive level of creativity in their making. By painting small, an artist must zero in on what really matters.

Some of my favourite paintings are the ones that have an economical combination of composition and purposeful brushwork. I have completed small paintings in just 37 minutes or by restricting each one to no more than 37 strokes, as outlined by one of my mentors, the late Robert Genn. Painting small allows for such experimentation, increasing the artist's self-awareness and proficiency, as well as joy. New ideas are born and even award winning paintings result.

Painting small provides an artist with numerous benefits. It does not cost a lot to have a stack of small primed supports ready for when creativity flows. The finished or half finished paintings do not take up a lot of space, nor do they overwhelm the trash bin. In other words, they are economical, portable, and educational. More importantly, I often feel they are the most genuine representations of their creator. Small works are like little gems in an artist's self-esteem crown while adding beauty to an artist's whole body of work.

Small paintings also allow to keep websites fresh with new works and provide images for blogs and articles. Lower pricing may facilitate faster sales and their size may make them preferred purchases from travel destinations. More importantly, smaller pieces seem to hold a specific moment in time in an inventive and authentic way that is specific to the artist. This



original expression then becomes even more valuable than the subject itself and carries with it a permanent gift.

I'd like to end by encouraging us to embrace small works including a little quote by Mother Theresa, which may help in the little ways we paint: "Not all of us can do great things. But we can do small things with great love."

May we bring to our works, big or small, a little bit of ourselves and a little bit of our love.

Visit [www.janeappleby.com](http://www.janeappleby.com) for more information on the artist and to view Jane Apply's 'Artist Reflections'.

The exhibition "Small, Smaller, Smallest" will run at Federation Gallery on Granville Island from June 9 – 21, 2015.

For further information and to submit online visit our website at [www.artists.ca/submissions](http://www.artists.ca/submissions)



Submit Online Today at [www.artists.ca](http://www.artists.ca)  
**\$2,000 First Place Grand Prize Award**  
**Submission Deadline: July 7th**

Open Call to Artists  
**PAINTING on the EDGE**

Vancouver Artgallery **Grand Prize Winner 2014: Gail Sibley 'Perchance to Fly'** August 18th - September 6th 2015

# THE BIGGER PICTURE

By Peter Stuhlmann



Dear Artist,

For those expecting a point, feel free to skip ahead to the next article. There won't be one here. This is going to be more like Open Mic Night at the Festering Gob—with one noddly-headed slump in the audience. Free-range is what I mean. Like chicken. But all of it true.

1913, Tom Thomson sells his first major work to the Ontario government for 250 dollars, a princely haul in those days. Obviously not a conservative government. I imagine it must have been fairly simple to spot something 'happening' in those days. No global village, no internet, only seven people painting in Canada (sorry, eight)—how hard could it be?

Not so easy today. In one rainy afternoon—fair enough, that's six months in Vancouver—spent on Instagram you can spot a bazillion art images you wouldn't know were art if it hadn't said art on the profile. Next time someone says 'painting is dead' point them to Instagram. Enough 'happening' there to make you dizzy.

Did you know there's such a thing as horror art? Lots of misshapen heads, yellowed fangs, and ripped-away flesh. Bruises and slashed lips. It's serious stuff too, with lots of craft in play and serious galleries in which to enjoy this ghoulish stew.

Nudes are popular (that's never changed, has it?), but there are twists. Some are odd, like Nerdrum's. Others are astonishingly pale and thin—you wonder what's happened to the sun and buffets. Clearly not French art, they're thinking of criminalizing skinny people. I can only wonder what the sentences will be.

Some nudes have mystery added in the form of partially concealed faces. Once I particularly enjoyed showed astonishingly

handled realism and a swack of romaine and collard greens chucked over the poor girl's head. Mysterious all right, you wonder if she was attacked by rogue vegetarians.

Surrealism is huge—and vast. Some of it tends to the nightmarish, but not to the point of the horror bunch. The cleavings are cleaner. You see heads halved like avocados—with the hollowed bottom half serving as bird bath. The tops are clearly for shade. Human-animal hybridization occurs a fair bit, bats are popular. And lobsters.

Mysterious underworlds, with mysterious underwater dwellings. Lots of green luminosities and Jacques Cousteau complexes there. Menacing, cruel-jawed leviathans floating about. One kind fellow took the time to paint in a ladder that reaches well out of the water—a clever device to lead the eye up and out, should it tire of the risk of being eaten.

Celebrity painting? Of course. Keith Richards, Michael Jackson, and Marilyn Monroe are frequent targets. Some are transposed: Bob Ross as Bruce Lee is my favourite. Canadian celebrities are rarely painted as hardly anyone recognizes them. Except Warhol's Gretzky, apparently Andy was an Oilers fan. No one has yet to spend the paint it would take to paint a Kardashian.

Isolated specifics abound. I saw a series of paintings—shoes. The titles told you they were artists' shoes. Paint splatter was a clue. Ears and eyes, extreme close-ups, large-scale. I don't know if I could cope with a giant eyeball on the wall. You can get crotches and nostrils, but I think the novelty would wear off quickly. Lips might work.

Smear faces are a thing. Again, large, and very colourful, Zamboned over. Mystery again, I suppose, or a statement regarding the impermanence of surface in the age of hyper-aroused identity politics. Could also be an attempt to fool with Facebook's face recognition software.

Environmentally aware commentary painting is surging, most of it painted with Tar Sands or Monsanto-seed oil. Using polar bear hair brushes. It's raw and takes some getting used to, like calf's liver sushi.

Tattooing as an art form is here, with many 'cross-over' artists. Their work brims with steady-handed confidence. 'First line, best line', is their motto—after all, they can't gesso or sand their surfaces and happily mulligan their way to greatness.

Lots of plein air folks. They have annual conventions that are held indoors. There's a very large one in Arizona or some other warm-in-winter place, and this year I believe I'll go. It's not that I ever paint outdoors (too many bugs), but I do have an idea.

While I admire the zest to replicate Thomson's quest into the wild, we can do better. 'Extreme Plein Air'. It can be enjoyed two ways—both requiring a lawn chair. One has 250 balloons, and you paint while gently floating up, up and away.

The other involves a parachute and perfectly good airplane, with your mission being to capture the subtle and fleeting shifts of light as you hurtle earthward at 190 kilometers an hour.

And now, terminally, we've arrived at installation and performance art—the death of painting as we know it.

# THE INSIDE VIEW

A SERIES OF ARTICLES LOOKING INTO PROFESSIONAL ARTIST STUDIOS



## DAVID GOATLEY, SFCA

Over the 25 years I've been painting professionally my studios have been everything from a 8' x 9' room, barely big enough to get my easel and tabouret in, to a spacious, but cold, double garage. For 14 years I was confined to various spare bedrooms.

When I married Sharon three years ago and moved to Shawnigan Lake, our cute little home across the street from the water soon became too small for my whole baggage of a painting career. Paintings were stacked in the hallways and propped against the wall in the living room, with my equipment jammed into a cupboard.

In 2012 we made the big decision to double the size of the house, with work spaces for both of us. This allows us to separate work from regular living, although we seem to spend almost all of our time in front of the computer and easel.

The working area of the studio is 11.5' x 18', but feels more spacious with its vaulted ceiling, and has a 10' wide north facing window. Additional natural light is provided by 3 east facing windows and two skylights with blinds. There are two different sets of pot lights on dimmers, as well as a fluorescent light the same size and shape as the skylights. This gives me a lot of flexibility. Controlled lighting, enabling work at any hour, is vital to me. Another six feet on the width would be ideal, but this is far and away the nicest studio I've ever had.

We chose a good quality laminate flooring that stands up to paint cleanups and equipment rolling around. An old oriental rug keeps my feet warm and, although I use odourless thinners, a good exhaust fan ensures the air is fresh. Perhaps the most important non-painting kit in



my studio is a boom box to keep the tunes coming—everything from Albinoni to ZZ Top.

There is room to have clients "sit" and to work on more than one canvas at a time. I find it very beneficial to "live with" a painting for a week or two, moving it around the studio in different lights or even—sorry Sharon—bringing it into the living room to get a fresh perspective.

My main easel is a Richeson Santa Fe – double-masted and adjustable by winch, it will take panels up to 9' high. A couple of other easels serve as backups. My tabouret was made for me by artist Ron Stacy in exchange for a portrait many years ago and has a glass top, lots of drawers and a space for taller items. A big display case with file drawers serves as catchall for supplies, Art Avenue and other magazines, as well as odds and ends. I paint from life and a selection of my own images, which are taped either to a drawing easel or

on anything else handy. A painting of Sharon, titled "Autumn Bride" keeps me company on the studio wall and a print of a Spitfire—the same painting my father had hanging in his study—reminds me of him along with my collection of photos of my children and friends.

Although I'm known primarily for painting people, I do enjoy painting cityscapes and landscapes as well. Shawnigan Lake itself provides an inspirational subject matter—just looking out the window at the lake throughout the day often means calling Sharon to share the play of light on the water or the mist slowly rolling across towards Baldy Mountain—or to watch the eagles who nest across the street in a good fishing location.

The tea is always on.



For more information on David's paintings or workshops visit [www.davidgoatley.com](http://www.davidgoatley.com)

## CALL FOR ENTRY TO ALL VISUAL ARTISTS

Our 12<sup>th</sup> Annual Juried Exhibition will once again be held in Tsawwassen this Summer so start painting! You still have lots of time to get your best work entered. This show is not to be missed!

**2015 SHOW DATES:**  
**July 30 - August 22**

**OPENING RECEPTION:**  
**July 30 | 6:30pm - 9:00pm**

**Artwork Submission Deadline: June 22, 2015**  
For submission guidelines visit: [southdeltaartistsguild.com](http://southdeltaartistsguild.com)

**Top prize: \$1000.00**  
Plus cash & merchandise prizes

Show and Reception location:  
@ **Gallery 1710**  
1710 - 56<sup>th</sup> Street, Delta, BC

For more information on this show or other shows, please visit:  
[southdeltaartistsguild.com](http://southdeltaartistsguild.com)  
or call: 604.943.3313

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# OASIS

2015

## Okanagan Art Show & INSPIRATION SYMPOSIUM

**Mary Irwin Theatre**  
Rotary Centre for the Arts (RCA),  
421 Cawston Avenue, Kelowna.  
**Saturday, June 13th, 2015,**  
9 am to 4 pm.

**Presenting Artists**  
*Brent Lynch, SFCA.*  
*Janice Robertson, SFCA.*  
*Alan Wylie, SFCA.*  
*Dennis Weber, SFCA.*

Tickets: \$30 ea., available at the RCA Box Office,  
421 Cawston Ave, Kelowna, ph: 250-717-5304  
or on-line at [www.selectyourtickets.com](http://www.selectyourtickets.com)  
**For more info: [www.centralokanaganfca.com](http://www.centralokanaganfca.com)**

Communicate • Discuss • Inspire • Share • Critique • Mentor  
ENCOURAGE • SUPPORT • Motivate • Develop • Admire  
Observe • QUESTION • Debate • Design

## EXHIBITION CALLS

### SUMMER GALLERY

ENTRY DEADLINE: MAY 29, 2015

PAINTINGS DUE: JUNE 26, 2015

20 to 25 members will be selected to participate for the summer season. Application forms are available online or at the Federation Gallery. *Open to Active Members and Signature Members.*

### LIMITLESS

ENTRY DEADLINE: JUNE 21, 2015

Open juried online exhibition – any medium, any subject.

### PAINTING ON THE EDGE – POTE

ENTRY DEADLINE: JULY 7, 2015

PAINTINGS DUE: AUGUST 4, 2015

13th Annual International Open juried exhibition – any medium, any subject. A full colour catalogue will accompany the show.

Entry regulations and submissions on-line at [www.artists.ca](http://www.artists.ca). All submissions on-line only. If you are having problems with the on-line system call Helen Duckworth at 604-681-8534 or email us at [fcagallery@artists.ca](mailto:fcagallery@artists.ca).

Entry fees and number of submissions are defined for each show in the on-line submission process.

**EXHIBITION REGULATIONS:** Environmentally sensitive artwork, such as watercolour and pastel, are required to be framed under glass or Plexiglas unless it is varnished in an archival fashion. Artwork must be submitted with a conventional hanging device attached and the work must be framed or prepared in a professional way for display in the gallery. Unframed canvases must have all sides wrapped in canvas with no staples showing. The FCA reserves the right of refusal to hang any artwork that is deemed to be not suitably prepared. It is understood by the applicant of any show submission that the FCA abides by the Canadian Copyright laws and therefore all work must be declared to be the original work of the submitting artist. No artwork will be accepted that is found to be a copy or derivative of another artist's work, nor can works produced in class or workshops be submitted. All paintings submitted and accepted into a juried show must be for sale in order to hang in the gallery. The gallery will take a 35% commission on all sales. Your GST number should be made available to the office. The FCA has limited insurance coverage, and while it is the priority to ensure the safety of paintings held in the gallery, the FCA cannot take responsibility for any damage or loss incurred during the time the work is in transit to or from the gallery or while in the gallery. Artists submitting work for exhibition in the gallery must agree to allow the FCA publishing privileges of that work.

## ART CLASSIFIEDS

### LEADING EDGE ART WORKSHOPS – FALL 2015

CALGARY

Brian Smith Figurative Abstraction/acrylic Sept 10-13

Gaye Adams Plein Air in oil/acrylic Sept 24-27

Mark Hobson Painting Water/acrylic Sept 25-27

Mike Svob Value & Color oil/acrylic Oct 17-20

EDMONTON

Mike Svob Value & Color oil/acrylic Oct 22-24

WINNIPEG

Karin Isenburg Watercolor Glazing Oct 16-18

For details see [www.greatartworkshops.com](http://www.greatartworkshops.com)

Louise Hall 403 233 7389 [louise.hall@shaw.ca](mailto:louise.hall@shaw.ca)

### SABORIO, ACTIVE FCA, ARTIST/INSTRUCTOR: STUDIO VISITS BY APPT.

Studio water color & acrylic classes, 3hr sessions, \$70 per person all materials included. [jmsaborio43@gmail.com](mailto:jmsaborio43@gmail.com)

May – mid Oct 2015 [www.laorquideaart.com](http://www.laorquideaart.com)

### SUBMISSION DEADLINE: JUNE 1, 2015

#### Art Avenue – Print Rates – Display Ads

Art Avenue is published every two months and is mailed, free of charge, to all 2,095 FCA members. In addition they are sold at the Federation Gallery and distributed at special events at to artists and art buyers. Present full circulation is 2,200, of which 92% are artists, and 8% are collectors, dealers, and supporters of the arts.

Full Colour	MEMBER			NON-MEMBER		
	1 Time	3Times	6 Times	1 Time	3 Times	6 Times
Double-page spread (centre of magazine)	\$1,600	\$1,400	n/a	\$1,800	\$1,600	n/a
Full page (inside, 8" x 10.5")	\$800	\$700	\$600	\$900	\$800	\$700
Half page (inside, 8" x 5.25")	\$500	\$400	\$300	\$600	\$500	\$400
Quarter page (inside, 3.75" x 5.25")	\$215	\$185	\$160	\$265	\$235	\$210
Banner (inside, 8" x 2")	\$200	\$175	\$150	\$250	\$225	\$200
1/8 page (inside, 3.75" x 2.5")	\$160	\$140	\$120	\$190	\$170	\$150
Business Card (inside, 3.5" x 2")	\$140	\$120	\$100	\$160	\$140	\$120

#### Art Avenue – Print Rates – Classified Ads

Per word (100 word maximum)	MEMBER	NON-MEMBER
	\$0.40	\$0.60

All prices are subject to GST. To place an ad, please contact Stefanie Steinwendtner at 604-681-2744 or email [artavenue@artists.ca](mailto:artavenue@artists.ca).

## HOW TO MAKE YOUR OWN PAINTING SUPPORTS

By David Langevin



I often talk about painting supports and how important they are for the stability and permanence of the painting, sort of like the foundation of a house. A high quality surface does not have to be expensive, in fact, it is easy to make your own excellent painting panels yourself. Whether you paint in oils or acrylics or mixed media, these panels will be the best surface for your work. Particularly for oil paints that prefer a stable, rigid surface rather than a flexible fabric like cotton. I am

going to get together with some painter friends this summer and have a 'panel party' where we will make enough panels to last a couple of years all in one day. The cost of the panels is very inexpensive compared to premade commercial canvas or painting panels sold in art supply stores.

### SUPPLIES YOU WILL NEED:

Untempered hardboard (Masonite) cut to size, White Shellac, Methyl Hydrate, (buy these items at the hardware store) a wide brush, sponge roller (optional), no. 60 or 80 sandpaper, Gesso.

1. Buy *Untempered* Hardboard. You can get smooth on one side or smooth on both sides. Hardboard comes in two thicknesses, 1/8" and 1/4". For paintings up to about 16x20 I use the thinner 1/8", and for sizes up to 20 x 30 I use 1/4". It comes in 4x8' sheets and most hardware stores will cut it into whatever sizes you like for a fee.
2. Sand the smooth surface before sizing. No. 60 or 80 sandpaper is good.
3. *Size* both sides of the panel with a mixture of 3 parts **Methyl Hydrate** to 1 part **White Shellac**. Apply the shellac in a *thin*

layer in one stroke of the brush or roller. If you apply too much size the surface will become too shiny and smooth and the gesso will not adhere well to it, then you will have to sand it again. You can substitute the Shellac for Golden's GAC 100 medium, diluted 2 parts GAC 100 to 1 part water. If you use the GAC 100 you will want to sand the surface once it is dry as the water in the medium will make the wood grain rough.

4. Apply a coat of **Acrylic Polymer Gesso** on the back of the panel and at least two coats on the front. If you want a very smooth finish you can sand with fine sand paper between each coat after it has dried. You can use an inexpensive gesso on the back since its only purpose there is to keep the panel from warping, and a premium quality gesso on the front. You will find the best gesso will have more covering power and better adhesive strength.

*For questions of a technical nature contact David at: [david@davidlangevin.com](mailto:david@davidlangevin.com).*

*To view an archive of technical Q&A's go to [davidlangevin.com](http://davidlangevin.com)*

### (MEMBER EXHIBITIONS CTN'D...)



Kathy Hildebrandt

KATHY HILDEBRANDT, AFCA is thrilled to have her pastel work included in two upcoming US exhibitions: "Things Go Better With" and "Games Pieces IX" have been accepted into the International Association of Pastel Society's 26th Juried Exhibition, to be held in Albuquerque, NM in June 2015. "Things Go Better With" was also selected as a finalist in the Richeson 75 Still Life and Floral 2015 online exhibition, which starts on May 18, 2015. This painting, along with "The Art of Art", "Monopoly Meets Mondrian" and "Animal Party" will be published in their exhibition book in early June.

SANDY TERRY'S acrylic paintings will be featured at The Village Gallery in Sidney at 2459 Beacon Avenue from May 7th to May 30th.



Sandy Terry



Angela Au Hemphill

ANGELA AU HEMPHILL, SFCA is proud to be participating with 3 other New Westminster artists in the exhibition- "THE ART OF HISTORY" at the new Anvil Centre at 777 Columbia Street, New Westminster, BC. Each artist will be contributing 9 paintings for the show, which opens on May 28th and runs until July 26th. Friends and members are welcome to drop by to look at the history from the oldest city in British Columbia.

MYRTLE-ANNE REMPEL, SFCA and LIZ DERKSEN will exhibit at the Hycroft Gallery, 1489 McRae Avenue, Vancouver, in May, 2015. The show is hosted by the Visual Arts Committee of The University Women's Club of Vancouver at Hycroft. Viewing times can be arranged by appointment through the Hycroft office at 604.731.4661



FEDERATION GALLERY  
MAY/JUNE 2015

PASTEL ARTISTS CANADA  
PURELY PASTEL  
MAY 12TH - MAY 24TH

NATIONAL CROSSING BOUNDARIES  
ART EXHIBITION  
MAY 26TH - JUNE 7TH

SMALL, SMALLER, SMALLEST  
JUNE 9TH - JUNE 21ST

SUMMER GALLERY  
JUNE 23RD - AUGUST 16TH

# PAINTING IN THE LIFE OF...

## LALITA HAMILL, AFCA

The following is a brief overview of the steps Lalita Hamill, AFCA will discuss in depth during the FCA weekend workshop "Classical Luminous Oil Paintings" at the Holland Croft Studios in North Vancouver on May 30-31, 2015. For more information on our education program and to register online, visit our website at [www.artists.ca/education](http://www.artists.ca/education).

For me, painting with oils is akin to savouring dark chocolate, touching velvet fabric, sipping merlot wine, and being enveloped by music at a live concert; they are rich, full, and deep. They are sumptuous! I encourage you to explore this wonderful medium further.



### STEP 1 – COMPOSITION, ORIENTATION AND SIZE

I usually spend a great deal of time setting up and/or developing compositions. However, at times a photograph stands on its own, and can be used 'as is'. Mine just needed a bit of cropping, and a bit more height. In the interest of painting time, workshop participants will transfer an image (to be determined) directly onto a small canvas.

### STEP 2 – SETTING THE INTENTION

When I teach I include aspects of psychology, philosophy, heart, emotions, and intention, because to focus only on knowledge and technique is to miss the fundamental purpose of creating art. It is worthwhile to spend (at least) thirty minutes reflecting on why you paint, what you want to express, who you are painting for, and so on.



### STEP 3 – TONAL VALUE MAP

Instead of doing preparatory sketches, we will draw directly onto a black & white photograph using geometric shapes that clearly block and simplify the lights and darks.



### STEP 4 – UNDER PAINTING

While looking at the tonal map created in step 2, I sketched Bonnie onto the canvas with my brush and burnt sienna. I then blocked in various areas that were similar in tonal value. I use under paintings like this for several reasons, the main one being that it simplifies the decision-making process. I can concentrate on the accurate placement of light, mid, and dark shapes as compared to the shapes around them. In so doing I figure out how everything will sit within the canvas edges, especially the background.

### STEP 5 – ASSESS

Although I continuously reassess, design changes are conveniently made at this point because the paint is thin and easily removed. I find that many students become impatient at this point, and are eager to apply colour. But for anyone who has completed fewer than 100 paintings, I highly recommend creating detailed, developed under paintings. The benefits are too numerous to mention here.



### STEP 6 – COLOUR & SCULPTING FORM

The next decision to make is which colours to use. This is strongly connected to Step 3, for your intention affects your colour choice. I encourage students to use 4-6 colours, excluding black and white. Knowing how to translate tonal values into colour, and how to use your brush, are key to creating paintings full of light, atmosphere, gradation, and space.



### STEP 7 – FINISHING

The entire process involves working from large to small, general to specific, loose & blurred to controlled and crisp. Note: we will not use any glazing techniques during the workshop because there is not enough time for the paint to dry in between layers. We will discuss what it means for a painting to be 'finished'.

## ABOUT LALITA:

Lalita received classical training at the Vancouver Academy of Art, and is a sought-after instructor, demonstrator, and juror. She has facilitated monthly art critiques in Langley for nine years, and according to C. Evans, "Lalita is not only an outstanding artist, she is one of those rare people with the ability to teach". To learn more about Lalita and view her work, please visit [www.lalitamill.com](http://www.lalitamill.com) or <http://artistretreats.ca/>