

Art Avenue

A Federation of Canadian Artists Publication – JULY/AUGUST 2015 \$5



ABSTRACT

MARCH 24 TO APRIL 5, 2015



Ira Hoffecker Alexanderplatz VIII
48" x 48", Acrylic and Resin, \$4800
1ST PLACE



Lori Bagneres Enso: Chuugi, Makato, Chuujitsu
12" x 36", Cold Wax & Oil, \$575
HONOURABLE MENTION



Linda Bell The Writing is on the Wall
24" x 24", Acrylic, \$575
2ND PLACE



Rose-Marie Kossowan Vancouver Rain
36" x 48", Oil, \$2800
3RD PLACE



Lee Caufield Messenger
24" x 24", Acrylic, \$725
HONOURABLE MENTION



Fiona Neal Tumble
30" x 30", Acrylic, \$900
HONOURABLE MENTION

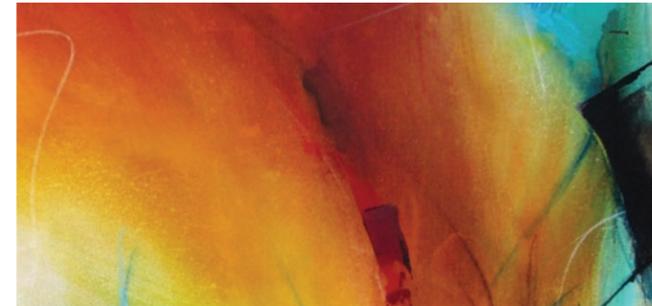


Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

JULY/AUGUST 2015

EXHIBITIONS



ABSTRACT

MARCH 24 TO APRIL 5

-02-



FOLIAGE AND FLOWERS

APRIL 7 TO 19

-14-

FEATURES

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ON THE COVER



Catherine Adamson Lipstick 13
24" x 48", Acrylic and Latex Paint, SOLD
HONOURABLE MENTION

"Lipstick 13" is the 13th "Lipstick" in the series; the original was painted for my mother's 75th birthday. It is named for the coral-coloured lipstick my mother wore in the 1960's; a shade I accidentally mixed, which brought back happy memories of the Avon Lady visiting our home with free lipstick samples in the tiny white tubes. The little blue flowers are for my mother's blue eyes. Using my "Free-Flow" method, I allow acrylic/latex paints to flow off a stick and down onto a prone canvas. Movements of the arm and hand create flowing curves and swirls, and this creates depth and energy in the painting.

Art Avenue

A FEDERATION OF
CANADIAN ARTISTS
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NEW MEMBERS

BRITISH COLUMBIA

- | | |
|----------------------------|---------------------|
| Laura Ashton | Vernon |
| Norm Blais | Kelowna |
| Margery Blom | Errington |
| Lynne Bradford | Surrey |
| Lynn Budny | Tsawwassen |
| Barb Burgess | Calgary |
| Wan Yu (Wendy) Chien | Vancouver |
| Bobbie Crane | Lac La Hache |
| Nancy Galianos | Mont-Saint-Hilaire |
| Sylvia Gamp | Calgary |
| Shelley Garries | Langley |
| Margaret Gibson | Coldstream |
| Katina Giesbrecht | Surrey |
| Elmira Habibullah | Coquitlam |
| Diana Hilliard | Kelowna |
| Fiona Howarth | Abbotsford |
| Virginia Hutzuliak | Victoria |
| Druh Ireland | Lions Bay |
| Toby Jaxon | Garibaldi Highlands |
| Maryellen Johnston | Surrey |
| Irene Khng | North Vancouver |
| Laurie Koss | Kelowna |
| Paul Kreeft | Okanagan Falls |
| Grace Kruchkowski | Nelson |
| Judi Lebsack | Kelowna |
| Eve Llyndorah | Lasqueti Island |
| Laura Luchko | West Vancouver |
| Zoya Lykova | New Westminster |
| Jane McDougall | Vancouver |
| Cheryl McFadden | Kelowna |
| Judy Millar | Kaleden |
| Srima Mukerji | Victoria |
| Nena Nicolls | Qualicum Beach |
| C Lynn O'Brien | Penticton |
| Fred Osther | West Vancouver |
| Sylvie Peltier | White Rock |
| Lyn Richards | Kamloops |
| James Roberts | Sooke |
| Lisa Roberts | North Vancouver |
| Robin Robertson | Penticton |
| Heidi Roy | Kamloops |
| Laurie Ryan | West Kelowna |
| Joy Singbeil | Vancouver |
| Carmelo Sortino | Sechelt |
| Ludek Sotola | Nanaimo |
| Jennifer Spinney Gutierrez | Langley |
| Katherine Steele | Kamloops |
| Simone Sullivan | Coquitlam |
| Carla Tak | Vancouver |
| Serena Trinder | Mission |
| Kylee Turunen | Victoria |
| Pamela Uyeyama | North Vancouver |
| Minoo Vaid | Coquitlam |
| Fanny Wong | Richmond |
| Fatemeh Yadollahi | Port Moody |
| Fiona Yang | Burnaby |

IN THE NEWS

A painting by **KATHLEEN LYNCH** was shown at the Dominion Convention of United Empire Loyalists of Canada (UELAC), held in Victoria in May 2015. Lynch's acrylic painting portrays Loyalist members of the Victoria Chapter attending a function in Beacon Hill Park, marking the 100th anniversary of UELAC in Canada.



Kathleen Lynch



Marjorie Young

MARJORIE YOUNG's acrylic landscape, "Coast Mt. Sentinels", received a juried award and will appear as a month illustration in the 2016 Multifaith Calendar, produced by the Multifaith Action Society of BC.



Colleen J Dyson

COLLEEN J DYSON, AFCA SCA received a Third Place award for her painting "Saltspring Island Series III" at the recent TNSC National Open show held in Kamloops, BC in April. Colleen J Dyson, AFCA was also awarded Second Prize for "Asteraceae" in the "Myths and Truths" show being held from May to July with the North Okanagan FCA Chapter.



Andrew McDermott

WENDY CARMICHAEL BAULD's painting, "Altered Village" was chosen as one of the images to be included in the Multifaith Action Society's 2016 Calendar. www.wendycarmichael-bauld.com



Wendy Carmichael Bauld

ANDREW MCDERMOTT, SFCA won the Best of Show at the North West Pastel Society International Exhibit 2015 www.nwps.org. He was also a juror for the 26th IAPS Juried Exhibition and will be one of the conferences demonstrator's www.iapspastel.org. Andrew will be heading to Tianjin, China this September to be part of a selected group show.



Gerry Thompson

GERRY THOMPSON, SFCA is honoured that her painting "The Gathering #2" was accepted in the 148th International Exhibition – 2015, of the American Watercolor Society, New York. Gerry and her husband travelled to New York to attend the exhibition in April. Also, the International Artist Magazine featured Gerry and her paintings in the December/January 2015 Edition. The articles were titled "From Abstract to Realism", and "My Art in the Making, VENEZIA".

SUSANNAH PARANICH is honoured and delighted to be one of the 60 very fine artists in the splendid National Crossing Boundaries Art Exhibition 2015 "Splendor of Canada". The Opening Celebration took place on May 16. West Coast Serenity, her 36" x 24" acrylic on canvas painting was inspired by Vancouver's Kitsilano Beach sunsets.



Susannah Paranich

This summer **SUSANNAH PARANICH** will also be enjoying two Mini-Residency days at Federation Gallery—July 10th and July 24th. The whole experience is an opportunity to do a bit of painting, meeting the public and other artists who attend to see the Summer Gallery Exhibition during that period and just have fun being there.



Maryann Bidder

MARYANN BIDDER is pleased to have her watercolor Painting "Soldier On" accepted as a donation to Soldier On as a fund raiser for ill and injured Canadian Armed Forces members. The painting will be auctioned at the Prestigious Beacon Hall Golf Tournament in Aurora, Ontario.



Paula Henschell

PAULA HENCHELL's Oil painting 'Mountain Bluebird' was juried into the exhibition Masterworks from the International Guild of Realism which tours for two years. The first gallery is the RW Norton Gallery, Shreveport LA in May 2015 followed by the Appleton Museum of Art Ocala, FL - galleries will be announced as the tour progresses. It will finish up at the Albany Museum of Art, in 2016. www.realismguild.com

PETER GUTMANIS' painting "Neck Point Marsh" earned an Honorable Mention in the Federation of Canadian Artists chapter show "A Brush with Spring" this past May in Nanaimo. He thanks the Nanaimo FCA Chapter for the appreciation!



Peter Gutmanis

CURRENT EXHIBITIONS

A Solo Exhibition of paintings by **JANET STRAYER**, entitled "La Huaca: Spirit of Place" is presented by the North Vancouver Community Arts Council from August 5 to September 29. Opening reception is Saturday, August 5, 2-4 pm at the District Library Gallery, 1277 Lynn Valley Rd. All welcome.



AJ Jaeger

DIANA GRITTEN and **AJ JAEGER** of the NOFCA are showing their latest works at Armstrong Spallumcheen Art Gallery, Armstrong, BC. 'Memories Rooted' will run from August 5th to the 31st, 2015, with the opening reception on August 6th, 2015, 6-8pm. Diana Gritten, 'Waterfall', 36x24, Mixed Media on Canvas; www.dianagrittenart.com; aj jaeger, 'Lost her HeART', 48x36, Mixed Media on Canvas; www.angelikajaeger.com



Janet Strayer



Diana Gritten



Edgardo Lantin

EDGARDO LANTIN, SFCA, and FCA Active Members **DANVIC BRIONES**, **TESSIE DICHUPA**, and **ESMIE GAYO MCLAREN** will be joining Imelda Cajipe Endaya, Carlos Esguerra, Lenore R.S. Lim, Bert Monterona, Jose Trinidad and Art Zamora in "Pagtitipon – A Gathering" Art Exhibition. These Filipino Canadian and Filipino American artists were especially invited to interpret the title theme. The show will run from Aug. 10 – 14, 2015 at Roundhouse Community Centre, Vancouver.

Presented by Filipino Music & Art Foundation in BC in co-operation with The Philippine Consulate General in Vancouver and Global Pinoy Diaspora Canada.

SUSAN J. FALK has returned from Kyoto, Japan after a successful show with 9 large Acrylic paintings of her life size bears and sockeye salmon at the invitation of ART FORUM JARFO. Some of these works will be on display at The Fort Gallery, Fort Langley June 24 – July 12, 2015.



Sue Bayley

There are two opportunities to view **SUE BAYLEY'S** colourful and expressionist 'Creatures with Character' paintings. The two exhibitions are in West Vancouver and Salt Spring Island. The acrylic and mixed media artworks will be on show at 'Art in the Hall', all around the West Vancouver Municipal Hall from July 10-August 28. Also for the month of July many of her wonderfully vivid works will be displayed at the Harbour House Hotel in Ganges on Salt Spring Island. Come over for a visit, explore the island and enjoy her art; www.suebayleyart.com



Susan J. Falk

SHEILA SCHAETZLE is pleased to show her exhibit 'Rocky Mountains, A City View' at the MICHELANGELO Gallery of Fine Art located in the historic Devenish Building in Calgary, Opening Reception is the evening of June 5th.



Ron Straight

RON STRAIGHT'S painting "Big Sky" has been accepted for "ARTS 2015", which will run at Surrey Art Gallery from June 27 - August 22.

CATHERINE FRASER, active member, located on Vancouver Island invites you to the following events she will be participating in: Open Studio July 10-12 with Visions artists in the Cowichan Valley; Moss Street a Paint-In, Victoria, sponsored by The Greater Victoria Art Gallery, July 18; Grand Prix D'Art a plein-air painting day on July 25 and a solo show in Denmark mid-September.



Sheila Schaeetzle

NEW MEMBERS

- | | |
|----------------|---------------|
| Jane Young | Surrey |
| Julie deBoer | Cochrane |
| Angelo Gentili | Cochrane |
| Marni Koelln | Airdrie |
| Lisa Roos | Calgary |
| Tina Winistok | Turner Valley |

ONTARIO

- | | |
|-----------------------|-----------|
| Frank Black | Ottawa |
| Darina Boldizar | Ottawa |
| Gabrielle McQuillan | Toronto |
| Wilhelmina Wildman | Thornbury |
| Robert Samuel Crowley | London |

QUEBEC

- | | |
|-------------------|---------------------|
| Sorin Cretu | Dollard-des-Ormeaux |
| Claire Desjardins | Gore |

NOVA SCOTIA

- | | |
|------------------|-----------|
| Patricia Lindley | Seabright |
|------------------|-----------|

USA

- | | |
|--------------|----------------|
| Therese Cruz | Bellingham, WA |
| Bruce Young | Shoreview, MN |

PAKISTAN

- | | |
|--------------------------|--------|
| Zahir Uddin Babar Mughal | Lahore |
|--------------------------|--------|

CHAPTER NEWS

ARROWSMITH CHAPTER

From June 8-27 the Arrowsmith Chapter of the Federation of Canadian Artists (FCA) held its Summer Art Show 2015 at the Old School House Arts Center, with an Opening Reception on Wednesday, June 10th and plein air painting demonstrations on June 13. Congratulations to the award winning artists of the Summer Art Show 2015: Linda Fraser, Terry Nimmon, Dawne Brandel, Janice Evans, Eunmi Conacher, AFCA and Patt Scrivener, AFCA.



Linda Fraser



Terry Nimmon



Dawne Brandel



Janice Evans



Eunmi Conacher



Patt Scrivener

IN THE SPOTLIGHT

Congratulations to Arrowsmith members with work in the Nanaimo FCA Show: Patricia Mansell, Peggy Burkosky, Terry Nimmon, Eunmi Conacher AFCA, Pat Palmer, Janice Evans, Barbara Ann Scott, Tom Shardlow, Therese Johnston AFCA, Bonnie Stebbings, Andrea Kennedy, Rich Williams. The show ran May 29 - 31 at the Dorchester Hotel in downtown Nanaimo.

Congratulations to Leslie Gregory SFCA, Disa Marie Hale AFCA, and Janice Evans, who all had works in the 2015 National Crossing Boundaries Art Exhibition in Vancouver. The exhibition was on display from May 16th – May 24th at the International Artists Gallery in the International Mall and May 26th – June 7th at the Federation Gallery on Granville Island.

Disa Marie Hale, AFCA had work in the Inspired by MISSA, Celebrating the Magic Show at the Coast Collective, 3221 Heatherbell Rd, Colwood. The show ran from May 20 - 31.

Laura Hilts and Jan Evans had work in the OASIS 2015 Show in Kelowna in June.

Marilyn Peeters was invited to be featured on Efen Quiroz' blog as Artist of the Month. Check it out here: <http://exhibit-v.blogspot.ca/2015/03/marilyn-peeters-march-2015-artist-of.html>

Welcome to our new members Nena Nicolls, Jean Temple and Terry Nimmon.

CALGARY CHAPTER

The Calgary Chapter meets every third Tuesday of every month from September to May (Excluding December) 7:00 pm - 9:00 pm Lakeview Community Association Hall, 6110-34 St. SW, Calgary, AB All are welcome. The Annual General Meeting was held May 21th.

WORKSHOPS

JUNE 5th and JUNE 6th, 2015 (9:30 AM - 4:30 PM)

Doug Swinton - Power Painting – Swinton's Art Supply Store, Calgary AB

SEPTEMBER 19th, 2015 (10:00 AM)

Ron Henry - Glass Fusion Art - Muk Luk Magpies - Suite 103-2966

Main St SE, Airdrie, AB T4B 3G4 (south of the co-op).

OCTOBER 24th or OCTOBER 25th, 2015 (9:30 AM)

Doug Levitt - Western Art Portrait/Figure - One day Workshops.

For more information on these and upcoming workshops and to register online please check our website <http://fcacalgary.ca> go to: Events

– Workshops

CHAPTER AWARD WINNERS

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



FIRST PLACE:

Linda Wilder

'Cascading

Behind' acrylic



SECOND PLACE:

Joe Versukaitis

'Neymar Jr - The

Painting of Neymar

da Silva' acrylic



THIRD PLACE: Hossein

Jajouei 'Fall Season' wa-

tercolour

HONORABLE MENTION: Donna MacDonald 'Schnauzer' oil, Paula Henschell 'Yellow Rose' mixed media, Caran Magaw 'Vibrant

Mountains' alcohol ink

SPECIAL RECOGNITION

At the 2015 Annual General Meeting of the Calgary Chapter, Janie Lockwood, Tami Hort and Rosemary Bennett were honoured for their service, hard work and dedication and were presented with Honorary Chapter memberships.

NANAIMO CHAPTER

NFCA SPRING JURIED SHOW "A BRUSH WITH SPRING" - MAY 29-31

Special thanks to Jan Evans, Show Chair, and Patricia Mansell, NFCA President, who put in hours of work to make this show a reality. Many members volunteered to help and through our joint efforts, we had a successful show May 29-31 at the Best Western Dorchester Hotel. Photos of the Opening Reception can be viewed on the FCA blog at fcaartists.wordpress.com. Congratulations to all who were juried in. The award winners were:



1ST PLACE

Eunmi Conacher

London



2ND PLACE

Peggy Burkosky

Good Morning Los

Ayala



3RD PLACE

Jeanne Aten

Storm Clouds

HONORABLE MENTION:

Terry Nimmon -Spring Gabriola Golf Course, Therese M Johnston

- Urban Transit, Peter Gutmanis - Neck Point Marsh

IN THE SPOTLIGHT

Barbara Ann Scott was participating in a 5-artist Art Exhibition titled "BETWEEN THE COLOURS" with Grant Leier, Des Bevis, Margaret Bonneau, and Carmen Mongeau. This Exhibition showcased the dialogue that happens between the artist, realism and abstraction - the artists meet in a visual conversation at the crossroad of five individual artistic paths. The Opening was Friday, June 19th between 5-7 p.m. and ran June 16-27th at the ART LAB (part of the Nanaimo Art Gallery) in downtown Nanaimo.

Judith Madsen and The Group of Several were unveiling their new show '911 FIRE' on Thursday, June 4 in the official public showing at the Old Crow Cafe on Gabriola Island from 6:30PM to 8PM. The show runs through June. This is a series of 22 paintings in honour of the Gabriola Volunteer Fire Department. On July 1, the paintings will be hung permanently in Gabriola's new Fire Hall #1.

Congratulations to Janice Evans who had one of her works accepted into the National Crossing Boundaries Art Exhibition 2015 Splendor of Canada. Kudos to Jeanne Aten for being awarded Second Place for her acrylic painting 'A Sweet Package' in the Canvas Unbound 2015 FCA Exhibition, April 21 to May 10 in the FCA Gallery. Jeanne also had a second painting accepted into the show called 'Roost'. Other Nanaimo FCA members accepted into the show included:

Chris Kazeil - 'Jellies', Tom Shardlow - 'Clemens #4', Leslie Gregory - 'Birth of the Blues'

NORTH OKANAGAN CHAPTER

Welcome to new members: Dawn Scott, Dave Powter, Margaret McSweeney, Liz MacArthur, Pamela Furlong, Amanda Shatzko and Jim Wilkins.

This spring the NOFCA had two exhibitions which involved 77 paintings provided by our talented and very industrious chapter. The first was non-juried at the Vernon Community Arts Centre in April that featured "Spring...and all it can be" followed by a juried show, "Myths & Truths" at the Vernon Performing Arts Centre, May 6 – July 6, 2015.

Congratulations to the following artists who received recognition for their beautiful artwork in the juried show:



Joyce Upex, The

Sentinel – FIRST PLACE



Colleen J Dyson

AFCA, Asteraceae

– SECOND PLACE

Evalynne

McDougall, Red

Reflections –

THIRD PLACE

Dawn Scott, On Top of the Mountain – AWARD OF EXCELLENCE
Holly Smith, A Legend in His Own Mind – AWARD OF EXCELLENCE

Additionally congratulations to our members who had paintings in the OASIS 2015 show at the Rotary Centre for the Arts, Kelowna for the month of June:

Juve Furtado, Sun & Snow II and Snowy Perch, Evalynne McDougall, Collectibles and Clever Crows, Martha Moore, Tidal Flats, Holly Smith, Cosmic Drift, Joyce Upex, Salt Spring Blossoms

Barry Rafuse SFCA, Martha Moore and Angelika Jaeger have their work in Arte funkcional in Kelowna and Martha Moore has her paintings in the Creatio Galley, Lake Country, BC.

SEPTEMBER WORKSHOP:

Two-day Oil Workshop with James Postill. Saturday, September 26 & Sunday, September 27, 9:30-4pm. In this workshop you will learn to make your oil paintings shimmer and glow like Renaissance pictures. Cost \$150. To register please email Juve at juvefurtado@gmail.com or call 250 541-0182.

The North Okanagan FCA is a thriving chapter who meet the third Thursday of the month at the Vernon Community Arts Centre and meetings include critiques, artist demos, videos, paint-ins and more.

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

PEACE RIVER CHAPTER

The Peace River Chapter held a show at the Centre for Creative Arts, Grande Prairie, from May 1st to May 29th.

The show's theme was "Permission to dance", - an invitation to members to break out from what is safe and familiar and to try something new, innovative, or even experimental.

The show was sponsored by Encana, the City of Fort St John and the Fort St John Arts Council.



Suzanne Sandboe



Patricia Peters

First place winner and recipi-

ent of the Encana Award of Excellence was Suzanne

Sandboe for her acrylic piece "Five Old Hoes".

Second place was awarded to Patricia Peters for her

work "Bridges". Third place was awarded to Darlene

Dautel for here watercolour "Our Mackenzie"

A workshop on abstract art was led by Nicoletta Baumeister on May 16th and 17th at the studio of Miep Burgerjon, Charlie Lake, BC.

The next show will be held at the Dawson Creek Art Gallery opening on Friday, October 20th and running to November 7th. A workshop led by Suzanne Northcott is planned for November.

SOUTH OKANAGAN CHAPTER

RECENT EVENTS

Our chapter had a wonderful painting exchange and Pot Luck party at SFCA Anne Marie Harvey's home on May 9th. The food was great and the company even better!



“Free Form” –May Art Exhibit by the artists of the South Okanagan-Similkameen at Leir House Penticton, BC



UPCOMING EXHIBITS

Shatford Centre Penticton BC- June 15 - July 31 2015
 Tinhorn Creek Winery (Oliver BC) - August 14 - 30th
 Nk'Mip Winery (Osoyoos BC)- September 25 - Oct 26th
 Osoyoos Art Gallery - Winter Juried Show – March 2016 (TBA)

CHAPTER NEWS

2 critique groups have been formed, one in the Keremeos area and one in the Penticton/Naramata area.

NEXT MEETINGS

June 6/2015- this meeting has been relocated to 250 Marina Way, Penticton BC, Aug 29/2015- at Leir House, Penticton BC at 10AM

THOMPSON NICOLA SHUSWAP CHAPTER

EIGHTH ANNUAL NATIONAL OPEN SHOW
 THOMPSON NICOLA SHUSWAP CHAPTER, KAMLOOPS
 APRIL 10-19, 2015

Jurors: Dene Croft SFCA, Lalita Hamill AFCA, Barry Rafuse SFCA



1ST PLACE: Peter Stuhmann AFCA, What Is and What Should Never Be



2ND PLACE: Lee Caulfield, Bar X Arrival



3RD PLACE: Colleen Dyson AFCA, Saltspring Island III

SFCA AWARD: Dene Croft SFCA, Dragonfly

TNSC AWARD: Dale Redfern AFCA, Enderby Road Crew

AWARDS OF EXCELLENCE: Gerda Volz, AFCA: Graphic Poem – Highway of Tears, **Ev McDougall,** The Blues, **Irene Gray,** Swan

Welcome to our new members:

Lyn Richards, Liz Derksen, Robin Walker, Jeanette Steele, Bill Jones, Bobbie See, Pat Gautier, Brittney Sinclair, Elaine Hood

VICTORIA CHAPTER

SPRING SHOW: APRIL 8-12 AT COAST COLLECTIVE

Congratulations to our juried show winners:

1ST PLACE: Sandy Terry AFCA for “Arabesque”

2ND PLACE: Sharlene Stushnov-Lee AFCA for “Caressed by the Sea”

3RD PLACE: Diana Grenkow for “Colour of Silver”

HONORABLE MENTION:

Marlene Howell for “Girl with a Mirror”, **Caroline Hunter AFCA** for “Sunlit Glade”, **Carol Koebberman** for “The Rendez-Vous”

10 | **Art Avenue** JULY/AUGUST '15



Sandy Terry



Sharlene Stushnov-Lee



Diana Grenkow

The AGM was held at Windsor Park on March 19.

Many thanks to our hardworking executive:

Standing down:

President – Chris Stusek; Secretary – Janet Mercer; Publicity – Vedrana Ashcroft;

Programs – Claire Christinel; and Standards – Barbara Callow.

New additions to the executive:

President (Acting, one year term) – Agnes Cornell; 1st Vice President – Nancy Letkeman;

Publicity – Linda Darby; Secretary – Rose Tanner; Workshops – Marcela Strasdas and Grapevine – Maggie Warkentin.

NEXT MEETING: Will be held at 7pm. at Windsor Park on September 17.

WEST KOOTENAY CHAPTER

The chapter was holding its AGM on May 23rd and welcomed its new president Barbara Pistak. A bon voyage to our outgoing president Wilma Hughes. She has worked hard for our chapter and is going on a well-deserved holiday to the east coast.



Our member Robyn Gold has had two pieces in the show Body Language (<http://exnihilo vineyards.com/news-press>) at Ex Nihilo Vineyards (Creatio Gallery) in Kelowna, the show ran from May 1 - May 10th, with 22 artists exhibiting. Robyn attended the reception on May 9th at Ex Nihilo - picture attached. The gallery is keeping two paintings beyond the exhibit.

WORKSHOPS

The West Kootenay Chapter of the FCA is excited to be hosting a 2-day plein aire watercolour painting workshop this fall.



On October 3-4 we will be welcoming Ron Stocke, from Everett, Washington. Ron specializes in urban landscapes captured on location in watercolour. He is an experienced instructor, conducting workshops in the US, Canada, and Italy. View Ron's website at <http://www.ronstocke.com/index.html> To join us for this exciting workshop, or for more information please contact Alison Graeme at alisongraeme@telus.net

Our chapter is holding a 5 day Plein air workshop with Liz Wiltzen at the end of May. The workshop committee worked to get a grant cover some of the cost. Thanks Alison!

DIRECTOR'S COMMUNIQUÉ

Patrick Meyer
 FCA Executive Director



More than a few times has a cannon been shot across my bow about the Federation being an exclusive club. And when I speak with the people involved it often comes down to a feeling of rejection – either from a show or from the membership level they aspire to. They feel that they've been working for long enough and have gotten in to plenty of shows organized by local clubs that they surely have what it takes to become an Active, Associate, or Senior member with the FCA. And when they are told that they were not successful it comes as an inexplicable shock. And the conclusion reached is all too often that the Federation is an “exclusive club”.

Being the Executive Director of the Federation puts me in the position of being able to observe (but not influence) the jurying and its legitimacy. For our shows and for our Signature applications, the Federation doesn't curate; we use a peer jury process. All our shows are juried by 3 Signature members; all-in-all about 50 AFCAs and SFCAs are asked to participate every year in jurying FCA exhibitions. About 20 SFCAs participate in the Signature application jurying that happens once per year. So the assessment of the quality of the work isn't the opinion of a single

person and jurying is always by your peers who have years of experience working in the various mediums and genres they are jurying. It is their experience that lets them see the complexity and quality of your work. We believe that peer jurying is the best way to maintain and raise standards. And our standards are constantly rising.

FCA Past President, artist, instructor and former Standards Chair, Janice Robertson, recently said, “In my 25-year involvement with the FCA I have seen tremendous growth in both the quality and diversity of the juried shows at the Federation. More than ever, achieving active or signature membership in the Federation is a real accomplishment. With the bar in the juried shows being constantly raised, members are challenged to be the best that they can be and put forward their strongest work. I believe that today the standards at the Federation are equal to any of the major art organizations in the world.”

And I agree with Janice that now, more than ever before, it is a challenge to achieve Active, Associate, and Senior membership levels. And because it is a greater challenge it is also a greater accomplishment. An accomplishment that now puts you well past your local arts club and onto the world stage.

The FCA is, after all, Canada's national association of fine artists. It is the coalition of artists that have reached the “next stage” in their development; no longer at the local level but at the national level.

Is that an exclusive club? In one manner of thinking, yes it is, but not one that excludes

people arbitrarily. Instead it is one that includes people who have achieved great quality worthy of recognition at a national level.

So I encourage you to see “not being successful” not as a rejection, but instead as feedback that you're “not quite there yet” and an encouragement to work harder and continue to grow as an artist. Please see it as a challenge.

And I see in this process as a challenge for myself as well. I need to create more transparency within the organization so that it is easier for members and the public to see that the Federation isn't an exclusive club. We too are “not quite there yet”.

We already host education programs through the Vancouver office as well as through our chapters. These are wonderful opportunities to brush up on your skills and increase the quality of your work.

The challenge I will take on is to do a better job at facilitating feedback to our members. And the first step I have taken in that direction is now online. When you don't get into a show you now have the option to register for our online critiques to get feedback on your work. This is available to all artists throughout Canada (and beyond). You may not be able to get feedback from one of the show jurors, but one of our very talented critiquers will surely be able to give you pointers on how to take your work to the next level. Check it out at www.artists.ca/education.

I love the challenge of building an exceptional national association of fine art professionals. I hope you all find as much passion in your work as I find in mine.



Paintings by Numbers is a thrilling fundraiser gala and a celebration of the visual arts. The ticket price of \$800.00 includes entry for two people, an exhibition dossier, two complimentary beverages, a selection of hors d'oeuvres as well as **one original artwork**, ranging from \$1,000 - \$5,000 in value.

When
 October 2nd, 2015
 6 - 10 pm

Where
 Performance Works
 1218 Cartwright Street
 Vancouver, BC

Tickets
 \$800
 available at www.artists.ca
 or via 604-681-2744

FCA RECOGNITION AWARDS

Congratulations to the award winners and thank you for your continued support of the Federation of Canadian Artists!

DISTINCTIVE ARTISTIC ACHIEVEMENT AWARD OUTSTANDING VOLUNTEER FCA CHAPTER AWARDS



BRENT LYNCH, SFCA

www.brentlynch.net/

Brent Lynch was awarded the DAA award which comes with the FCA lapel pin made of 3.8g sterling silver.

The first 20 years beginning in 1976, Brent Lynch's career was devoted to the applied arts as an illustrator. His body of work ranged from large scale murals, books, magazines, event posters to record cover artwork. Lynch operated at the top of the field commissioned by leading corporations, agencies, publishers, professional art and sports organization worldwide. He has been honored with many coveted national and international communication arts awards for his illustration and design. In the mid 1990's Brent turned his attention to his own personal work. One of his many accomplishments was winning the silver medal in the FCA's first International juried exhibition 'AIMS for Art' in 2002. Lynch is recognized as a powerful landscape and figurative painter and is sought after for commissions to create murals and painted installations for institutions and private collections. His artwork is represented by galleries in Canada, USA and Mexico.

EARLY ACHIEVEMENT AWARD



EDGARDO LANTIN, SFCA

www.edgardolantin.com

Born in the Philippines, Edgardo Lantin graduated with a Bachelor of Science degree in Fine Arts in 1976 at the University of Santo Tomas. He worked as a graphic artist upon migrating to Canada in 1981. Lantin pursued his passion for portraiture by attending private art classes. In 1986, he studied at the Art Student League in New York on a full year scholarship and also took a sculptural anatomy class at the New York Academy of Art. His first important commission was a portrait of former Philippine President Corazon Aquino in 1989 which is displayed at the Malacanang Palace Museum. Lantin's continued dedication, discipline, and attention to minute details contribute to the excellence of his artwork. This is evidenced in the numerous awards presented to him.

OUTSTANDING VOLUNTEER AWARD



TED FRASER

Ted Fraser has been volunteering for the FCA for over 8 years and has become an indispensable and much-valued part of the team at the Federation gallery. He is in charge of the gallery's storage and looks after the shipping and receiving of paintings. Additionally, Ted took on the position of Volunteer Coordinator at the beginning of this year. He manages the volunteer schedule for the reception desk and fills in himself, when needed. Ted is THE go-to person, if you have any questions regarding the packaging or shipping of your pieces and provides valuable training and guidance to our volunteers. Thank you for all your hard work and your dedication to the FCA!

CENTRAL OKANAGAN CHAPTER



BARB HANINGTON

For the last two years Barb Hanington was president of the Central Okanagan Chapter and consistently went out of her way to promote the health of the chapter. She always lends a hand where one is needed and she freely offers her home as a meeting place for executive, show meetings and our annual Christmas Party. Under Barb's term as president the chapter expanded by adding new members, held FCA juried and non-juried shows as well as an annual Art Symposium and a national open show called OASIS. Barb continues to contribute to the COC chapter and for 2015 she has volunteered as chair head of our OASIS show and symposium. This is a huge endeavour which includes organizing volunteers, meetings and fundraising and shows her dedication to the continued success of the chapter.

WEST KOOTENAY CHAPTER:

WILMA HUGHES

Wilma Hughes joined the chapter in 2006, and has been involved in some capacity with the Chapter ever since. Wilma has served on the executive as Secretary, Treasurer, Vice President, and now, President. When she has not held an office, she has been the Membership Chair, Librarian, or a member of the Exhibit and Workshop Committees. She is a willing and hard worker, always reliable, on time, supportive and encouraging to all of our members. Wilma is always a good listener and treats all with equal fairness and honesty. She has a heart of gold, opening her home to us for meetings, and billeting workshop instructors and participants.

NANAIMO CHAPTER:



HAROLD ALLANSON, SFCA

Harold has acted as President of the Nanaimo FCA, two separate times. Both times he has shown strong leadership in pulling together the individual skills of members. His sense of humour, positive attitude and practical approach are rare qualities. Harold stepped in to steer our Chapter through some rocky times so that new members could come forth to take the reins. He is an amazing artist and an inspiration for all members to look up to. His gentle guidance and support are invaluable to our Chapter.



HELEN WEBSTER

Helen has always been ready to jump into any job that needs to be done. As a very efficient and knowledgeable person, she excels at organization and is able to gently encourage artists to help with tasks to assist the Chapter. Helen has been the organizer of many wonderful shows for the Nanaimo Chapter and has recently spearheaded the process to

ultimately find our Chapter a permanent home. She is firmly committed to promoting the FCA's standards within the Chapter and to encouraging members to reach for and to achieve those standards.

KATHRYN GALVIN

As our Chapter Secretary over the past years, Kathryn has brought her strong qualities of communication and organization to the group. As part of the Executive team her experience of local art resources is a great benefit when organizing workshops, demos and paint-outs for our Chapter. Kathryn has proved herself as someone with the ability to adapt and be flexible in any situation - if she sees a need, whether she is asked or not, she quietly fills that need. She uses her talent, passion and humour in all the tasks she takes on for the Chapter and maintains a high level of professionalism and integrity in all aspects of her work.

CALGARY CHAPTER



JANIE LOCKWOOD

Janie Lockwood joined the Calgary Chapter in 2005 and has been quick to volunteer ever since. Janie was involved in the Show Convenor Committee as an assistant early on and is currently our Show Co-ordinator, responsible for all aspects of the planning and execution of our three annual exhibitions. She is always the first one to arrive at our exhibitions, and the last to leave. Janie was once actively involved as our

Jury Co-ordinator, and was integral in our major purchase of easels for our exhibitions. She has also been responsible for our show invitations at times. Janie became part of the Chapter's executive early on, and has seldom missed an executive meeting or general meeting over the years. Her passion for the success of the Calgary Chapter is always very evident, as is her marvelous sense of humour. We consider her an important part of the success of the Chapter.

NORTH OKANAGAN CHAPTER



MARTHA MOORE

Martha has been a dynamic addition to the Chapter ever since she first joined in 2012. The following year, Martha took on the role of Vice President and started looking after workshops and programs for the Chapter. Currently as President, she chairs the monthly and executive meetings, compiles information and photos for Art Avenue, the FCA blog, and NOFCA website. She coordinates reminder phone calls to members, arranges programs including critiques, guest speakers, demos and Paint-Ins. Recently she helped write a proposal to the Vernon Public Art Gallery for a Show that is confirmed for 2016 - the first in 10 years. Her positive and fun attitude welcomes and encourages the participation of old and new members alike. Martha is always actively searching for interesting instructors for workshops and programs and is a great promoter of all art. She is business savvy and always cheerful—a big personality with a great attitude

MESSAGE FROM THE NEW FCA PRESIDENT

By Dene Croft, SFCA
FCA President



I wanted to open this article with: *“Out of a deep sense of duty and high resolve, I accept your nomination. I accept it with a full and grateful heart...”* etc., etc. Of course, those were Kennedy's words, and probably wrong for me to plagiarise; possibly wrong too would have been to use the fancy blue and gold seal that outgoing president Andrew McDermott promised I would get when taking his seat... but still haven't (*yet!*). My bitterness must have shown, because on return from a trip to Washington, one of my students presented me with a souvenir apron in royal

blue, emblazoned with a very nice presidential seal. I like it a lot and I don't embarrass easily, so I'm planning on wearing it every day, but particularly to Federation meetings and event openings. I'm not done talking to Andrew about this matter either—I need my gold and blue seal for the side of the Toyota. After all, *how else will they know?* And he did promise! The baton was passed at the AGM on May 19th, 2015 and I suggested that in lieu of a crown, Andrew could offer me his famous cap and allow me to wear it for a bit, but I think I saw his lip curl and he looked at me funny, so I quickly changed the subject.

I might start this again...

The Federation of Canadian Artists is approaching its 75th year—born 1941 with Lawren Harris among its founding members and André Biéler as its first president. I'm unsure how many presidents there have been since, but it is such a great honour and privilege to be asked to take this position in the wake of all those before me—there are some pretty big boots to fill... not the least, Andrew McDermott's. Seven years of service is quite the commitment. Andrew has certainly left his mark, made a lot of friends and left his own legacy and a very fine assembly of board members. If it weren't for Andrew's "smoothing the way" and his tireless commitment to the Federation; if it weren't for the incredible job that Patrick Meyer is doing as Executive Director; and if it weren't for the assembly of "dream team" board members, I don't think that I would have

been brave enough to have accepted this challenge. I'm still quietly terrified.

I committed my life to my art many years ago and have raised a family while running a large teaching studio and working full time as an artist. During that time I have had the pleasure of getting to know many of you. We now have over 2,000 members (and growing) and I am very much looking forward to meeting as many of you as I can over the next few years (*we can take that slow*).

Patrick and I share a vision of cohesiveness between the chapters and the Federation at large, to foster their combined strength as a *national* presence—Canada's *foremost* collective of artists. The talent out there is formidable. I am constantly amazed at the fact that every time I look, the bar seems to go up another notch. It is the duty and the primary function of the Federation to provide a platform for growth and education, to represent our fabulous artists in their very best light and to proudly present them to the rest of the world on behalf of Canada. *That* is our focus for the future, and my expectation and personal commitment is to continue to build on that legacy and vision *for* that future.

We have a vision and we have a plan, and between Patrick, myself, the FCA staff, our amazing volunteers and our board of superheroes, we have the leadership to effectively carry out that vision. It's going to be a very exciting few years.

FOLIAGE AND FLOWERS

APRIL 7 TO 19



James Koll Victory Rose Garden
14" x 18", Acrylic, \$1150
2ND PLACE



Rose-Marie Kossowan Bloomin' Nasturtiums
30" x 30", Oil, \$1800
1ST PLACE



Jane Crosby Lady's Slipper
9" x 6", Watercolour, \$170
HONOURABLE MENTION

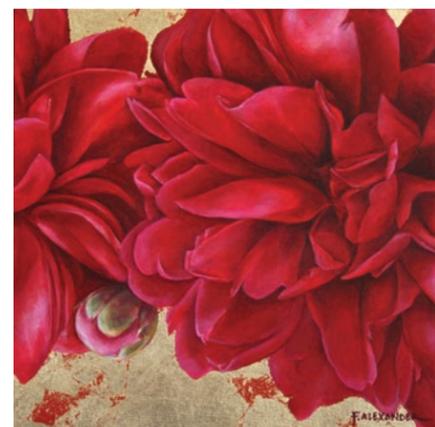


Zai Yuan Lin Wisteria Sinensis
13" x 13", Chinese Painting, \$500

Karen Rempel Admiration
8" x 8", Oil, \$195
HONOURABLE MENTION



Susy Baranzsky-Job Deep Dark Splash
36" x 36", Acrylic, \$2400
3RD PLACE



Fran Alexander Pink Peonies and Bud
12" x 12", Acrylic and Gold Foil, \$400
HONOURABLE MENTION

DEVIL IS IN THE DETAILS SERIES

THIS THREE PART SERIES ASSISTS ARTISTS IN THEIR PARTICIPATION WITH THE FCA, COVERING THE TOPICS OF PHOTOGRAPHING ARTWORK, UPLOADING IMAGES AND PACKING AND DELIVERING YOUR ARTWORK FOR DISPLAY.

PHOTOGRAPHING IMAGES FOR ONLINE SUBMISSION

By Helen Duckworth
FCA Gallery Coordinator

After July 1st the FCA will no longer issue refunds or assist with fixing digital submissions that do not meet FCA presentation standards. To make sure your submissions don't fall at the first hurdle, Gallery Coordinator Helen Duckworth discusses what is expected of artists when photographing your art for online submission.

The start of 2015 brought with it a happy influx of new Active FCA members, so now is a good time to discuss what is expected from member artists when submitting to FCA exhibitions. Inspired by an article featured in Art Avenue Sept/Oct 2004 by Rosalind Rorke, whether you have been submitting for years, or are brand new to the process, it is always worthwhile to take a moment to learn (and re-visit) FCA standards.

You'd be surprised how often I see artists sabotage themselves purely because of a poor photograph or lazy approach to digital presentation. Artists need to remember that the SFCA and AFCA jurors have been submitting for years, and were held to the same expectations throughout their journey with the FCA.

It's not just about compliance for the sake of the conforming, we aren't trying to complicate the process, it's about having respect for yourself and your art and attaining and maintaining a level of professionalism. After all you have already done all the hard work, you've invested time, money, effort and emotion on creating something fantastic. Why do it a miss-service by not presenting in the best way possible?

You do not need to break the bank investing in a top of the line digital camera. We have artists utilising iPads and tablets to take their submission photographs. So long as the images are clear, and do not fall asunder to the presentation

blunders outlined below the photographs taken using them are perfectly acceptable.

The other problem we've been seeing lately is artists having difficulty submitting because their digital camera's memory device is no longer supported or compatible with newer computers. In this case, it might be time to bite-the-bullet and invest in a new (read: NEW not EXPENSIVE!) digital camera. You can pick up happy point-shoot-send digital cameras from drug and department stores. Unless you plan to become the Ansell Adams of the digital age, you needn't spend more than \$200 – \$500 on a camera.

I appreciate that may still seem like a large price tag, however if you are considering participating in art in any way in contemporary society, you'd be wise to consider it an investment as opposed to a setback. Let's face it, the way we create, enjoy and consume art is changing, and digital processes are increasingly becoming a larger part of what artists do, regardless if you're a digital artist or not!

In the following photographs, we have given examples of things to avoid when photographing your artwork ready for submission.

We've used SFCA member Donna Baspaly's mixed media piece "Doorway to the Past" to illustrate how not to take pictures for submissions. We did this fantastic work an injustice to show just how important a good submission photograph is.



PHOTO 1: Underexposed with shadow, even if this piece was taken with clarity it would be declined for jury as it includes the matting, frame and background. Make sure your uploaded photographs include only the artwork itself.



PHOTO 2: To solve the issue of under exposure, many artists utilise flashes on their digital camera, which as you can see here not only doesn't solve the problem, it creates an additional issue by creating a flash reflection.



PHOTO 3: You can solve the under exposure issue by playing with your camera's aperture and shutter speed settings. Be careful though, open them up and extend

them too long and you run the risk of over-exposure. This makes for washed out images that don't reflect content or colours correctly.



PHOTO 4: Glare and reflections happen when you leave your artwork under glass and attempt to photograph from a well-lit area.



PHOTO 5: In addition to the previous issues, we've got a flash going off here. Many digital cameras have auto flash settings, be sure to learn how to adjust and turn yours off to avoid

this problem.



PHOTO 6: Almost, but we can still see the matting and your image is taken at an angle, making the image appear distorted.



PHOTO 7: Even without the matting in the shot, if your photograph is taken at an angle there is a marked difference between the image submitted and actual image as it is intended to be seen.



PHOTO 8: Accurate colours, good exposure, no extraneous background, no matting, no shadows, glare reflection or frame, this image is ready to be uploaded for jury! See what a difference a good photograph makes? "Doorway to the Past" comes alive and speaks to jurors through their screens fully reflecting the intention and skill of the artist.

Image Courtesy of Donna Baspaly, SFCA, Doorway to the Past, 29 1/2" x 38 1/2", Mixed Media, \$3000.

Available for sale from the Federation of Canadian Artists. Call: 604-681-8534.

THE BIGGER PICTURE

By Peter Stuhlmann



Dear Artist,

I don't know what I'm going to write. The deadline for my little column is coming at me like a logging truck on the Sea to Sky—and I've got nothing. My imagination's giving me the silent treatment, crickets where you would expect ideas.

It's of course much worse when it comes to painting. It usually comes on right after you've read again how 'inspiration is for amateurs'. Creative Crickets, or Painter's Occasional Occupational Paralysis Syndrome (POOPS). It can strike at any time. At the beginning (If you've moved your blank canvas more than twice to see if you really want to paint vertically versus horizontally) and any point thereafter.

I'm rarely tricken at the start of a picture—for me it hits at some point in the vast, uncertain desert between start and finish—when 'you're a super-genius!' gives way to 'you stink, now what??' Momentum grinds to a halt. Objects in mirror are more hopeless than they appear, that sort of thing.

You can't talk about it either. If a loved one observes 'you're a little tense today' you can't very well answer with 'I know—it's the POOPS'. You suffer in silence. You make a good showing, sure—close the door to your studio, 'Artist at Work' sign up, and launch another Olivia Newton-John marathon... And play Candy Crush on Facebook. It's suddenly very important to become the highest levelled artist in the world.

Ninety-nine percent of all success in art is showing up, you tell yourself—then wonder if you can match your Rubik's cube solving

record from 1983. OK, progress. You've wheeled your chair so that you actually face the painting. That wasn't so bad, was it? You look out the window to see what Harvey the Big Bum (a semi-affectionate name for a rather well fed spider lounging in his web there) has been up to in the night. Does Harvey ever struggle, trying to decide what mosquito to eat first? Your brushes remain dry as Air Canada meatloaf.

You observe how one foot seems unreasonable large, compared to the other, when held at a certain angle while squinting away from the light. Squinting into the light, you notice a constellation of floaty dots that could spell something if they'd only hold still. Is it time for lunch? Look—the dog wants to play! Dog hasn't moved—soundly in the middle of a three hour, breakfast-induced coma. What's the colour of a chameleon sitting on top of another chameleon? Can you make powdered water? Why don't Australians ever put another shring on the Ken? They really should put windows in fridge doors so you can tell if the light does go off... is that the e-mail ding? And on it goes.

The scientist specializing in the study of artists theorizes (she can only theorize as you can't possibly get a grant to study artists) the cause for this dreadful affliction boil down to one word: 'precious'. That's right, precious. Something held in exceedingly high value or esteem. Uber-important, critically vital. Water in the Sahara, sunscreen on the bright side of the moon, ear plugs at a yodeling convention.

To a painter precious spells doom. Every

painter knows what it feels like, too—from particular passages in paintings where you admire a newly minted skill, to an especially gifted example of a mastered one. A dog, cat, or melon, whose poignant likeness can't possibly be managed again. It can be the entire painting, ground-breaking and revolutionary, or just so plain spectacular it's bound to win everything. Work so rarefied and brilliant it would make the Dalai Lama curse like a dock worker at his limitations when in its presence. Serious doom, all of it.

Once that stinkweek takes root it can become difficult, if not impossible to hear what your painting really needs from you. The trouble is, while the 'gee I'm great' portion of your brain glows like Chernobyl, the little furnace inside, where the true artist bakes, becomes more and more distressed. The result is a contradiction, an opposition of forces that can't exist for very long before the whole thing melts down. The result—POOPS.

All painters need to be ruthless. At any point in a painting's progress, a painter must be prepared to jettison a precious flower, or an entire garden, if the painting demands it. Yes it's hard. Yes it's painful. Say you've been commissioned to paint a puppy new to the family. Half way through, you realize it wants to be an aerial painting of Brazil. After you're done cringing and moaning lost income there's only one thing to do. Paint Brazil, offer a discount, and explain why Brazil will last whereas the puppy's a snarl-yappy terrorist you don't really want commemorated anyway.

It's for your own good.

THE INSIDE VIEW

A SERIES OF ARTICLES
LOOKING INTO PROFESSIONAL
ARTIST STUDIOS



BARBARA CADARIO, BFA

A studio is a portal to a parallel universe. The physical space facilitates a transition to a personal, inner place where your entire focus is on what you are creating. The language consists of colours, lines and shapes, your visual senses are heightened, and time stands still. This is the mental space where the artistic decisions are made: too dark? too green? needs contrast?

Oddly enough, distraction seems to be a key component in creating the right psychological space. This distraction is often music. The mind likes that, and with music one can create a studio atmosphere almost anywhere. The right sound is a personal choice: Greek bouzouki? Beatles tunes? I know one artist who paints best with the television playing a football match in the background.



That said, there are some distractions that are best avoided, and for that reason I like to

have doors on my studios that allow me to close off the rest of the world.

Did I mention that I have two studios? Yes. Although I live mainly in Vancouver, I reside part-time in California, which is why I have two studio spaces that are quite different. In California I usually paint outside, whereas in Vancouver I am mostly inside.



Good lighting is essential, and I prefer to use natural light when I paint in order to see the colours clearly. In California, I paint outside on a north-facing patio under a protective roof, surrounded by trees and a view of the mountains. A sliding door separates me from the normal noises of daily life and leaves me surrounded by the music of birds. This space has fabulous light and a true sense of calm.

Of course, it is not always ideal to paint outdoors, and so in both places I have indoor studios as well. I usually position my easel near the window to capture daylight as much as possible and I try to paint mainly in the daytime. The easel is an eco-friendly Richeson Belmont Easel 886021, collapsible and able to take paintings up to 72 inches vertically, horizontally or anything in between. I have a large, walk-in closet for storage and to put away paintings that I am working on. This is an important part of my art practice: If you look at a painting over and over, you might begin to see only what you want to see. Putting the painting out of sight for several days will allow me to see it again with fresh eyes.

I work in a variety of media: oil, acrylic, watercolour, and ink as well as graphite, and I enjoy playing with collage and unusual materials in my art journals. I find that drafting tables provide a great area for art journaling, watercolour and book illustration. In

the modern studio, a computer and printer are also needed. I use my computer setup to try out compositions, to print in greyscale, to create digital art and to create books in InDesign.

My studios are also very personal. On a street in Melbourne, Australia, there is a tile on the ground that says: "Don't try to be the best artist, try to be a unique artist". We all have amazing, unique lives that form the basis of our art. *What do you want to say?* Therefore, personalizing the studio is essential, perhaps with a personal art journal, art work by friends, bright yellow flowers for cheer on a grey day, favourite quotes and favourite books. I prefer a certain level of chaos.



There is no clock. The imagination reigns and there are no rules. Your studio is the place where you can run away without leaving home. It is a place where the imagination leaps.

As I prepare now to paint, I realize that a studio can also be a bit scary, since I have been avoiding my studio for hours. It is sometimes a bit difficult to begin. It is easier if you visit your studio daily and trust that it will take you where you want to go.

For more information on Barbara's paintings, shows and workshops, visit www.barbaracadario.com. Barbara will be giving a one day workshop at the Federation Gallery in September 2015 entitled: Art Journaling: An Adventure in Creativity.



EXHIBITION CALLS

PAINTING ON THE EDGE – POTE

ENTRY DEADLINE: JULY 7, 2015

PAINTINGS DUE: AUGUST 4, 2015

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

AUTUMN SALON

ENTRY DEADLINE: AUGUST 4, 2015

PAINTINGS DUE: SEPTEMBER 3, 2015

Autumn Salon is an opportunity for artists to showcase their strongest works without the restrictions of subject matter or theme. *Open to Active Members and Signature Members.*

SCENES FROM WESTERN CANADA

ENTRY DEADLINE: AUGUST 31, 2015

PAINTINGS DUE: SEPTEMBER 17, 2015

Abstract, expressive, impressionist and realist styles are welcome. *Open to Active Members and Signature Members.*

Entry regulations and submissions on-line at 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.

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

BEAR VALLEY HIGHLANDS ART WORKSHOPS - FALL 2015 AND 2016

2015

Susan Ogilvie Pastel Plein Air Composition and Colour Sep. 17-20

Teresa Saia Plein Air Pastel and Oils Sep. 26-28

2016

David Langevin Mastering Acrylics May 14-15

Michael O'Toole Acrylic landscapes May 27-30

Suzanne Northcott Acrylic and mixed media June 18-20

Steve Tracy Abstract landscapes Sep.9-12 & Sep.15-17

For details see www.artworkshopsbc.com, call Barbara Fesz at 250-306-6762 or e-mail info@bearvalleyhighlands.com

LEADING EDGE ART WORKSHOPS – FALL 2015

CALGARY

Brian Smith Figurative Abstraction/acrylic Sept 10-1

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TEXTURE WITH ACRYLICS

By David Langevin



The fascination with texture in paintings began for me when I was a teenager and I first saw the paintings of Quebec artist Paul-Émile Borduas. That fascination seems to have caught on with many painters in recent years. It has become one of the most admired and asked about aspect of my art.

I really like the look and feel of thick 3 dimensional layers of paint. It's so tactile, sculptural, and rich looking—I love it. After I had learned to paint in oils by studying the Old Masters, I again focused my attention on finding a way to incorporate textured effects into my work. This is when I began using acrylics. With oil paint, applying thick layers of paint is not practical, or at all permanent. The thick layers of paint take forever, almost literally, to dry, and they end up cracking, wrinkling and turning darker and more yellow/brown as they age. Not good. Besides, I would end up using several tubes of expensive paint to make a single painting. I found out that acrylic paint manufacturers were also making heavy body gel mediums to use with the paints and decided that would be the way to go. I could build up layers of texture that would not only dry fast but would be permanent and remain flexible indefinitely. Plus, the mediums cost much less than the paints.

At the time when I first started using texture mediums in my paintings there were only two types available: regular gel medium and molding paste. Now there are many different types

on the market and different manufacturers sometimes offer distinct varieties. They can all be mixed with each other or used separately, or used as adhesives for collage techniques. I still paint in both media, but when I want to incorporate textured effects and collage elements, I use acrylics.

Here is a close up of how I handled the texture in a recent painting:



When I talk about and demonstrate my method for applying the texture, I insist that the key is that, no matter what mediums you use, it is vital to make sure that the texture respects and enhances the composition. The texture will be a dominant aspect of the image so if it is not compatible with the form and shape of the items in the composition it will only distract and detract. If on the other hand you are careful and skillful in applying the mediums, they can certainly add greater dimension and interest. Notice in the above picture how I used the mediums to sculpt out the shapes in the tree and the areas around it, carefully following the drawing. As you can see, I do not mix the paints with my texture, which technically is an OK practice. Those who have taken my workshop will understand that the luminosity and intensity of the colors will suffer if you do. I like to wait for the medium to dry and then apply the colors in layers on top of the texture.

Here is what that section of the painting looks like finished:



I let the texture control how the paint sits in the image, rather than simply painting over top of it. I paint and wipe, sometimes several times over, with various glazes and veils, and I gently drag a loaded brush with paint over the peaks of the texture to create these effects.

Below is an image of the complete painting:



I always demonstrate my techniques for using texture when I teach workshops but I have never tried to teach a group to do it on their own paintings, even though I am often asked about it. I am reluctant to focus on teaching others how to use texture because it is more of an aesthetic than a technical issue and I have devoted myself to coaching on technical matters in my writings and workshops. That is because I am uniquely qualified to do that, and because there are already so many good instructors and resources out there that can help artists make better paintings by focusing on composition, design, color theory, and so on. I understand that my use of texture is somewhat novel and unique in some ways, but aside from a couple of issues concerning relative flexibility and adhesive strength when using texture mediums, it is simply a matter of aesthetics and really all I can teach are my own preferences when using texture in paintings, which I have already done in this article.

That said, I did attempt to teach an inspired group of painters at my last workshop in Calgary and it was well received, though a bit of a challenge for me. Not sure if I will tackle that task again any time soon.

Be sure to check out the technical Q&A page on my website for articles on painting materials and techniques, I have recently uploaded many more. Also, you can subscribe to my blog where I write about things technical, aesthetic, and otherwise. I look forward to your comments and questions.

For questions of a technical nature contact David at: david@davidlangevin.com.

To view an archive of technical Q&A's go to davidlangevin.com

PAINTING IN THE LIFE OF...

ANN WILLSIE

People often ask me where the inspiration comes from in my work. It comes from exploring, taking the road less travelled, driving down dirt roads and experiencing the country around us. While driving into town one day, something caught my eye. I turned off the highway onto an old one-lane road and made my way down to where a small creek intersected the road. Beside me were some tall, lanky cattails, the outer husks catching the early morning sun, which was just rising above the surrounding hills. I took 100 pictures (give or take...) That is what gets my creative juices flowing.

A blank canvas can be intimidating, which is one of the reasons I begin by painting a light wash over the white canvas before I start painting. I use Burnt Sienna as it creates a warm background for my work, as well as unifying the finished painting. I paint in oils, my medium of choice. I don't think anything compares to the luscious, buttery texture or the earthy, natural colors that oils produce. They also make it possible to blend colors into one another, as they remain wet for a long time. My method of painting is wet on wet, which has been and always will be a challenge. In order to succeed at this method you need to learn how to build up the paint from thin washes to thick layers, or as the masters use to call it, fat over lean.



The depicted diptych resulted from a walk through the Rotary Marshes in Kelowna on the waterfront. The grasses and various bushes are constantly moving with the force of the wind; something I wanted to capture in my painting. This piece was painted from memory, which creates more of an impression of the subject, than a re-creation of it.



After the thin Burnt Sienna wash, I did a little mark making. At this point I built up my design and laid in some darker areas. The brush I used to "scribble" the drawing onto the painting is one that most people would have thrown away a long time ago – it has few bristles left and is rock hard, but it's perfect for drawing on the wet canvas.



Next I built up the composition and added some details including leaves, branches and foreground. In order to determine that you have correct values in your painting, it is important to get some lights into the piece. I therefore painted in a part of the sky, using a warm, light, buttery color - this created a base for comparing the rest of the tones in the painting to make sure the darks are dark enough, that there are sufficient midtones, and that the light really stands out.



As the painting progresses, I work in the negative spaces. In this particular painting I filled in the color of the sky in the spaces between the leaves and branches.

To finish up, I added a bit more detail to the foreground and the plants, as well as a few colorful flowers here and there throughout the painting to give it that final oomph.