

Art Avenue

A Federation of Canadian Artists Publication – SEPTEMBER/OCTOBER 2015 \$5



CANVAS UNBOUND

APRIL 21 TO MAY 11, 2015



Sheryl Sawchuk White Dahlia
40" x 30", Oil, \$2000
HONOURABLE MENTION



Jeanne Aten A sweet package
10" x 10", Acrylic, \$150
2ND PLACE



Tom Shardlow Clemens #4
12" x 16", Acrylic, \$490



Karen Rempel My buttercup
24" x 24", Oil, \$897



Gale More O'Ferrall Into the Blue
36" x 24", Oil, \$2500
HONOURABLE MENTION



Sara Morison Lend me your heart
48" x 48", Acrylic, \$2300
HONOURABLE MENTION



Jennifer Harwood Field
48" x 48", Acrylic, \$4000
3RD PLACE



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

SEPTEMBER/OCTOBER 2015

EXHIBITIONS



CANVAS UNBOUND

APRIL 21 TO MAY 11, 2015

-02-



SMALL, SMALLER, SMALLEST

JUNE 9 TO 21, 2015

-14-

FEATURES

- 11 The Stafford Plant Collection
- 12/13 Setting the Price
- 15 Devil is in the Details
- 19 Painting and Drawing

ON THE COVER



Nancy Kramp Geology
48" x 48", Acrylic/Mixed
Media, \$2200
1ST PLACE, CANVAS
UNBOUND 2015

Geology is part of my 'Primordial Series'. This painting illustrates my interest in the scientific and metaphysical dynamics of the universe. The simple contrasts of one, two, and three dimensional space with primitive and atomic scrawlings invites the viewer to ponder the origins of life, from the beginning and into infinity. The low horizon may suggest an earthly vista or the curvature of a barren planet. The goal of abstract art is to, ultimately, surrender the emotional and narrative interpretation of the piece to the observer. I am very honoured to be this issue's contributor.

IN EVERY ISSUE

- 05 Director's Communiqué
- 05 David Langevin Q&A
- 06 New Members
- 06 Federation Gallery
- 06/07 In the News
- 07 Current Exhibitions
- 08/09/10 Chapter News
- 16 The Bigger Picture
- 17 The Inside View
- 18 Exhibition Calls + Classifieds
- 20 Painting in the Life of...

Art Avenue

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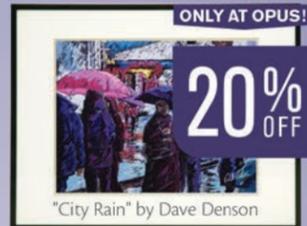
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DIRECTOR'S COMMUNIQUÉ

Patrick Meyer
FCA Executive Director



The excitement is mounting at the Federation office as Helen is gearing up for the fall 2015 gallery program and with Stefanie busy working on projects for 2016. The office team started work on planning 2016 back in March when Helen and I revisited the gallery calendar to look at how the gallery programming can benefit a larger number of members.

We've traditionally had about 18 to 20

shows per year, with only a few of which that were closed to the usual submission process. *Success*, for example, is a display of the work of successful Signature Membership applicants, while late in the year we host the *Spilsbury Medal Show* which is for Signature Members only. As part of the programming we'll usually have a rental show too such as the Pastel Artists rental this year and *BIMPE* in 2014. So this left members with 16 juried shows plus *Summer Gallery* to choose from in 2015. A very impressive schedule which is unrivalled by any other visual arts organization that I'm aware of.

But I'm never one to sit back and rest on my laurels. I always look at what we have and wonder how we can improve it. So Helen and I went to work and created an exhibition calendar for 2016 that includes the usual rental as well as *Success* and the *Spilsbury Medal Show* (recently renamed by the Board to the *FCA Medal Show*). We also have the return of many of your favourites like *Works on Paper*, *Landscapes*, *Abstract*, *POTE*, and *AIRS*.

Additionally we've managed to squeeze in a few other exhibitions and are now at 24 exhibitions for 2016. More choices and more opportunities! Among the new exhibitions is *Icon* where artists can submit works that depict iconic persons, buildings, places, branding, moments in history, or take their own interpretation of what it means for an artwork to be or become, iconic. *Zeitgeist* encourages artists to consider their place in history; the passing of time, a moment in time, the process of aging, nostalgia, childhood memories, and human milestones. *Canadian*

will take place over Canada Day and will address what makes us proud to be Canadian. With an engaging cultural tapestry that extends beyond mountains and arbutus trees *Canadian Content* should be ripe for exploration. And then there is *Sketch*, which was so very well received this year that we'll be repeating it in 2016.

And we are also introducing a new annual international show tentatively called the *Annual International Mail-in Art Exhibition (AIMAE)*, pronounced "Amy". In this show artwork must conform to strict size guidelines so entries can be mailed in a 9" x 12" envelope and be framed upon arrival. This is part of our ongoing effort to increase the numbers of opportunities for members outside of the Federation Gallery's immediate geographical area to participate in Federation Gallery activities. In fact, with this format we hope to be able to appeal internationally for entries. But don't worry about your spot in the gallery being taken by a non-Canadian artist. I've done the math and figured out that we can hang about 640 of these sized works. With a regular show being able to handle about 60 – 80 pieces, this show will be huge!

And there are of course our online shows, a way were we can host even more shows than our gallery can handle while providing members who live at a distance with an opportunity to compete and display in an exhibition without incurring shipping costs.

Want to see the fabulous 2016 calendar for yourself? You can view and download it from our website at:
www.artists.ca/federation_gallery/calendar

STARTING OVER

By David Langevin



Many artists re-use their canvases and paint over old paintings. The most common practice is to apply a coat of gesso over the painting and begin again. I think I have covered this issue in a previous article but I think it is a good idea to review the question again here as I have had several inquiries and discussions in recent months on this topic.

If you are concerned about permanence for your paintings, then painting over previously painted surfaces is not a good practice. That said, if you have an old oil or acrylic painting that you would like to paint over, **do not** use gesso.

Gesso is a ground with very little adhesive strength so it is meant to be applied to an absorbent surface with 'tooth', like canvas or panels. Not much will stick to dried oil paint, even more oil paint will not adhere particularly well if you have used mediums that have made the surface smooth and hard. Gesso

will certainly not stick to oil paint.

The best possible method would be to sand the surface to rough it up, then cover the old oil painting with a good quality alkyd based 'foundation' white paint, or lead white paint, let that dry, and then paint over that.

Gesso will not adhere well to acrylic paint either, though slightly better than to oil paint. Over an acrylic painting that you want to cover up, simply apply a layer of titanium white paint and let this be your 'ground'.

If you are a professional artist that cares about what your paintings will look like to future generations, then I suggest you invest in a new canvas or panel and start over that way.

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



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NEW MEMBERS

BRITISH COLUMBIA

Jenn Ashton
Robert Barrett
Alain Benoit
Janis Blyth
Izabela Bogdanovic
Kimberley Bruce
Korena Corby
Maria Curcic
Gregory Eng
Laura Fauman
Anastasiia Fedorova
Linda Fraser
Josephine Galang
Michael Griffin
Erik Hamill
Ann Holtby MacLeod
Liudmila Karavai
Geri Kelly
Lori Lees-Stout
Robyn Marshall
Rosemarie Matthews
Min McGuire
Ju Park
Shannon Sakakibara
Lynn Saliken
Kirsten Sheffield
Cheung Suen To

North Vancouver
Langley
Vancouver
Victoria
Kelowna
Campbell River
Lake Country
Victoria
Richmond
Vancouver
Vancouver
Chilliwack
Port Coquitlam
Vancouver
Vancouver
Vernon
Vancouver
Vancouver
Surrey
Chilliwack
Vancouver
Sherwood Park
Vancouver
Vernon
Nanaimo
Chilliwack
Coquitlam

ALBERTA

Robert Lawes
Caroline Stanley

Calgary
Calgary

ONTARIO

Yuni Ko
Kirk Sutherland

Vaughan
Scarborough

QUEBEC

Sylvia DiLore

Montreal

IN THE NEWS

GABRIELLE GREIG's painting "Breakthrough" has been selected for inclusion in the 2016 Multifaith Calendar as a featured inset image. Gabrielle Greig had also 3 of her paintings accepted into the Oil&Water show at Gallery 1710, Tsawwassen.



Page Samis

WENDY CARMICHAEL BAULD's painting "Gifted" was accepted into GEMPLUCART which is an international juried exhibition under the Patronage of Her Royal Highness, Princess of Hanover, at the Rainier III Auditorium, Monte Carlo. The annual exhibition brings together more than 100 artists from around the world and educates the general public on the major health issue of cancer while raising revenue for research and equipment. GEMPLUCART runs from October 11-20, 2015.



Becky McMahon

PETER KIIDUMAE has had four of his paintings acquired by a gallery in Tianjin, China for an invitational group show to be held in September.



Kathy Hildebrandt

JEFF WILSON, AFCA has been named as a finalist in the Saltspring National Art Prize. His piece "Moving Along" will form part of the exhibit on Saltspring Island from September 25 to October 26.



Tami Hort

GOLFO TSAKUMIS is pleased to announce that he just finished a new painting with the title "My orchard", which was inspired by the colours and landscape of Greece during his stay in Europe.



Gabrielle Greig



Wendy Carmichael Bauld

BECKY MCMAHON received the People's Choice Award at the Blind Bay Painters Show and Sale for her painting "Cliff Dweller". There were over 130 paintings (all new works) by the Blind Bay Painters, who meet every Tuesday to paint and learn from each other. "Cliff Dweller" was also accepted into the National Show in Kamloops in April this year and was awarded first place for paintings in watercolour at the Shuswap Festival of the Arts in Sorrento, BC.



Peter Kiidumae

KATHY HILDEBRANDT ASA, SCA, PAC, MPAC, AFCA, PSA is very pleased to have her work accepted into the Pastel Society of America's 43rd Annual Enduring Brilliance exhibition. Kathy, a signature member of the PSA, had her pastel painting "Game Pieces XII" selected from over 1,300 submissions. The exhibition will be held in the Grand Gallery of The National Arts Club in New York, NY from September 8 - 26, 2015



Jeff Wilson



Golfo Tsakumis



Sharlene Stushnov-Lee

SHARLENE STUSHNOV-LEE, AFCA and MARNEY WARD, SFCA have won the two SCA Awards of Excellence in the 47th Open National Juried Exhibition of the Society of Canadian Artists, held this year at Gainsborough Galleries in Calgary, Alberta, July 25 - August 8.

MARNEY WARD, SFCA was featured in a 12-

page article in the Australian magazine, Creative Artist, Issue 5, Spring 2015, pp. 32-43. The article features 17 paintings, an extended bio, and a step-by-step sequence with commentary on the development of another painting; www.marneyward.com.



Marney Ward



Linda Wilder

LINDA WILDER's painting "Athabasca Bellows" was juried into the Calgary Stampede Western Art Auction held July 9th 2015. A participant of the Stampede Western Art Show since 2009, Linda has acquired belt buckle awards for "Best New Artist", "Collectors Choice", "Artists choice" and "Best Of Show". For the last two years, she has had her own Artist's Studio at the Stampede and enjoys interacting with the public.

CURRENT EXHIBITIONS



Sam L. Boehner

SAM L. BOEHNER, newly elected AFCA, debuted a solo show August 16-22nd, 2015. She had her piece "Tea & Tears" accepted into the NWSW 75th Annual International Open Exhibition, on display at the Washington Convention Centre July 10 to September 30, 2015.

JIAN JUN AN will be featured at the exhibition "Fragmented Reality" at the Chelsea's Agora Gallery, New York, NY from August 25th until September 12th, 2015.

"Some Stories Take Longer To Tell", a solo exhibition by PAM WEBER at Framed on Fifth, Calgary, from September 1 to October 3. An opening reception will be held on Friday, September 11th from 6 to 9pm. For more details: <http://www.framedonfifth.com>



Pam Weber



Jeff Wilson

JEFF WILSON, AFCA has a solo exhibition entitled "Signs of a Time" at Richmond Cultural Centre. The exhibition runs September 1-30, 2015. He will be giving a talk at the Centre at 11am on September 26, as part of the Culture Days.



Barb Pearson

JEANNE KRABBENDAM, Active Member and instructor at Emily Carr University is guest curating, "No Future Without Past", a show of work by herself and her students at the Britannia Mine Museum. The show will run Sept 2 - Oct 2, 2015. Official opening reception Sept 3, 6.00 - 8.00 PM. Artists will also offer an afternoon of artist talks on Saturday Sept 19, 2015 2 - 4 PM.

IRA HOFFECKER is pleased to announce that she will have a solo-exhibition, titled "Urban Settings" in Abingdon, England at the Sewell Centre Art Gallery from September 5th-24th 2015.



Ira Hoffecker



Sonia Mocnik

SONIA MOCNIK was excited to have her watercolour "Britannia Shipyards, Stilt Houses and a Chinese Bunk House" juried into the Harmony and Discord Group Exhibition for the 25th Harmony Arts Festival in West Vancouver July 31st-August 9th. She will also be participating with fellow Hycroft Artists in their exhibition "Artful Reflections" September 23rd at the Coach House at Hycroft Manor.

Active Member MARG SMITH of Okotoks, Alberta is showing in Art Works! Art Show and Sale, Friday October 16, 2015 from 6-9 pm; Saturday and Sunday from 10 am to 5 pm at the Dewinton Community Hall, 114 Macleod Trail South, De Winton, Alberta. Marg Smith is also showing at Beacon Original Art, Bridgeland-Riverside Community Centre, 917 Centre Avenue NE, Calgary, AB on Saturday Oct 17, 2015.



Marg Smith



Ray Bradbury

RAY BRADBURY will present his new paintings with the theme of "Migrations" at the Silk Purse Gallery on West Vancouver's waterfront (at Bellevue and 16th.) Ray will be sharing the gallery with Ellen Bang in this two person event which runs from November 3rd - November 22nd, 2015.

Join MIKE SVOB, SFCA for "A Kaleidoscope of Colour", an intimate evening that provides an insight into the artist's creative process at the Bow Valley Club Calgary, Alberta - October 15, 2015 from 5:30 until 7:30. Opening show to follow at the Stephen Lowe Gallery. For further information: mikesvob@gmail.com or <http://www.mikesvob.com>



Mike Svob



FEDERATION GALLERY
SEPT/OCT 2015

AUTUMN SALON
SEPT 8 – SEPT 20, 2015

SCENES FROM WESTERN CANADA
SEPT 22 – OCT 4, 2015

AIRS
OCT 6 – OCT 25, 2015

CHAPTER NEWS

CALGARY CHAPTER

MEETINGS

The Calgary Chapter meets every third Tuesday of every month from September to May (Excluding December) 7:00 pm - 9:00 pm at Lakeview Community Association Hall, 6110-34 St. SW, Calgary, AB. All are welcome. Meetings resume September 15, 2015.

WORKSHOPS

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

IN THE SPOTLIGHT

Congratulations to Sheila Adams AFCA, Rex Beanland AFCA, Ron Czemerer, Tammy Fischer, Dawn Heinemeyer AFCA, Karen Pedersen, Judie Popplewell, Linda Wilder and Sharon Lynn Williams AFCA who were juried into the Calgary Stampede Western Art Show. As well Rex, Karen, Sheila, Linda, and Tammy were included in the prestigious annotated and illustrated Auction catalogue and Judie and Linda had their own Artists' Studios. The Stampede attracts hundreds of thousands of visitors each year and the Show is one of the strongest western Art Shows in North America and the largest in western Canada. Kudos to Tami Hort who has just received the Bert Earle Award from the Calgary Sketch Club.

CURRENT EXHIBITIONS



Sharon Lynn Williams' paintings are currently featured in an exhibition along with ten other Calgary FCA Chapter members, at Palliser Art and Framing which opened with a well-attended gala on June 25, 2015.

CENTRAL OKANAGAN CHAPTER

RECENT EVENTS

The second annual Okanagan Art Show and Inspiration Symposium was a great success! Brent Lynch, Allan Wylie and Janice Robertson gave very interesting presentations followed by a panel discussion where they were joined by Dennis Weber. In the afternoon, the four artists broke out into different rooms to do demonstrations of various techniques and mediums. Many thanks to the OASIS committee for all their hard work in putting this event together! The winners of almost \$3,000 in prize money were:

BEST OF SHOW, \$1000 Mairi Budreau of Kamloops, BC for "The Look" (right)



GOLD AWARD, \$750 Frantisek Strouhal of Winlaw, BC for "Time to Breathe" (far left)

SILVER AWARD, \$500 Karen Rempel of Kelowna, BC for "Youthful Beauty" (above)



BRONZE AWARD, \$250 Jan Crawford of North Vancouver, BC for "Made in Canada" (left)

HONOURABLE MENTION, \$100 Heather Hollingsworth of Westbridge, BC for "Morning Song"

HONOURABLE MENTION, \$100 Frieda Martin of Salmon Arm, BC for "Making Tracks"

HONOURABLE MENTION, \$100 Nancy Gray of Oliver, BC for "27 Olds"

PEOPLE'S CHOICE AWARD, \$125 Bonnie Anderson of Kelowna, BC for "River Reflections"

NEXT MEETING:

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

NANAIMO CHAPTER

NEXT MEETING

Saturday, September 12, 2015

Harewood Activity Center, 195 Fourth St., Nanaimo
10:00AM - Coffee/Social, 10:30AM - Meeting

The Nanaimo FCA Chapter meetings in 2015 will be held Saturdays at the HAREWOOD ACTIVITY CENTRE (195 Fourth St, Nanaimo). The doors will be open just before 10:00 and the meeting will start at 10:30. While treats will be available, please bring your own coffee/tea/beverage.

RECENT EVENTS

Nanaimo FCA Plein Air Painting and Social Held at the Crow and Gate Pub in Cedar, July 29.

Thanks to all who came out for Nanaimo FCA's summer plein air and social at the Crow and Gate Pub in Cedar. It was another lovely day at this beautiful and inspiring location followed by dinner for artists and significant others.

IN THE SPOTLIGHT

Congratulations to all!

Judith Madsen and Tom Shardlow who had several paintings accepted into the FCA Vancouver's Summer Gallery show.

Judith Madsen who had a painting accepted into the FCA Vancouver's "Limitless" show.

Terry Nimmon who was awarded 2nd Place in the Arrowsmith Chapter's Summer Art Show 2015. Eunmi Conacher and Jan Evans received Honorable Mentions.

Bonnie Stebbings has three paintings accepted into the VISA juried art show at the Winchester Gallery in Oak Bay, Victoria, BC. The show runs from July 25th to Aug 8th.

Barbara Ann Scott and Eunmi Conacher participated in Victoria's Moss Street Paint In in July.

Jan Evans who has work in the FCA Vancouver Show "Sketch" until August 16 and the "Limitless" online exhibition until Sept. 30.

Tom Hutton has work in the Nature of the Islands Artists in the Goldstream Nature House, opening on Sept 25th to hang for one month. Tom says this is always a great show. Mark Hobson is always in it and Bateman is often in it.

Claudia Lohmann had two paintings in the Sooke Fine Art Show and one painting in FCA Vancouver's Painting on the Edge show.

Alda Saunders will be exhibiting paintings at the Originals Only show at Comox Marina Park, Vancouver Island, B C, on August 8 & 9, 2015, from 10:00 to 5.00.

Catherine Taron will be in Ladysmith's Arts on the Avenue on Sunday, August 23rd, from 10 am to 4 pm.

Dawn Zintel is having a solo exhibition of her Southeastern Ontario paintings and prints in the Dr. Ron Monaghan Professional Offices in Ottawa commencing August 10.

NORTH OKANAGAN CHAPTER

WELCOME TO NEW MEMBERS

Shirl Pshyk, Laura Ashton, Jeanne Byron, Kathy Munts and Ann Holtby MacLeod.

IN THE SPOT LIGHT

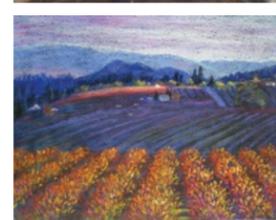
Congratulations to the following artists who received recognition for their beautiful artwork in the Armstrong and Spallumcheen Gallery's "Ribbon Show" in July. In total our chapter received 11 ribbons! Well done Artists!



Twyla Tucker, First Place, Oil (top left)



Gail Short, First Place, Watercolour



Ria Carpay, First Place, Mixed Media (middle left)

Marlene McPherson, First Place, Pastel (bottom left)

Eileen Sawracki, Second Place, Acrylic

Nancy Vince: Four ribbons!

- Third Place, Acrylic
- Second Place, Mixed Media

- Third Place, Alternative Media
- People's Choice, Second Place, Acrylic

Marlene McPherson, Second Place, Drawing

Martha Moore, Third Place, People's Choice, Acrylic

Barry Rafuse SFCA, Martha Moore, Angelika Jaeger and Marlene McPherson have their paintings in Arte funkcional in Kelowna.

NEXT MEETING

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.northokanagan-fcaartists.com>

SOUTH OKANAGAN CHAPTER

RECENT EVENTS

Barb Hiller gave a very informative demonstration on an introduction to Plein Air paintings at the June meeting.

"Summer Shades" was a successful art exhibit featuring the Artists of the South Okanagan-Similkameen and was held at the Shatford Centre Penticton BC from June 15 – Aug 31/ 2015

Tinhorn Creek Winery (Oliver BC) presented art work by the Artists of the South Okanagan-Similkameen from August 14 – 30/2015

UPCOMING EXHIBITS

Penticton City Hall – Beginning Sept. 8th /2015 -the show will be up for approx. 6 months. The theme is Penticton.

Nk'Mip Winery (Osoyoos BC) - September 25 - Oct 26/2015

Osoyoos Art Gallery - Winter Juried Show – March/ 2016 (TBA)

CHAPTER NEWS

We now have a group of volunteers who are willing to help New Members who need mentoring about the FCA, our SOS Chapter, how to get juried to Active Status, how to frame your paintings, how to participate in shows, what is acceptable artwork for shows, etc.

NEXT MEETINGS

Aug 29/2015 (this is the Sept meeting) - General meeting at Leir House, Penticton BC. at 10AM, Executive meeting at 9AM.

October 3/2015 at Leir House Penticton BC, General Meeting - 10:00AM.

VICTORIA CHAPTER

UPCOMING MEETINGS:

The next meeting will be held at Windsor Park Pavilion on September 17 from 7 to 9 pm. We are fortunate to have Andy Woodridge, well-known professional painter and teacher, to critique our work. Andy trained at Southampton School of Art and Design, shows his work at Winchester Gallery and is an artist in residence at Painters. This is our most popular event so bring two paintings for his perusal and find out what makes an excellent painting.

Also bring your checkbook to the meeting as the annual dues of \$25 are payable.

FALL WORKSHOP: JENNIFER HEINE

Join mixed media artist Jennifer Heine for a guided exploration of a variety of media, and how to exploit the advantages of each to enrich your work. We'll create deceptively complex backgrounds with collage and acrylic to add depth and interest, and build further with water soluble oils to resolve the painting. Painters are encouraged to put some of their odd and underused art supplies to good use, but can choose to work throughout in the medium of their choice. Discover a new favourite medium or discover the limitless possibilities of working with different combinations.

Saturday and Sunday, November 21 and 22, 9:30am-4:30pm. The cost is \$225 for FCA members, \$250 for non-members. Swan Lake Nature Sanctuary. Snacks, coffee and tea will be provided, bring your own lunch. For more info contact Marcela Strasdas at strasdas@shaw.ca

IN THE SPOTLIGHT:

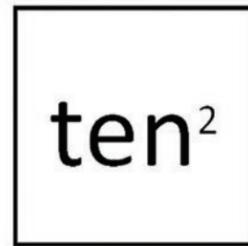
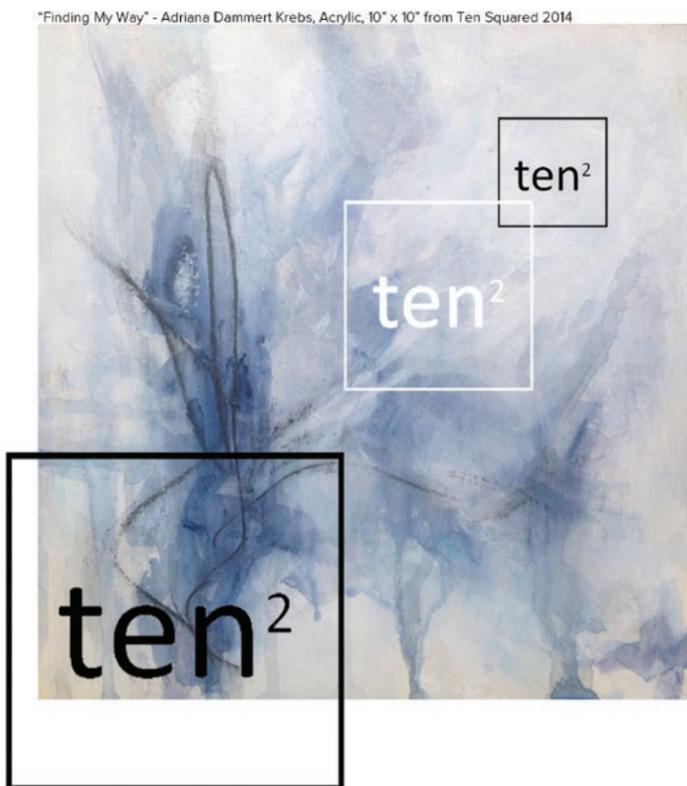
The 27th annual Art Gallery of Victoria Paint-in was enjoyed by tens of thousands of art lovers on July 19th. Twenty members of the FCA were chosen to take part in this very popular event.

The juried Sooke Fine Art Show was held July 25 to August 4. Congratulations to the following members who were selected: Ed Araquel, Cathy Cameron, Mary Conley, Mark Cramer, Catherine Fraser, Shanna Hamilton, Carole Koebberman, Clement Kwan, Mary Anne Laing, Nancy Letkeman, Jim McFarland, Susan McGillvray, Anne Moody, Ted Randal, Lisa Riehl, Makaely Rois, Sandhu Singh, and Pamela Wooton. Nicole Sleeth and Mary Conley won honourable mention awards. Sharlene Lee won first place in the Society of Canadian Artist show at the Gainsborough Gallery in Calgary. Marney Ward won second place in the same show. Congratulations to the following members who were selected: Ed Araquel, Cathy Cameron, Mary Conley, Mark Cramer, Catherine Fraser, Shanna Hamilton, Carole Koebberman, Clement Kwan, Mary Anne Laing, Nancy Letkeman, Jim McFarland, Susan McGillvray, Anne Moody, Ted Randal, Lisa Riehl, Makaely Rois, Sandhu Singh, and Pamela Wooton. Nicole Sleeth and Mary Conley won honourable mention awards. Sharlene Lee won first place in the Society of Canadian Artist show at the Gainsborough Gallery in Calgary. Marney Ward won second place in the same show.

Some of the members of the Victoria FCA participating in the Moss Street Paint-In



Moody, Ted Randal, Lisa Riehl, Makaely Rois, Sandhu Singh, and Pamela Wooton. Nicole Sleeth and Mary Conley won honourable mention awards. Sharlene Lee won first place in the Society of Canadian Artist show at the Gainsborough Gallery in Calgary. Marney Ward won second place in the same show. Congratulations to the following members who were selected: Ed Araquel, Cathy Cameron, Mary Conley, Mark Cramer, Catherine Fraser, Shanna Hamilton, Carole Koebberman, Clement Kwan, Mary Anne Laing, Nancy Letkeman, Jim McFarland, Susan McGillvray, Anne Moody, Ted Randal, Lisa Riehl, Makaely Rois, Sandhu Singh, and Pamela Wooton. Nicole Sleeth and Mary Conley won honourable mention awards. Sharlene Lee won first place in the Society of Canadian Artist show at the Gainsborough Gallery in Calgary. Marney Ward won second place in the same show.



Annual Fundraising Exhibition November 10th - 22nd 2015

Submission Deadline:
October 23rd 2015

An exhibition of 10" x 10" Artworks
Priced at \$150

Open to Members and Non-Members

Artists can choose to pay a \$10 submission fee and retain 50% of their sales, or submit for free by choosing to donate 100% of their sales to the Federation. Donations support the FCA in continuing to provide and improve upon our services and programming.

THE STAFFORD PLANT COLLECTION

By James Soules

One day at the Federation Gallery on Granville Island, I asked Executive Director, Patrick Meyer, if there was some sort of volunteer work I could do for them. He quickly came up with a short list. One of the items on the list was to organize and properly archive the Stafford Plant Collection.



Born in Esquesing, ON in 1914, Stafford D. Plant was a talented painter, instructor and graphic designer. He was a student of renowned painter L.A.C. Panton, F.H. Brigden and Group of Seven member, Arthur Lismer. Plant won the 1932-33 Brigden Scholarship and immediately after graduating from Western

Technical School of Art in Toronto, was hired by Brigden's design firm. He was a founding member of the Toronto Arts Club, served as a council trustee for the Vancouver Art Gallery, and was a member of the Canadian Society of Marine Artists as well as a Senior Member of the FCA.

Plant mostly painted landscapes across Canada and in parts of the United States.

Some 330 plus paintings were donated to the Federation shortly after his death in 2000. The collection had never been shown in its entirety.

I immediately agreed to Patrick's request and began photographing framed paintings, unframed paintings on canvas, canvas board paintings and even paintings on wood board. After photographing all of the pieces at the storage, I uploaded the images to the Stafford Plant Collection gallery on the Federation's



website and entered the name of the paintings, size, medium and price.

The Federation now has a complete catalog of Plant's donated paintings for viewing or purchasing. Several pieces have already been sold after being hung in the Federation Gallery.

It was my great pleasure to be able to do this project and uncover this treasure of work.

The FCA would like to express its gratitude to James for taking on this huge project. Due to James' commitment and work, the Stafford Plant Collection in its entirety is now available online for the public to view and enjoy, thereby not only doing justice to Plant's life work but also providing more people access to this impressive collection. Thank you, James!

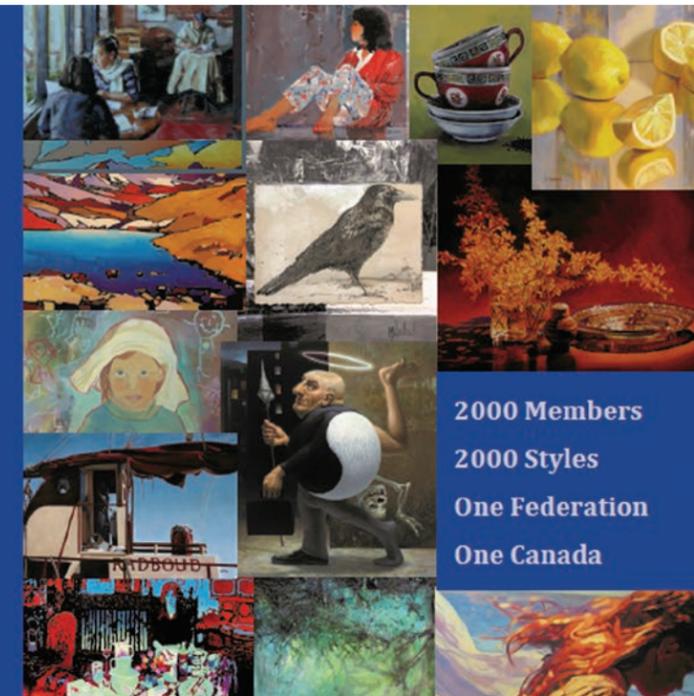
To view the whole Stafford Plant collection, visit the FCA website at: http://artists.ca/show/stafford_plant_collection

MEMBERSHIP RENEWAL 2016

As of **October 1st, 2015** FCA members will be able to renew their membership for 2016 online

Get a headstart on 2016 and visit:

www.artists.ca



2000 Members
2000 Styles
One Federation
One Canada



Federation of Canadian Artists
1241 Cartwright Street, Vancouver, BC, V6H 4B7
604.681.8534
fcagallery@artists.ca

Learn more and Submit Online at:

www.artists.ca

SETTING THE PRICE

By Peter Stuhlmann

The matter of setting a price for your paintings can be a daunting one, even for seasoned painters. Selling art is a wide-open, unregulated market, with as many opinions as there are painters. What follows, then, should be seen as a set of guidelines to help you set a price in a way that works for you, while avoiding some common mistakes. The price we will be talking about will always be the unframed price. This should always be listed to avoid confusion, as with frames pricing can vary wildly.

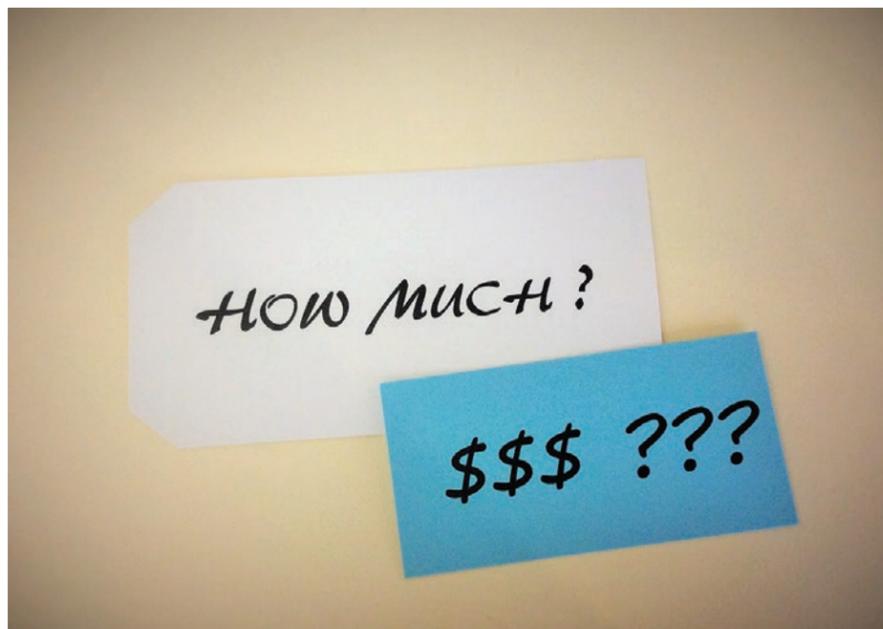
GOAL SETTING AND REPUTATION BUILDING

Decide why you want to sell. Are you after a long-term career in art, or do you have sunny Sundays at a market booth in mind, as a way to share the company of other painters? Is this your vocation, or a way to happily spend your retirement? Each way as valid as another, but it does change how you approach things. For a long-term career painter, where your work hangs for sale is much more important, and they may want to hold off selling at all until they have a good chunk of quality work ready, to list a quick example.

Regardless of what decisions are ultimately made, it's vital to keep the following in mind. Every artist sells themselves almost as much as their work—it is vital that you maintain an absolutely pristine reputation! Your reputation should be looked after with the same commitment with which you tend to the quality of your work.

Fine art (the stuff we make) is not retail. It does not, ever, follow the pricing (discounts and sales) strategies used by the retail sector. The reason is simple. The retail model depends on many of the same item (all made by robots) being sold to as many customers as possible. You attract folks into your doors through competitive pricing, offering timely sales, discounts, and so on. Moreover, the item is meant to be consumed over a finite period of time. The items are the same, give-or-take, from store to store, and with that scenario this kind of pricing is very effective.

With fine art, however, exactly the opposite is true. You're selling a one-of-a-kind, artist-made item meant to last forever. Quite commonly, fine art is passed on from generation



to generation. The price is entirely dependent on the desirability and reputation of the artist, with the actual painting affecting price very little. Collectors understand and expect this.

For this reason YOU CAN NEVER LOWER YOUR PRICES! Doing so gives the impression you're devaluing your art. You must always be seen to believe in what you do 100%, doing otherwise damages your reputation. Moreover collector A is going to be unhappy that collector B paid more. And they will find out. To sweeten a pot (for a long-time collector, or for a bulk sale) you can have a percentage built in—say 10-15%, which you can then use to (judiciously) reward under those situations.

HOW TO START?

In the beginning, you have no reputation. What do you do? When you're a novice you want to work very hard to avoid shooting yourself in the foot. Here, your price MUST be set low. The best way to go about it is to ask for help. Ask a senior painter, and don't be afraid to strike up a relationship with a gallery in your area.

Your work at this stage needs that all important context. The point is to gauge what other painters with your experience level, and your skill level, are charging. It goes without saying that you want to talk to galleries and folks with excellent reputation—not necessarily a given in this business. Fortunately, you already happen to belong to the FCA, which is a great resource in this area. Many of the senior artists have already walked the path you're now on.

The point is to identify a group of like-artists, and price yourself solidly in the middle. You don't want to be the cheapest, and you certainly don't want to be the most expensive. At this point it might be worth a mention that

you won't recoup much in the way of what it costs to produce your work. Unfortunately, this is where faith and a guts come into it—art is a sweat now, get paid later proposition.

I've heard painters discuss the particulars of what goes into making art, from materials to gas spent driving to shows and so on—too bad. Again, fine art is not retail. The result would likely be pricing your painting away from attractive collecting. The collector absolutely does not care what it costs to make a painting, and shouldn't have to. Keep in mind, down the road, with a little luck and a lot of effort, you can be charging well beyond what it costs to make a picture.

CONSISTENCY, CONSISTENCY, CONSISTENCY!

There are several methods to arrive at a price, 'square inch ratio' is one. There are others. Once set, you MUST remain consistent EVERYWHERE your work is shown for sale. No exceptions. If you're fortunate enough to show in a number of different galleries this can become a touchy subject.

Galleries, today, are under enormous pressure. They're being squeezed by a shrinking market as the internet features more and more prominently, and they face recessionary forces at the moment. If that's not enough, renting the bricks and mortar that houses the work is not getting any cheaper. Some may be tempted to charge more, arguing relatively higher costs of doing business where they are.

Don't let them. The collector does not, nor should they, care that your painting was in Vancouver and not Sorrento. Remember, it's your reputation! As much as it's your job to paint well, it's also your job to make sure

your representative isn't cutting corners, however tempting.

RAISING AND CHANGING PRICES

Things are moving along, you've made some sales, and folks are showing continued interest. It's time to discuss raising prices. Always raise your prices in a carefully considered manner, and never by more than a carefully considered and reasonable amount.

Robert Genn long ago advised raising your prices at the same time each year (a time you can easily remember, like your birthday) by a reasonable 5-15%. I see no reason to say differently. In my case, because I'm painting stuff that's tougher to place, and so not selling very quickly, I've kept the price the same for a few years now.

There is one exception to this practice—you're selling so much you can't keep up with demand. In that - very happy - situation, raising your price as a means to slow demand to where you are keeping up might be something worth considering. Again, carefully. Whatever scenario, raising your price by 60% is never a good idea, for obvious reasons.

NEVER change your price around shows! Imagine the following scenario. You have a favourite picture accepted into a show, and

a requirement for inclusion is that the painting must be for sale. It's an 11" x 14", which you've priced elsewhere at \$540. You decide to list it at \$8,500 to discourage the sale. We've all seen this. DON'T! It's dishonest, and unprofessional. It's disrespectful to the collector on top of things. If you don't want to sell a piece, don't show it where sales are compulsory. This one is really a reputation dinger.

THE AUCTION MARKET

Lastly, a potentially contentious issue. What we've been discussing is pricing in the primary art market. There is, of course, also the secondary market—which is now also available on-line. I'm talking about art auctions.

The fact is the primary art market is completely unregulated, with its prices arbitrarily set. Even with all our careful consideration, the price we choose is essentially made up, and not set by market forces. We guess. As our careers go on, prices increase, as described. Over time it's increasingly likely we'll see some of our work at auction. The secondary, auction market is another animal entirely.

Auctions are much different from galleries and shows because they generally have a view to history. They are concerned much more about, and therefore reflect, what's believed to

TO RECAP THEN:

- Price low in the beginning
- Use 'middle-of-pack' approach with initial price
- List unframed price
- Never lower your prices
- Price consistently across all venues
- Raise your prices a set amount (5-15%) at the same time, yearly
- Consider off-schedule increase only to control demand
- Stay away from auction

be a painter's contribution to historically significant art.

I only mention this because there have been, and are, painters tempted to submit pictures to auction themselves, to see how they'll do. In my opinion it's a really bad idea. Too often your auction price will end up at half, or less, than the price you've set. There are perfectly good reasons for this that have nothing to say about the quality of your work, but it looks bad. And now you have to explain it to someone who's come across your work in an auction catalogue. Let it happen on its own.

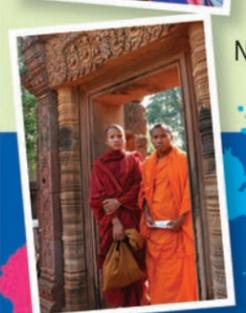
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SMALL, SMALLER, SMALLEST

JUNE 9 TO 21, 2015



Virginia Chin Trellis
4.5" x 6.5", Pen and Ink, \$225
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Susan G. Taylor Small Nest #1: Rebirth
3" x 4", Ink and Watercolour, \$165
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Kathy Traeger Road Warrior
10" x 10", Mixed Media, \$75
3RD PLACE



Mary Parslow River Trees
12" x 9", Mixed Media Linocut Print, \$400
1ST PLACE



Wolf Schenke The Trees on the Hill
8" x 10", Acrylic on Canvas Board, \$280
HONORABLE MENTION



Karen Rempel Dancing in the night II
8" x 8", Oil, \$195
2ND PLACE



Melanie Kuzminski Blurry
10" x 8", Oil, \$400
HONORABLE 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.

USING THE ONLINE SUBMISSION SYSTEM

By Helen Duckworth
FCA Gallery Coordinator

In this second article Gallery Coordinator, Helen Duckworth, discusses submitting online and some general tips to help with submissions.

After the last article went out, I am pleased to report there has been marked a decline in the number of entries not meeting FCA image requirements and considerable improvement in the overall quality of photographs uploaded for submissions. Well done!

So, the next step after taking a great photograph of your artwork is to upload it and complete the online submission form for jury via the Federation of Canadian Artists' website at www.artists.ca

Towards the end of June, we published an online video tutorial on how to upload your images using the system. This video covers all you need to know about uploading your images,

walking you through each step. You can view it via: http://artists.ca/member_resources

Because this video covers almost everything you need to know, in this article I address two related additional topics. One is further guidance on resizing images, as it is one of the most frequently asked questions around the online submission process, and the other is a general tip about organizing your digital artwork files.

IMAGE RESOLUTION AND PPI

The FCA submission system requires your image files to be saved in JPEG format and to be at least 1,500 pixels on the long side at 300 ppi.

Your digital images consist of hundreds of pixels. "PPI" stands for "pixel per inch", which is the number of pixels that fit side by side within an inch of your image. The more pixels that fit within your inch, the higher the resolution of your image and for FCA exhibitions, we require that your image has a size of at least 1,500 pixels on the long side at 300 ppi for printing purposes.

I frequently get eleventh-hour emails and phone calls from artists who do not know how to resize their JPEGs once they've retrieved them from a device. To those artists I say "Google search!" Or any other online search provider for that matter.

By typing "How to resize an image in (insert name of your photo editing software)", you will turn up hundreds of tutorials on how to resize in that software. Many of the tutorials are free and released from the publishers of the software themselves.

So for example, by typing "How to resize an image in Photoshop", into your search engine you will find a variety of tutorials and walk-throughs with the information you need.

I understand that many artists do not have or cannot afford extensive photo editing software like Photoshop. It is my photo editing software of choice, but I agree that for infrequent home use, it can be expensive. However, as with digital cameras in the last article, you don't need expensive photo editing software if you just plan to use it to resize images.

Many Microsoft computers still come with a

version of Paint that you can use it to edit your photographs. Similarly, Apple devices come with iPhoto already installed which again, you can perform an internet search to learn how to resize images using. Happy resizing!

CREATING A DIGITAL PORTFOLIO

A great habit for any artist to get into is creating, updating and maintaining a digital portfolio by archiving your digital images. In doing so, you will have an easy and manageable digital filing system.

This is particularly useful for artists who do not have websites, or even if you do, it can help you to better account for your digital uploads and the distribution of your digital artwork files.

I recommend artists to save their images with the file save name as your name, artwork title, size, medium and price.

So for an artwork titled "Garden Riot", a 24" x 36" oil on canvas by Claude Monet, the saved file name would read as the artists' surname, first name, artwork title, size, medium, price and framing option:

"Monet, Claude, Garden Riot_24x36,_OIL_ CANVAS_\$,3,400_FRAMED"

It is a long file name, sure, but one that contains all the information the gallerist needs to promote (read: SELL!) your artwork. As an added bonus, the file name now acts as your digital inventory so you can keep consistent when submitting the same image to different exhibitions across different organizations.

You are free to change up the order of this information as suits you, as long as you keep the order consistent across your files.

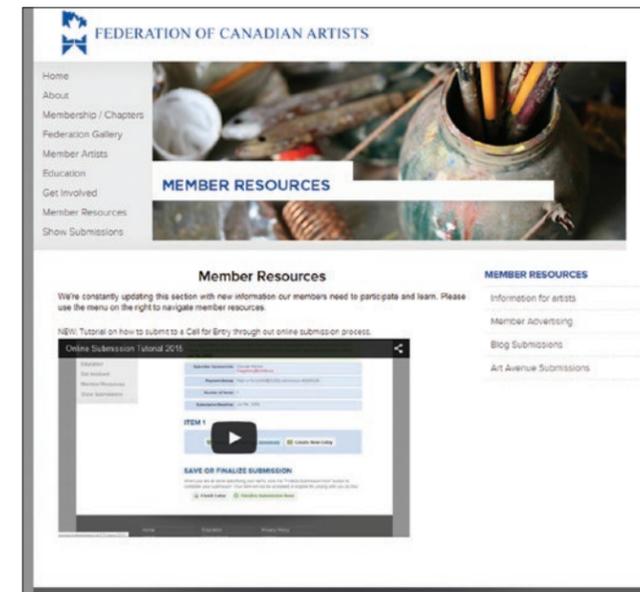
Consistency, not only in your artwork but also in the presentation of your artwork and its associated information is a secret weapon that puts you miles ahead of less professional artists.

Think about it, it is much quicker to retrieve a file named:

"Monet, Claude, Garden Riot_24x36,_OIL_ CANVAS_\$,3,400_FRAMED"

than to search through hundreds of JPEG files titled **IMAG0675** and then cross referencing images with details strewn across emails and supplementary documents. Make it easier on yourself and on those who represent you, to represent you well, and take a little time to organize and rename your digital files.

I hope these pointers are useful, and if you haven't watched it yet, please view the online tutorial at http://artists.ca/member_resources. In the next issue, look forward to the final article of this series, by Gallery Technician, Ted Fraser, about packing and delivering your artwork for display at the Federation Gallery.



Member resources page on artists.ca

THE BIGGER PICTURE

By Peter Stuhlmann



Dear Artist,

By now most folks are aware of Google, and that Google knows everything. You simply get yourself on the internet, bring up Google—type your question in and off you go. “How do I make a great painting” is helpfully met with “Steps to becoming a better painter by painting less”. But what if you want to show Google a picture you’re working on, can you find help that way? The answer, wonderfully, is yes!

You see, Google’s been feverishly exploring neural-network artificial intelligence (AI), which is fancy techno-geek-speak for a big computer built to emulate the human brain. They did this A) to find the craziest way possible to get money from head office, and B) to build a computer that can search images by recognizing, from the image itself, what’s being sought. As it stands today you have to type in ‘dog’ or ‘Van Gogh’s secret to graceful aging’, and what’s typed needs to be in the file name or text contents for it to work. In other words, they wanted to break the word search barrier.

Think of the computer doing what our brains already do, but at much higher speeds. Humans are dreadfully slow at finding anything, and have a tendency to give

up much too quickly. I spend no more than half a minute, tops, looking for missing socks before yelling for my wife. The computer looks until you tell it to stop, and never yells for its wife.

Introducing Deep Dream. Deep Dream (DD), which presumably gets its title from Deep Blue (the computer that famously ruined Garry Kasparov’s life by beating the world champion at chess), is a neural network AI machine that can find images based on content. It actually ‘looks’ at the images themselves to find what’s being sought. Along the way Google realized DD could be made to create her own images, ‘inspired’ by those in her huge database.

Earlier this summer, Google made the technology and DD available to everyone on the internet. And so, one sleepless night driven to near-madness over a particularly vexing painting, it hit me: Why don’t I ask DD for help? Just like that, an invaluable art assistant was born. Rather than continue to punish the delicate skin on my face with further sleep deprivation I would visit a Deep Dream portal on the web (<http://alpha.deepdreamr.com/>), upload an image, and wait for magic.

Et voila, in no time at all, DD’s back with her suggestion—add puppies and a bucket of eyeballs, all with a psychedelic twist!

I ask you, in the exhaustive search to improve our painting, through all the workshops, all the classes, all the books, pamphlets, that forty-seven episode DVD collection (Praising Your Inner Genius When No-one Else Will, 83rd Edition)—through it all, has anyone ever

suggested this sort of Woodstock-infused, light fantastic trippery? No.

It seems, together, you’ve stumbled onto a ‘thing’ as no one, in the entire history of art, has ever considered what we’re looking at now. Not Hieronymus Bosch, not Dali, not Alfred E. Neuman—we’re the first.

Now most folks would immediately discard what we’re looking at, putting it down to the inherent craziness of the internet, and the ghost in the machine having eaten some bad chili. These folks, quite reasonably, would be concerned about ridicule and embarrassment, what I fondly refer to as the ‘point and laugh’ factor.

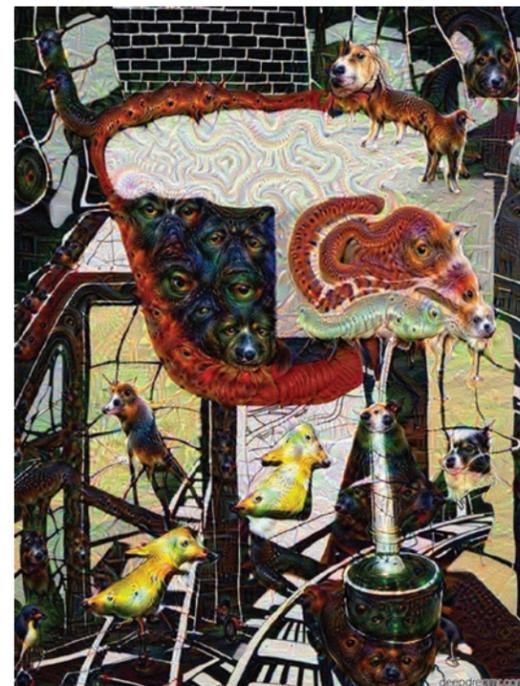
But we’re not most folks! We understand that important art can only be made by those with the sort of fortitude and strength that comes from excessive amounts of alone time and questionable beverage choices, those with the courage to charge forth where others want to take up lawn bowling. In other words, full steam ahead.

Our motto is ‘if a thing’s worth doing, it’s worth doing to excess’ and we’ll improve matters by adding even more to what DD has done. More eyes! More puppies! Maybe a cat! Isn’t it great how revolutionizing the art world really sets the starch in one’s shorts?

What shall we call our new movement? I know—Excessivism. Brilliant. It’s catchy, forceful and decisive. Better still, it’s critically dense and impenetrable. When it comes to launching an art movement it’s good to be as dense as possible. No one should ever be sure of what you’re doing, especially when you’re an Excessivist.



BEFORE



AFTER

THE INSIDE VIEW

A SERIES OF ARTICLES LOOKING INTO PROFESSIONAL ARTIST STUDIOS



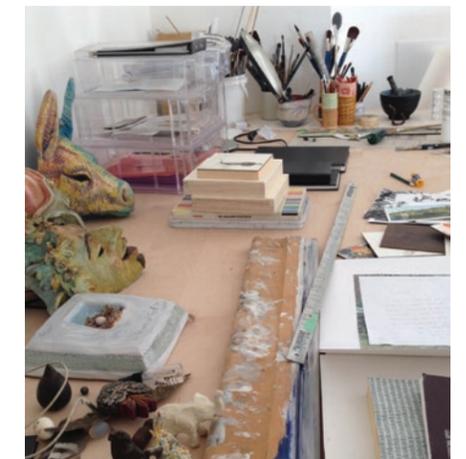
SUZANNE NORTHCOTT, SFCA

My vision of the perfect studio changes all the time: Maybe a long concrete wall, high ceiling and indirect light, or the loft of a great old barn, whitewashed, scented with hay, light coming in through the cracks. But the perfect studio is the one where I wind up making work and wanting to be there.

That’s the studio I have now at “the farm”, a studio house shared with my husband David. Built in the 40’s, it’s beautifully rustic and full of character. We have the main space for big working tables and I have a large sunny bedroom for painting. Outside, the fields slope away toward Mt. Baker and rabbits, coyotes and birds tell an ever changing story.

When we are up there, we miss the Fort Langley village and the proximity of friends and good coffee, but here we have space to do the myriad things we do and the feeling of spaciousness that comes with the relative wild around us.

I am primarily a painter and David is a designer, but we make many different things in different mediums. Last night we did an indigo vat, dyeing everything we could get our hands on in various shades of blue. I sometimes make bags out of old leather jackets, Mexican blouses out of old lace tablecloth, mend and take photographs. David does bronze sculpture, photography, industrial sewing, video, garden design...you get the picture. Tons of materials and tools. We are so grateful for this generous space and for the opportunity to follow our creative noses.



Join Suzanne for the excitement of expanding the language of acrylics by including materials you have always wanted to try or to know more about. In her **FCA weekend workshop “Self-Expression through Mixed Media”** at the Centennial Park Hall in White Rock on November 14th & 15th, Suzanne will help students expand their practice in a personal way and support the development of their very own creative style through mixed media. For more information and to register online visit: <http://artists.ca/education>

EXHIBITION CALLS

365 – ONLINE EXHIBITION

ENTRY DEADLINE: SEPTEMBER 30, 2015

This is an FCA members only, open themed juried exhibition and provides awards for the top 14 accepted works. The top four artworks will be awarded a total of \$1,000 in cash awards and the top fourteen works will feature in our 2016 print calendar.

TEN SQUARED

ENTRY DEADLINE: OCTOBER 23, 2015

PAINTINGS DUE: NOVEMBER 5, 2015

As a fundraiser for the Federation, we invite you to submit up to five artworks sized 10" x 10" inches, priced at \$150, for display and sale at the Federation of Canadian Artists' gallery located on Granville Island in Vancouver, BC. Any subject, any medium (within FCA policy) and unframed. Ten Squared is a non-juried show, so all you have to do is submit and deliver for representation in our gallery!

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 AND RETREATS 2016

Dominik Modlinski	Secret of Colour	May 6-8
David Langevin	Mastering Acrylics	May 14-15
Michael O'Toole	Acrylic landscapes	May 27-29
Suzanne Northcott	Acrylic and mixed media	June 18-20

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

CALL TO PLEIN-AIR ARTISTS

Travellingbrush.com presents the 6th Annual **Grand Prix of Art** Steveston, September 19th. Register online at www.grandprixofart.com Phoenix Art Workshop 8-3891 Chatham St. Richmond BC 604-448-1860

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
Louise Hall 403 233 7389 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
May – mid Oct 2015 www.laorquideart.com

SUBMISSION DEADLINE: OCTOBER 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	3 Times	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

	MEMBER	NON-MEMBER
Per word (100 word maximum)	\$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.

PAINTING AND DRAWING – WHERE DO THEY MEET?

By Wendy Mould, AFCA



Painting is working with free flowing shapes and lines blended on canvas. **Drawing** means careful mark making, working with rulers and erasers. How do these skills overlap? Do they overlap? We hear it all the time: *“Improving your drawing skills will result in better painting”*, but how?

I am a wildlife artist and my medium of choice is graphite. I do work in watercolour, but acrylic and oil are foreign places to me. Many of my students paint and I felt that learning more about the relationship between painting and drawing would really help my teaching.

My research took me to Gaye Adam's *Alla Prima* workshop. For two days I poured blood, sweat and tears into two 8" x 10" canvases – my very first work with oil! I was exhausted every night, but I've learned a lot! Drawing and painting are different in many aspects, but there is an overlap.

Capture the moment! Both when drawing and working *alla prima* with oils, using quick lines allows you to capture the essences of the landscape, the story you want to tell. Naturally, you cannot draw every detail on the canvas, especially when working *alla prima*. Getting the shapes and placement quickly, thereby loosely capturing the gesture of a figure or object, gives the drawing size, sense of movement and a life of its own.

As soon as the initial layout was there, it was time to block in my major shapes and tonal values. Right away the visual conversation began in my mind. Is this darker or lighter?

What is the transition – gradual or sharp? Drawing with pencil or charcoal is all about tonal values. It is the language of creation. Colour is no different. Each colour has its own tonal value and choosing the right value determines your success. As I was working *alla prima* for the first time, I was thinking: *The sky is darker than the water; the mountains are layers, darker than the sky but light to dark...*



My thoughts were, of course, not solely revolving around tonal values, I was also paying attention to relationships, my descriptor. For me it describes tuning the eye to notice the size, location and angles of things. For example, the shrub on the left is lower than the big tree mass; the tree mass on the right is just higher than the mountains in the background. The shrub on the left forms an interesting negative shape with the bridge.

Once the blocking in was complete, it was time to develop and refine my shapes. Here I could see that awareness of contour lines really came into play. I know we need to be aware of hard and soft edges but there is much more to the story. The edges tell the texture of the object, the location (who is in front of whom), and they help create the mass. Looking at my picture detail you can see: The marsh grasses need the spiking edges to tell us they are grasses, whereas the smooth edges of the trees tell us where they are in the picture plane. Having a strong awareness for contour lines directly affects painting shapes.

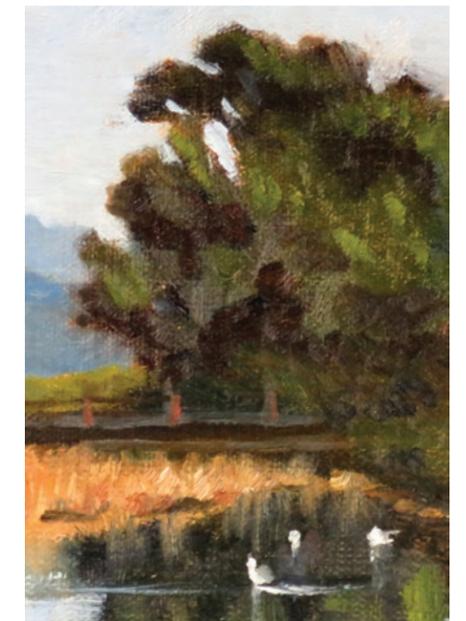
Refining the shapes also brought negative space into play; another old friend of drawing. The darks went down first, then lights were added. That fine tuning of the eye to see and understand the shapes, angles and location of the negative space becomes an important task.

However, there is more that the eye has to evaluate – the patterns or flow of shapes are also an important component of painting and drawing. We cannot draw every branch or flower on the tree but it is important to find the pattern or flow of the branches or leaves, seeing the shapes they make. It is partly about working with the negative space, but also about so much more. Once the pattern or flow is identified, using negative and positive

strokes will bring it to life. Working with the masses of the trees and the shadows in the water really challenges the eye to see the patterns and flow of darks and light.

My painting experience was wonderful and I was very happy with the end result. I certainly found that my drawing skills helped, they allowed me to focus on the techniques of moving the paint. But no, I have not been converted. I am happy to head back to my pencils but I also feel I have a much better understanding of how the great puzzle of Art Making falls into place. A special thanks to Gaye for all her help and direction.

Wendy Mould, AFCA, CDM is an instructor, presenter and active member with several Fraser Valley art organizations. To view Wendy's work visit www.artbywendy.com. For more drawing tips go to: www.artbywendysblog.blogspot.ca



PAINTING IN THE LIFE OF... LAZULINE

Lazuline consists of three established professional artists, Lisa Figueroa, Linda Franklin and Tracey Kutschker, who have combined their talents to convey their love and fascination with the Canadian landscape through the collaborative triptych. The collaborative triptych is a single image painted onto three canvases, each work maintaining the integrity of the artists' individual style.

The painted landforms are idealized by the individual styles, and represent the views, dreams and experiences of each of the three artists.

The process of working as a trio creates many challenges. The consultation process begins with the selection of a suitable image, generally a photograph taken by one of the three artists. A configuration is then selected

along with the size of the three canvases. They may discuss a limited palette, how the horizon lines up across the work and decide how the major compositional elements interact. During this process the delegation of which artist is to take which canvas occurs: left, right or the more difficult middle. They strive to preserve the individual styles on each canvas, while making sure the transition for the viewer from one to the next is not jarring, but rather entrancing.

The three will gather the works together at the near-completion stage to discuss successes and offer some critique.

Lisa, Linda and Tracey try to come together as often as possible to explore new techniques, products and different approaches to art making. It is through these artistic events where they often share a meal, a drink and great conversation that they become inspired to jump further artistically into the collaborative process. At times the ideas come fast and thick, but it is in the coming together of their artistic skills that finally reveals the depth of their relationship to the landscape.

Lazuline has been exhibiting in public art galleries in British Columbia for several years, including the Bowen Island Art Gallery, The Stationhouse Gallery in Williams Lake, Vernon Public Art Gallery, and most recently at the Revelstoke Visual Arts Centre. Examples of Lazuline's work can be found on their website at www.lazuline.ca.



Kekuli, 36" x 20" (each canvas)

Artists from left to right: **Lisa Figueroa, Linda Franklin and Tracey Kutschker**