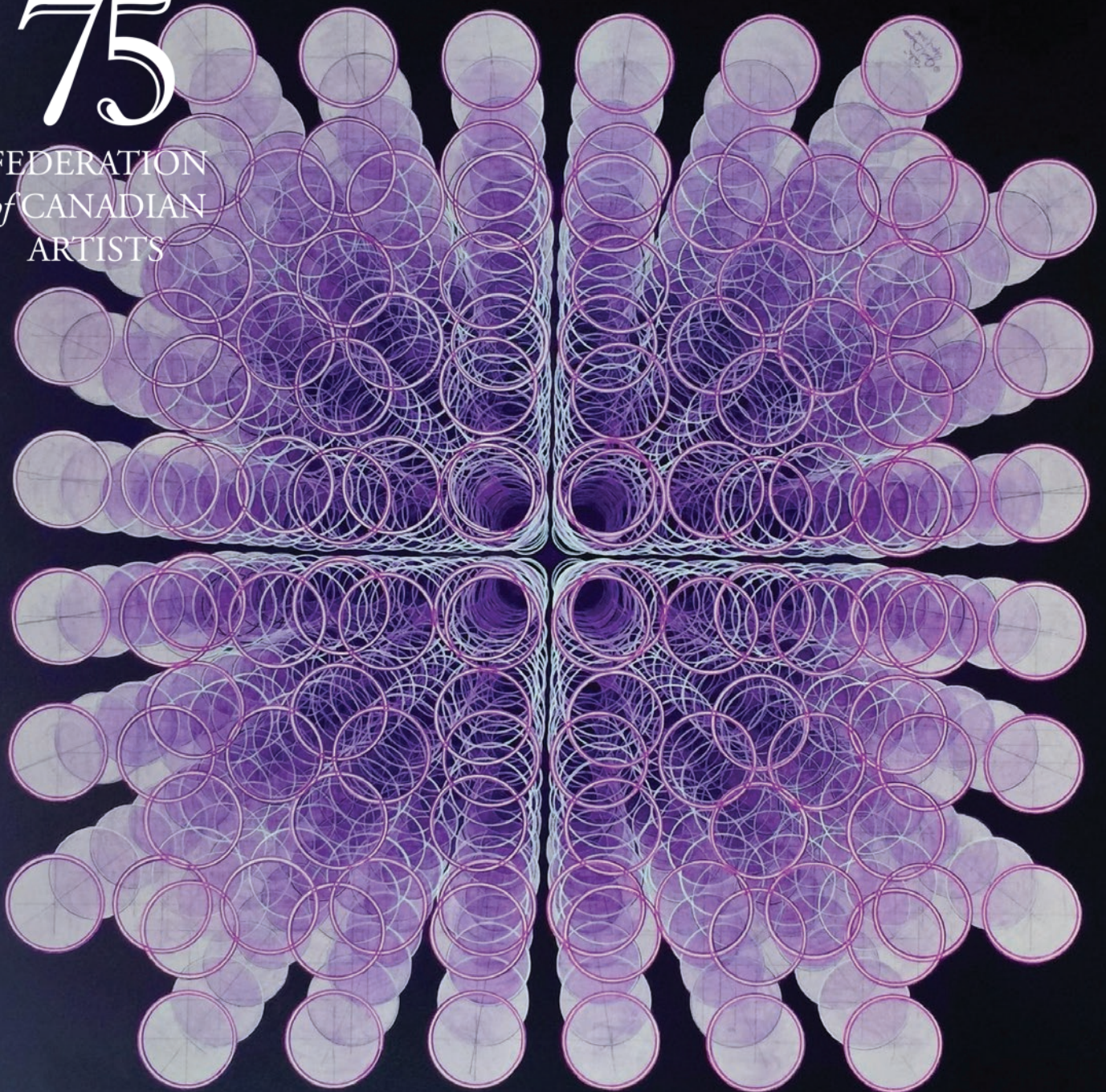


Art Avenue

A Federation of Canadian Artists Publication – SEPTEMBER/OCTOBER 2016 \$5

75

FEDERATION
of CANADIAN
ARTISTS



SMALL, SMALLER, SMALLEST

AUGUST 1 TO 14, 2016



Graham Bibby Eva
12.5" x 8.5", Oil, \$900
1ST PLACE



Rose Tanner Angry Bird
8" x 10", Oil, \$395
HONOURABLE MENTION



Veronica P Davies Daydreaming
8" x 8", Oil, \$325
HONOURABLE MENTION



Patricia Morris Flute Concerto for R. M. Schafer
4.5" x 6.75", Watercolour, \$550
2ND PLACE



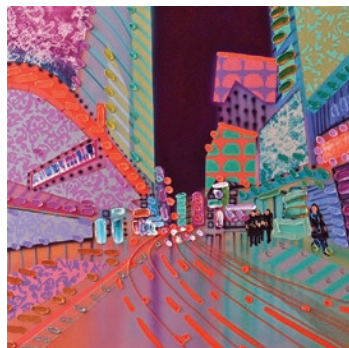
Liang Wang Self-portrait
10" x 8", Oil, \$80
HONOURABLE MENTION



Melanie Kuzminski Natalia
8" x 10", Oil, \$350
3RD PLACE

PAINTING ON THE EDGE

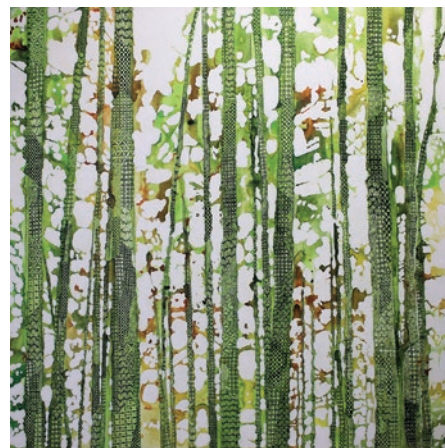
AUGUST 15 TO SEPTEMBER 4, 2016



Sheila Kernan Best Thing in Town
30" x 30", Mixed Media, \$2125
4TH PLACE OPUS AWARD - \$1,000 GIFT CARD



Sally Clark Portrait of my mother
36" x 30", Oil, \$3300
2ND PLACE OPUS AWARD - \$1,000 GIFT CARD



Sandrine Pelissier Forest Dream
48" x 48", Acrylic, \$3000
3RD PLACE OPUS AWARD - \$1,000 GIFT CARD



EXHIBITIONS



SMALL, SMALLER, SMALLEST

AUGUST 1 TO 14, 2016

-02-



PAINTING ON THE EDGE

AUGUST 15 TO SEPTEMBER 4, 2016

-02-

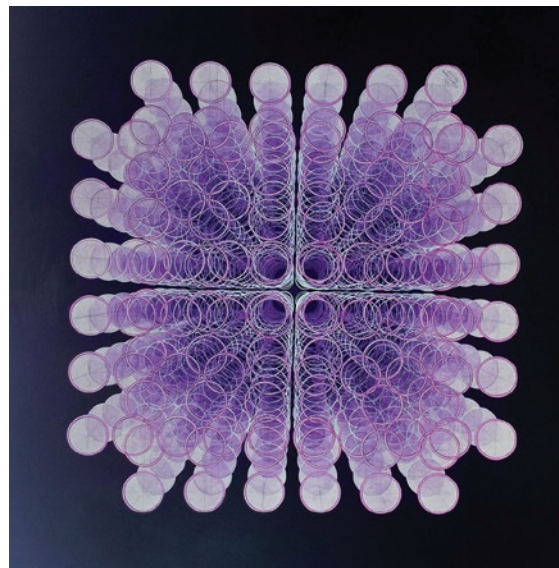
FEATURES

- 12/13 The Reality of Abstract Painting
- 16/17 History of the FCA

IN EVERY ISSUE

- 05 Director's Communiqué
- 06/07 In the News
- 06/07 New Members
- 07 Current Exhibitions
- 08-10 Chapter News
- 11 David Langevin Q&A
- 14 Quarterly Calendar
- 15 Federation Gallery Exhibitions
- 15 Drawing from the Past
- 17 The Bigger Picture
- 18 Exhibition Calls + Classifieds
- 19 The Inside View
- 20 Painting in the Life of...

ON THE COVER



Jean Duguay *The Cube*
 48" x 48", Acrylic, \$2500
 1ST PLACE GRAND PRIZE
 POTE 2016

I always have a few images floating in my head. The cube was an idea I had for a while. Using a large drawing paper and pencil I started with a basic first set of circles in the back, and worked my way outward, or forward, you know. For a while I was not certain I could actually draw this out, and do this piece. The hundreds and hundreds of circles were starting to disappear in a maze. I made a few mistakes. But after working on a template for almost 2 months, you can't just walk

away and scrap it. I transferred this plan on canvas and redid the whole thing, with pencil, mistakes and all. Help me god. But the magic of paint and glaze and shading changed everything. One layer at a time, I fixed those mistakes and proceeded with the next set. And then it's complete. I didn't really know what my painting would look like until it was done. I find it interesting how the image is actually divided into 4 sections. It was not intended. It is a cube.

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	Layout/Design: Sonia Bishop	Art Avenue is published 6 times per year.			

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30" x 30" SIZE

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wild results!



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opusartsupplies.com/liquitexintermixability



Look for our 7th store opening in Coquitlam this fall!



DIRECTOR'S COMMUNIQUÉ

PLANNING AHEAD



Patrick Meyer
FCA EXECUTIVE
DIRECTOR

I'm not one to do my Christmas shopping in the summer; I cringed when I saw the Christmas trees for sale at Costco the other day. But when it comes to planning on behalf of the FCA, Helen and I started working on the gallery calendar for 2017 back in April.

We've maintained all the well-received exhibitions, moved or tweaked some others, and a few have been put aside in favour of trying something new that broadens our palate.

I'm happy to say that we're adding a fourth online-only show to our roster and that we will be repeating the popular Annual International Mail-in Art Exhibition (AIMAE) in 2017. This'll help overcome some of the geographical barriers by providing exhibition opportunities for artists throughout Canada.

And while we are planning our calendar, we are scheduling our show jurors as well; ensuring that every exhibition has a different jury. Remember that all our jurors are posted in the

exhibition call booklets that can be found on the submission page online.

The final stage of planning the gallery calendar is to set the budget for exhibition prizes. In our never-ending desire to improve upon what we've already accomplished, we're looking at increasing our cash-prize funding. This year we were able to provide cash prizes for eight exhibitions, including our upcoming 75th Anniversary Exhibition, as opposed to three shows with cash prizes in 2015. There won't be a 75th Anniversary Exhibition next year, so we've added on two more prize-award shows and are now up to 9 cash-award exhibitions for 2017.

In conjunction with this we have posted the planned prizes on our website. This is in response to several members asking for the return of a program we had in place years ago but that has fallen by the way-side recently. We're reinstating the opportunity to make a donation towards a specific show. Donors may now select a prize and have their name associated with it. If you're interested take a look on our website under artists.ca/get_involved.

Note that the schedule of prizes on our website is not yet set in stone. This is a plan and may be adjusted before the end of this year. Check the exhibition call booklet for final award announcements.

And since I've brought up our 75th Anniversary Exhibition I really should speak more to it. This exhibition is meant to be a celebration of professional Canadian visual artists, and by extension the Federation of

Canadian Artists, which is instrumental in helping them develop their careers in the arts.

Stefanie, Helen, Ted and I have been working hard on organizing this exhibition. And it really occurred to me recently what we have undertaken. We are hosting this show at Performance Works (on Granville Island, just across the Federation Gallery) as it will be much bigger than our gallery can handle. The 75th Anniversary Celebration and Exhibition will consist of the best work of our Signature members, all of whom have been invited to participate. We could have up to 240 artworks in this single show! And as far as I have been able to determine, this will be the largest exhibition of work by living professional artists in western Canada – ever!

The Federation's 75th Anniversary Celebration and Exhibition will be held at Performance Works from September 28 through October 2, 2016, with a reception and anniversary celebration on Thursday, September 29, 6-8 PM. It promises to be fantastic and will be, as all the FCA exhibitions are, free of charge. If you ever plan to invite your family and friends down to see a show, this'd be the time. It won't get bigger and more fabulous than this.



ten²
Annual Fundraising Exhibition and Sale
Submission Deadline: November 16, 2016
www.artists.ca

NEW MEMBERS

BRITISH COLUMBIA

Mohammadreza Atashzay *Vancouver*
 Tara Barker *Vancouver*
 Vivienne Beisel *Kamploops*
 Sepideh Bordian *Vancouver*
 Karen Chaisson *Cochrane*
 Jutta Clarke *North Vancouver*
 Griselda Cuenca *Vancouver*
 Jessie Dunlop *Penticton*
 David Elias *Nelson*
 Yuechen Feng *Richmond*
 Joanne Fiset *West Kelowna*
 Alexis Forni *Vancouver*
 Rowan Foster *Vancouver*
 David Heath *Langley*
 Glen Heming *Westbank*
 Barbara Hilding *Lake Country*
 Ted Hix *Nanaimo*
 Elaine Hughes *Victoria*
 M Isaak *Langley*
 Kathleen (Kosloski) Cameron *Orillia*
 Bonny Madsen *Lake Country*
 Hilary Matson *Tsawwassen*
 Helen Newsome *Calgary*
 Sean O'Flynn *Vancouver*
 Norm Sears *Nelson*
 Elizabeth Stow *Calgary*
 Suzanne Thomson *West Vancouver*
 Catherine Traynor *Langley*
 Dan Varnals *Vancouver*
 Chen Guang Wang *New Westminster*
 Shirley Williams *West Vancouver*

ALBERTA

Donna Bier *Lethbridge*
 Dillon Ding-Chao Huang *Calgary*
 Megan Pederson *Barrhead*

ONTARIO

Judith Anderson *Greely*
 Martina Bruggeman *Grand Bend*
 Sheila Davis *Beaverton*
 Laura Dirk *London*
 Patricio Gonzalez *East York*
 Daniel Jean-Baptiste *Markham*
 Bob Pennycook *Tweed*
 Gordon Wilson *Burlington*

QUEBEC

Alan Forster *Beaconsfield*
 Chantal Leblanc *St. Lambert*

FCA Past President, ANDREW MCDERMOTT, SFCA has an article published in the July issue of the Pastel Journal magazine titled "On the Other Side of the Easel".



Valerie B Gobeil

VALERIE B GOBEIL is delighted that her painting, 'Spice', 24 x 20", was accepted into the National Oil and Acrylics Painting Society, 2016 International On-line Exhibition. Valerie B Gobeil is an Active Member of the FCA and an Associate Member of the Oil Painters of America and the American Women Artists.

KATHY HILDEBRANDT ASA, SCA, PAC, MPAC, AFCA, PSA, IAPS/MC will once again be published in F&W Publications AcrylicWorks book. Her painting, True Colors, acrylic, 18"x18", will be featured in AcrylicWorks 4: Captivating Color, to be released in spring of 2017.



Jeff Wilson

JEFF WILSON AFCA is one of almost 100 prominent artists featured in Splash 2016, Arts Umbrella's annual art auction and gala. Funds raised support arts programs that reach over 20,000 young people each year. The preview show is on at the Pendulum Gallery from September 19-30.

LOUISE WEBBER won the Distinguished Artist Award and has an artwork published in International ARTAscent Magazine, June 2016 issue. Louise also won the Red Brush Award by the Las Vegas International Juried Art Competition 2016.



David Powter

DAVID POWTER's painting, 'Mountain Pass', 46x28", was accepted for the August issue of Artascent magazine.

Bridging Fashion and Art for the contemporary woman—NANCY STELLA GALIANOS' painting "Life Blossom" was chosen to be part of the Dolcezza Label 2016 spring collection by Montreal based fashion apparel manufacturer Michael Phillips Ltd.



Cindy Mersky

CINDY MERSEY, AFCA, SCA had 3 paintings accepted to the 2016 Sooke Fine Art Show, including 'Tonga', 'Sacred Stories', and 'Poppy Seed Salsa'. 'Poppy Seed Salsa' was sold to collectors from Sidney, BC.

BRIAN BUCKRELL, Active Member, was pleased to be invited to participate in the 50th Anniversary Plein Air Competition at the McMichael Gallery, Kleinburg, Ontario—home of the Canadian Collection. His painting McMichael Morning was awarded First Place. His painting will hang in the McMichael until November.

IN THE NEWS



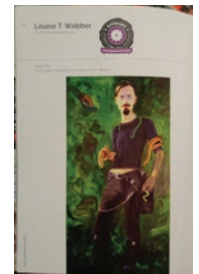
Andrew McDermott



Kathy Hildebrandt



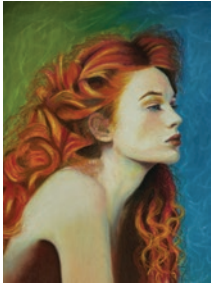
Louise Webber



Nancy Stella Galianos

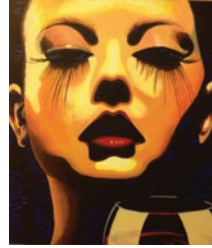
CURRENT EXHIBITIONS

CAROL-ANN GUPTA, recent Active FCA member, has been selected to show "eveil - The Awakening", a solo exhibit of her more flirtatious acrylic paintings at the Plaskett Gallery, next to the Massey Theatre in New Westminster, BC from Aug 9 – Sept 3, 2016.



Louise Webber

LOUISE WEBBER. SOLO Show. CENTRE FOR CREATIVE ARTS Wall Gallery Grande Prairie, September 2016. Multicultural Portraits. Opening reception Sept. 2, 7-9 pm.



Carol-Ann Gupta

JEFF WILSON, AFCA has an exhibition entitled "EastVan Portraits" at the Britannia Art Gallery in Vancouver, BC. The exhibition runs from Oct 5 to 28, with a Reception Wed, Oct 5, 6:30-8:30pm.



Carol-Ann Gupta

CAROL-ANN GUPTA will also be displaying 20 of her pieces at "enVISION Art & Wine Event", a gala fundraiser for the Canadian National Institute for the Blind (CNIB) on October 19, 2016 6:30pm at Winestains in Richmond BC.

Quadra Island Paint Out September 9-11. Join painters at Whiskey Point Resort Friday, Rebecca Spit Saturday, Heriot Bay Inn Sunday to paint outdoors together as part of the International Plein Air Painters Great World-Wide Paint Out. www.i-p-a-p.com. Free reception and exhibit of paintings at the Heriot Bay Inn 3 PM. Contact Nanci Cook 250-285-2201



Jeff Wilson



Paintings by Numbers 2016

FCA Annual Fundraiser

Monday, September 26, 7-11pm

TICKETS NOW AVAILABLE AT www.artists.ca

Tinyan Chan, SFCA Detail from "Golden October", Oil on Canvas, 20" x 24" From Paintings by Numbers 2015

What's your lucky number? Paintings by Numbers is a unique and thrilling fundraising gala. 60 incredible artworks donated by FCA Signature members will be raffled off to support the FCA's goals and programs.

Every ticket holder walks away with an original artwork valued between \$ 1,000 and \$ 5,000. In addition, the ticket includes entry for two people, an exhibition catalogue, a complimentary beverage, and a selection of hot and cold hors d'oeuvres.

Location: Performance Works, 1218 Cartwright Street, Vancouver, BC (Granville Island)

Tickets: Available at www.artists.ca or via 604-681-2744

NEW MEMBERS

USA

Heidi Wood

Blaine, WA

IRAN

Nafiseh Saadati

Shiraz, FAR

CHAPTER NEWS

ARROWSMITH CHAPTER

Awards for Arrowsmith Chapter Summer Show

FIRST PLACE -

Title: Fabriano Italy Morning Walk

Artist: Peggy Burkosky

SECOND PLACE -

Title: Tumultuous

Artist: Jacqueline Smith

THIRD PLACE & PEOPLE'S CHOICE -

Title: Under the Ridge

Artist: Rich Williams

AWARD OF EXCELLENCE -

Title: Waiting for Saturday II

Artist: Tiki Westnedge, AFCA

AWARD OF EXCELLENCE -

Title: Clematis #2

Artist: Laura Hilts

AWARD OF EXCELLENCE -

Title: Confrontation of Being

Artist: Cindy Mersky, SCA

Arrowsmith Chapter artists selected for Vancouver Island's Premier Summer Arts Event: Sooke Fine Arts Show July 2016

- Therese Johnston
- Cindy Mersky
- Cindy Mawle
- Laura Hilts

ARROWSMITH SUMMER PLEIN AIR:

New Schedule: August 3rd - Linda Fraser's garden

August 10th - Tidal Tacos, Qualicum Bay

August 17th - Rocking Horse Pub

August 24th - Englishman River Gallery

August 31st - to be announced

Contact Linda Fraser 248-8833. Or email. lindalunquist10@gmail.com

Arrowsmith Chapter member Peggy Burkosky currently Exhibiting, Teaching and Plein-Air Painting in Tokyo and Kyoto Japan: ExaART Gallery, Kyoto Japan
Kobe Westward Centre, Kyoto Japan
Ristorante al Kenra, Nikki Bldg Tolyo



CALGARY CHAPTER

The Calgary Chapter meets on the 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 next meeting is on September 21st, 2016.

WORKSHOPS

In September John H. Burrow will be facilitating a workshop on flowers and gardens using thick/impasto painting techniques.

According to enthusiastic participants the Calgary Chapter's first official plein air workshop held in May and June was a huge success. Tami Hort-Lathwell described how facilitators Jerry Markham's and Terry Miura's passion for painting came through in their teaching. They worked one-on-one with participants encouraging each one to produce a painting that conveys their unique personal response to Quarry Lake in Canmore and the iconic Banff National Park scene—the view of Rundle Mountain from Vermilion Lakes.



Painting in Canmore & Banff with Terry Miura

Workshops are also open to non-members. Contact Sheila Mitchell or Caran Magaw for more information about the workshops, including registration, payment and exact times and updates, or visit <http://fcacalgary.ca> go to: Events – Workshops

IN THE SPOTLIGHT

Sincere congratulations to:



Rex Beanland

FCA artists who participated in the 2016 Calgary Stampede. Rex Beanland ASA, CSPWC, AFCA, Linda Wilder and Judie Popplewell from the Calgary Chapter and Janice Robertson SFCA from British Columbia had their artwork featured in the catalogue of the 2016 35th Annual Calgary Stampede Art Auction. Caran Magaw, Ron Czemerer and Sheila Schaeztle had artwork juried into the Western Art Gallery. Branko Marjanovic and Judie Popplewell from the Calgary Chapter and Neil Hamelin SFCA, Richard McDiarmid SFCA, Janice Robertson SFCA and Alan Wylie AFCA from British Columbia - who had Artists' Studios.

Kathy Hildebrandt AFCA and Kathleen Theriault, AFCA whose artworks were selected for the the annual fundraiser gala pop-up show "Paintings by Numbers" to be held on September 26th, at the Federation Gallery.



Kathleen Theriault



Karen Oliver

Karen Oliver whose artwork is in Trail Mix, a juried exhibition that explores the Shuswap Trails, at the Salmon Arm Art Gallery, British Columbia until August 27th. Karen's solo exhibition of plein air paintings entitled "Memories Of The Moment" will be shown in the Freeze Gallery of the Armstrong Spullumcheen Museum and Art Gallery in Armstrong, B.C. for the month of October.

Sheila Schaeztle SCA, originally from New Brunswick, who had two paintings juried into the Society of Canadian Artists' exhibition "Be Square" from September 9th to October 2nd, 2016 at the Leyton Art Gallery in St. John's, Newfoundland.



Sheila Schaeztle



Rex Beanland

Rex Beanland AFCA whose painting "Construction Season," Vancouver was juried into the FCA Signature Show "Painting On the Edge" in July 2016.



Donna MacDonald

Donna MacDonald AFCA whose exhibition "Donna MacDonald's Alberta Impressions" will be showing August 15th to October 15th in the Alcove Gallery, Southern Alberta Jubilee Auditorium, Calgary.

CENTRAL OKANAGAN CHAPTER

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

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

Where: Branch 17, Kelowna Senior Citizen Centre, 1353 Richter St, Kelowna, BC. (NOTE: Meeting location has changed as of January, 2016).

Time: 7:00 - 9:00 pm

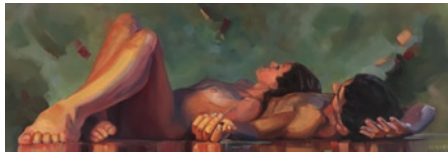
OASIS ART SHOW 2016

The Third Annual OASIS Okanagan Art Show is on display at the Peachland Art Gallery from July 1st to September 1st. It is an exhibition and sale of some of the finest art in the Okanagan Valley. A wonderful variety of original artworks from members of the Okanagan Chapter of the FCA.

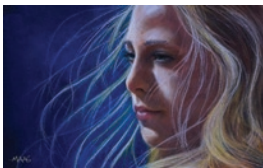
CONGRATULATIONS TO THE AWARD WINNERS:



Gold Award: Laurie Koss "Carnation 8"



Silver Award: Karen Rempel "Stargazing III"



Bronze Award: Justin Maas "Sister Golden Hair"

Award of Excellence: James Postill "Wake Up"

Honourable Mention: Irene Gray "First Flight"

Honourable Mention: Diana Hilliard "Oscar"

Honourable Mention: Barb Hanington "40's Ford"

Honourable Mention: Diana Palmer "Glass Landscapes - the Light Within"

ART ON THE AVENUE

Thursday, July 28, the Federation of Canadian Artists Central Okanagan Chapter made themselves quite a splash at the second annual Arts on the Avenue festival, an event hosted by the City of Kelowna.

The committee of Barb Hanington, Heather Hollingsworth, and Shelly Bauer hosted a group activity that drew a lively crowd. Stationed at the centre of the two block long venue, a 48" x 80" panel was slowly covered with pieces of a Tom Thompson image as visitors to our area painted 6" x 8" canvases,



each copying a piece of the larger puzzle. The timing was perfect: as the evening drew to a close we actually had to turn people away...the picture was complete! The committee, Lynne Tribe, and Diana Hilliard also displayed and sold some of their work and chatted to passersby.

It was a wonderful way to acquaint a lot of people, who might never otherwise have encountered the Federation, with the quality of the work done by our members and the Federation itself. Hopefully this will translate into new members and increased sales of our work!

Huge kudos to Barb and her team. They did the FCA proud!

NORTH OKANAGAN CHAPTER

MEETINGS

The North Okanagan FCA is a thriving chapter of 71 members who meet the third Thursday of the month at the Vernon Community Arts Centre. Meetings include artists demos, painting critiques, paint-ins and more.

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

OUTSTANDING CHAPTER VOLUNTEER AWARD

It is with great pleasure that we nominate Ria Carpay for our Outstanding Chapter Volunteer.



Ria joined the FCA in 2006 and shortly after took on the Treasurer position and years later assumed full responsibility for the members of the North Okanagan FCA as our Membership Chair. Ria is the chapters' first contact for questions from the public, she provides information and encouragement to new members, collects chapter dues, distributes member correspondence and is our Membership liaison with FCA Vancouver.

With an always pleasant disposition she manages an energized group that has doubled in size in the last five years to our current 71 members, a daunting task she meets without complaint.

In addition to this work, Ria has been committed to and involved in the chapter meetings, both general and executive, contributing to the day to day chapter activities, attending workshops, and social events. She is an iconic "fed".

Because of these efforts, Ria has earned not only the award for Outstanding Chapter Volunteer, but also the respect and gratitude of her fellow artists in the North Okanagan FCA.

Thank you Ria!

IN THE SPOTLIGHT

Welcome to our new member, Doug Wasilieff

Congratulations to our member Valerie Rogers for her award, BC Wildlife Federation Artist of the Year, 2016! Valerie has a Wildlife Art Show from August 8-18, 2016 at Teyjah's Art Den in Salmon Arm.

Martha Moore had her painting "Antiquity" accepted in the Society for Canadian Artists elected member exhibition at The Leyton Gallery of Fine Arts in St. John's NL running from September – December 2016

The Armstrong Spallumcheen Museum and Art Gallery had their 28th Annual Ribbon Show and a number of our members received ribbons. Marg Robertson won 1st place in Portraits – "After the Ball" and 1st place in Acrylics for her painting, "The Wood Nymphs". Nancy Vince won 1st place in Alternative Medium for her fused glass, "Magic Mushrooms". Eileen Sawracki placed second in acrylics with "Nature's Beauty". Sherry Kalloch received a third place ribbon for her mixed media painting, "Market Shopping" and Dawn Scott received a 3rd place in Acrylics for her Garden of Collectables. This show is open from July 6 – August 6, 2016



Marg Robertson
After the Ball



Marg Robertson
The Wood Nymphs



Nancy Vince
Magic Mushrooms



Eileen Sawracki
Nature's Beauty



Dawn Scott
Garden of Collectables

Cynthia Langford has her acrylic painting "Troll Bridge" in the Salmon Arm Art Gallery's Trail Mix show from July 1 – August 27, 2016.



Cynthia Langford
Troll Bridge

Next meeting is Thursday, Sept 15, 2016.

SOUTH OKANAGAN CHAPTER

CHAPTER NEWS:

- Colour and Clarity abounded at the Tinhorn Creek winery in Oliver, BC this past July 8-25th. Visitors had a tasting of Art as well as wine! Some FCA-sos members participating in the show painted and sketched on location while chatting with visitors about their creative process.
- Many of our members have been involved with exhibitions with various arts groups throughout the south Okanagan this past summer.

Reminder: There is a library at the Leir House that FCA members can use and sign out books and videos.

UPCOMING EXHIBITIONS:

- Aug 02 – Sept 16th -Shatford Centre, Penticton B.C.
- Oct 11-Nov 7th-Art at Nk'Mip Winery, Spirit Ridge, Osoyoos B.C.

NEXT MEETINGS:

Aug 27/2016 - Leir House Penticton, B.C. at 10am
Oct 1/2016-Leir House, Penticton, BC.at 10am

RECENT EVENTS



Plein Air painting at Noble Ridge Winery.

VICTORIA CHAPTER

UPCOMING MEETINGS:

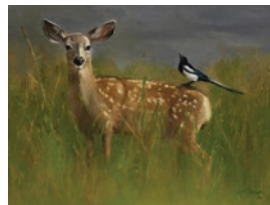
The Victoria Chapter meets on the third Thursday of every month from September to May at the Windsor Park Pavilion in Oak Bay, 2445 Windsor Road from 7:00 pm to 9:00 pm. Next meeting September 15th 2016.

ANNOUNCEMENTS:

It is with great sadness to announce the passing of long time member Elizabeth Caulton. Elizabeth was a keen participant and very active in the Victoria Chapter FCA shows her presents will be missed.

IN THE SPOTLIGHT:

Congratulations to our award winners for The Federation of Canadian Artists Victoria Chapter's 75th Anniversary Exhibition held at the Cedar Hill Recreation Centre.



1st Prize: Rose Tanner,
Unlikely Friendship



2nd Prize: Carol Koebbeman,
Walking Away



3rd Prize: Len Platt,
Springtime at Yellow Point

Honourable Mentions: Keith Levang, Peter Dowgailenko, Bev Robertson.
Jurors: Mary Conley AFCA, David Goatley SFCA, Catherine Moffat SFCA

UPCOMING WORKSHOPS:

Figure Explorations with Dene Croft



Sat & Sun, Oct 29 & 30, 10:00am to 4:30pm

Saanich Fairgrounds

FCA Members: \$225 / Non FCA Members: \$250

This workshop deals principally with composition, palette set-up and mixing life-like flesh tones, the importance of under-paint with full instruction and several demonstrations on building your painting. Dene is president and senior member of the FCA.

Within the walls of his studio in North Vancouver, he immerses himself in his world of "film noir" inspired narratives, urban landscapes and his love for teaching. Please visit his website. www.denecroft.com

For registration please contact Marcela Strasdas at marcelastrasdas@gmail.com or 250-217-9791.

THE BEST PAINTING SUPPORT, EVER!



By David Langevin, SFCA

It's permanent, durable, versatile, and very inexpensive, and it's available at the hardware store. Raphael would have loved it. It's Hardboard.

Wooden supports were favored by Tempera and Oil painters of the Middle Ages and early Renaissance because they are more stable than flexible supports like canvas. The problem was, where do you find a piece of wood large enough to make a painting on that is straight, flat, not cracked, and does not have too many knots and resin canals—those darker stripes in the wood, or 'wood grain' as it is often referred to. This is where there is a higher concentration of natural glue, or sap, and so the place most likely to crack. These early painters paid good money for a fine wooden support. They needed to be cut from the largest trees possible, properly dried and ready to paint on. Dealers would sometimes source them from old pieces of furniture or ships that were being dismantled and sell them to the artists. But they did not have Hardboard.

That is why the paintings from this era were all pretty small. If you wanted to do a larger painting, you would do Fresco painting (paint directly on walls) or you would have to fasten together several small boards with bracing on the back and fill the seams. These were heavy and unstable, not ideal to say the least. This is the main reason why flexible supports made of fabrics like linen and cotton became popular for large portable paintings. Today flexible supports like cotton canvas have become the painting surface of choice for most artists. But we also have Hardboard now.

The main reason these early oil painters did not like to use flexible supports for oil paintings is because the dried paint isn't flexible, so lots of cracking. Moreover, oil is acidic and likes to eat fabric, so, not so permanent. Raphael was active during the transition period between the early and 'high' Renaissance when artists like him started to paint on large flexible canvas supports.

Hardboard is a unique product in that it is pure cellulose fiber (wood); it has no

additives, fillers, glues or resins added; it is simply compressed saw dust. The natural glue in the wood, called lignin, is what holds it together. This means it is dimensionally stable with no resin canals or knots. Other wood products that some artists like to paint on, like MDF, Plywood and Melamine, are put together using glues and resins that are not as permanent, so not suitable for paintings that are meant to last for generations.

Hardboard is ideal for oil painting of course, but also acrylics, tempera paints, mixed media and collage. It comes in 1/8" and 1/4" thickness in 4'x8' sheets. You can use the thin 1/8" for sizes up to about 14"x18", then the thicker 1/4" boards for sizes up to about 20"x30". Larger supports should be cradled by attaching a wooden frame to the back to prevent warping.

The cradle is made by using 1"x2" strips of wood glued to the back of the hardboard. Standing on end for a wider edge, or flat to end up around the same depth as a stretched canvas.



The problem with hardboard panels in larger sizes, larger than 24"x36" say, is that they become quite heavy and therefore more challenging to hang and transport. For sizes larger than 24"x36" I prefer to use canvas. For large oil paintings, canvas can be prepared using acrylic resins to make it more permanent—Golden's GAC 400 fabric stiffening medium on the back and GAC 100 for sizing on the front.

Some artists like the feel of the stiff board under the brush, others prefer the feel of a flexible fabric support like cotton canvas. Also, don't forget that paintings done on a smooth surface like hardboard, will have brighter and more intense colors than the same painting done on a more textured surface like canvas.

The warm dry days of summer are ideal for setting aside some time to prepare a bunch of painting panels to last the whole year. Get together with some artist friends, especially if one of them has a table saw, and make a day of it. So here then is how to make your own permanent and economical painting supports using hardboard:

HOW TO MAKE YOUR OWN PAINTING SUPPORTS

Supplies you will need:

Untempered hardboard cut to size, White Shellac, Methyl Hydrate, a wide brush, no. 60 or 80 sandpaper, no. 120 sandpaper, good quality Gesso.

Buy Untempered Hardboard. 'Tempered' hardboard has additives like oil, tar, and wax

to make it waterproof for outdoor construction applications. The gesso will not stick to it and the additives will have unpredictable and undesirable effects on your painting. You can get smooth on one side or smooth on both sides. Hardboard comes in two thicknesses, 1/8" and 1/4". It comes in 4'x8' sheets and most hardware stores will cut it into whatever sizes you like for a fee.

Sand the smooth surface before sizing. No.60 or 80 sandpaper is good.

Size both sides of the panel with a mixture of 3 parts Methyl Hydrate to 1 part White Shellac. Apply the shellac in a thin layer in one stroke of the brush or roller. If you apply too much size the surface will become too shiny and smooth and the gesso will not adhere well to it. You can substitute the Shellac for Golden's GAC 100 medium, diluted 2 parts GAC 100 to 1 part water. The purpose of the size is to create a barrier between the ground (gesso) and the wood, which is naturally acidic. Without this, the natural glue in the wood will migrate into the gesso and cause yellow or brownish discoloration. This is referred to as SIDS (support induced discoloration).

Using a light sand paper (120), sand the surface once it is dry to make it smooth again.

Apply a coat of Acrylic Polymer Gesso on the back of the panel (optional) and at least two coats on the front. If you want a very smooth finish you can sand with fine sand paper between each coat after it has dried. You will find the best quality gesso will have more covering power and better adhesive strength. I typically apply 4 coats of gesso; the first two brushing in opposite directions, then two more thinner coats diluted with a bit of water for a smoother painting surface.



You may also want to use a spray machine to apply the gesso. It's faster, and gives a different finish than a brush, certainly more even. If you do that you will want to add some flow release medium to prevent clogging. I use Golden's Airbrush Medium. Below is a picture of my painter buddy Joe using his commercial sprayer to coat some panels for me.



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

THE REALITY OF ABSTRACT PAINTING



By Jane Appleby

Abstraction is an essential component of the painting process, whether we are conscious of it or not. The degree to which an artist chooses to change what is “real” to make a painting work, is essentially abstraction.

Generally speaking, painting is not about copying something exactly, but rather creating an image, using visual devices to render something specifically or emotionally. Here is where the realization of an artist’s personal abstraction is important.

Abstract or non-representational art has its own intrinsic value by not depicting a subject, but what that value actually IS seems to be debatable and as individual as the artist or movement it initiates. Critics seem quick to discount such work initially, perhaps because the guiding principles of the day are not sufficient to gauge it by. Maybe abstract work is a creative process in itself that is judged by the response it receives over time. The impact of Mondrian, Kandinsky, Rothko and Pollock is apparent over the ages. In Canada the Group of Seven abstracted the wilderness and Painters Eleven showed that Expressionism was and still is alive and well in our country.

Interestingly, many realist artists explore abstraction and use it as a basis for their paintings. Robert Bateman admittedly based the structure of some of his realistic work on abstract paintings and thus obtained compelling compositions.

The uniqueness of an abstract composition may be in its ability to please or displease at the same time. The difficulty of adjudicating abstracts against our own standards and those of others becomes the hard part. We have to ask ourselves: What are these standards and what are they based on?

In my own work, I let the painting make itself while directing certain characteristics in it. Often, when I express with colour, it is like entertaining a group of kids, while keeping unruly characters at bay...unless of course they add some harmless fun to the situation and the party goes on. I have also realized that breaking

rules is part of abstract painting and not to be feared—it’s only a thing between you and the canvas after all. This intuitive process either works or fails. However, the beauty of abstraction is that it is a personal reality to the artist.



Expedition, 24" x 36", Oil on Canvas

An abstract painter undoubtedly is influenced by a number of factors including what’s on their mind, inner longings, response to their surroundings, past experiences, knowledge, emotions, and their inner spirit. Awareness of these things may be helpful in making something to respond to.

Gaining confidence in making non-representational work can take time. It also requires courage and perseverance since the artists themselves may not fully comprehend what is transpiring until they reflect on it. Abstraction is like a personal language one needs to be immersed in for a while until it is understood.

We may think a monkey or elephant can make abstract art but inherently animals do not make the same conscious decisions as humans do. An animal trained to pour paint or squirt colours from their trunk onto paper can make pieces, that may or may not sell, but this is not the typical process of abstract art. Abstract paintings may start from a gut response but in the end require the artist’s scrutiny and approval.

Abstract art also employs similar considerations as any other artwork. This may include reworking, analyzing the process and many repeated efforts to build something meaningful.

I believe that in abstracts the traditional elements of painting are an important part of the composition, even if they are excluded. Line, shape, form, value, colour, texture and space become as essential as the subject in representational work. However, in abstract work the elements are managed differently (whether consciously or subconsciously) and offer endless possibilities in picture making.

In abstract painting, rhythm, balance, movement, and contrast can be explored extensively without worrying if the subject loses context. Also, emphasis of certain elements and principles exist for other reasons besides rendering something recognizable. As an example, harmony verses discord in colour may be a concept for a certain series.

Perhaps the goal is to obtain certain moods and visual stimulation, but until the artist actually paints this idea it’s success will not be evident. Painting ideas can prove challenging as can expressing emotions in art. Automatic, meditative or expressive painting can be just as demanding and important.

Abstract works may be intensely individual yet prove to be universally appreciated. Robert Motherwell’s huge black and white abstracts in response to the Spanish Civil War, come to mind. Not only do they represent the “expression of the day” but are as much a part of history as any photographs or written records.

It seems abstract paintings contain a certain “reality” of historical significance that impact even how we paint today. Perhaps in our day abstract painting is not so much about what we can do in a “new” way but how we express ourselves in the freedom of visual speech that we live in.

In any case, what is abstracted becomes part of the reality of our painting. This reality is part of our history and IS something of value.

“WHAT IF YOU TRIED PAINTING LIKE THIS...”

I have found that asking “What if...” can be a source of education and a good starting point when abstracting a painting. For instance, when I tried painting “What if I make only crosshatching strokes” (see painting below) overlapping and colour ended up being the focus. By asking “What if...”, you essentially allow the painting to paint itself.



Crossings, 20" x 30", Oil on Canvas

Intuitive painting, and especially abstraction, may even lead to breakthroughs in our work. This way of engaging and responding may help an artist understand more about his or her own process. Further, working on creativity is also known to be good for our brains.

Of course, painting scenarios of “What if...” could become a big mess. But at the same time an interesting painting could result, allowing for fascinating conversations and further investigations... and perhaps allow a glimpse into the artist’s state of mind. But putting that aside, the validity of exploration, utilizing intuitive painting methods, cannot be underestimated.

So, I decided to take on the “What if Challenge” and prepared to work with oil paints. First I sat with the 30 x 30 canvas and asked myself (and the canvas) “What if I...”, and then responded accordingly.

Over several days of working on this piece I asked the following questions:

- What if I place something in the center, and what if the center is like a window or a frame that should be around the painting but now is inside of it.



What If..., 30" x 30", Oil – Start

- What if I use Payne’s Grey and Burnt Umber instead of black. Both shades ended up looking equally dark. What if I use only lines, straight and curved in varying widths, but leave some raw canvas between.
- What if I utilize the bristles of an old broom across the bottom, apply blue pigment with a spoon, fork and serrated knife just because I was starting to feel that this painting could be delicious (I also happened to be painting in the kitchen and was getting hungry).
- What if I squeegee over some parts to blur

lines slightly and then add incomplete grids as well as semi-transparent circles, so not to close in the piece altogether.



What If..., 30" x 30", Oil – In Progress

- What if I leave the background mostly white, but utilize subtle tones of warm and cool, while establishing an overall warm feeling.
- What if I glaze some iridescent pigments over areas. This was when I discovered that a small amount over the darks softened them slightly.



What If..., 30" x 30", Oil – Finished Painting

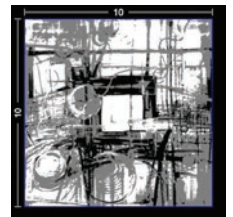
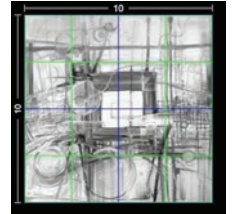
- And lastly, what if I put a red blob close to the edge as a gesture of finalization in the same way a period ends a sentence.

After this exhausting attempt at “art” I checked the composition in reverse using a mirror and a phone app called Value Viewer. The values, notan and proportions of this abstract were acceptable to me. The painting itself seemed to ask a question—I liked that.

Lastly this “What If” painting passed the “What if I don’t like it in my living room” test by walking by it for a few days and not having to change it. I signed the bottom and posted it on my abstract website applebyart.com (which is safely away from my usual work on janeappleby.com).

Now I am on to another painting adventure, thinking “what if” I colour a familiar object with neon colours. In any case, I can’t help but wonder...What if you tried painting like this... saying “what if”?

Please see Jane’s abstracts at www.applebyart.com



The 75th FCA Signature Celebration and Exhibition

September 28 - October 2, 2016

The largest exhibition of living artists in Western Canadian history.

The FCA 75th Anniversary Signature Celebration and Exhibition marks seventy-five years of artistic excellence at the Federation of Canadian Artists.

Join us as we celebrate this historical milestone.

The Performance Works, 1218 Cartwright Street, Vancouver BC



FEDERATION
des ARTISTES
CANADIENS



FEDERATION
of CANADIAN
ARTISTS

GALLERY EXHIBITION CALENDAR SEPTEMBER – DECEMBER 2016

WWW.ARTISTS.CA

Exhibition Dates	Days	Exhibition Name	Open / Member Only	Juried	Qualifying	Awards	Prizes	Dossier	Opening (1st Thur. 6–8pm)	Submission Deadline	Painting Due Date	
September 6 – 18	14	Scenes From Western Canada	M	Y	Y	Y	Y	N	N	Aug 12	Sep 2	
September 20 – October 2	14	BIMPE	Rental	n/a	n/a	n/a	n/a	n/a	N	n/a	n/a	
September 26	1	Paintings by Numbers – FCA Annual Fundraising Gala										
October 4 – 23	21	Annual International Representational Show (AIRS)	O	Y	Y	Y	Y	Y	Oct 6	August 26	September 30	
October 25 – November 6	14	Concept	M	Y	Y	Y	N	N	N	September 23	October 21	
November 8 – 20	14	Sketch	M	Y	Y	Y	N	N	N	October 14	November 4	
November 22 – 27	6	Ten Squared Fundraiser	O	N	N	N	N	N	N	November 16	November 18	
November 29 – December 23	25	FCA Signature Medal Show	M	Y	N	Y	Y	N	December 8	November 11	December 2	

Exhibition programming and submission deadlines are subject to change. Please check at www.artists.ca or call 604-681-8534

DRAWING FROM THE PAST – FOUNDATIONS FOR THE FUTURE

IN THIS NEW REGULAR FEATURE, MARK ANTHONY WILL INTRODUCE OUR READERS TO THE FOUNDATIONS OF DRAWING.

INSIGHTS INTO THE GRAND TRADITION OF REPRESENTATIONAL DRAWING



By Mark Anthony

Looking at Great European masters, we cannot dismiss the heavy emphasis they put on drawing as a platform for learning, testing and rounding out their visual comprehension, understanding and great confidence in visual communication. It is universally accepted that good drawing skills are the foundation to effective visual communication, regardless of the medium. We are going to examine the cross-over effect between one artistic discipline and another with an emphasis on the unique value of good draftsmanship.

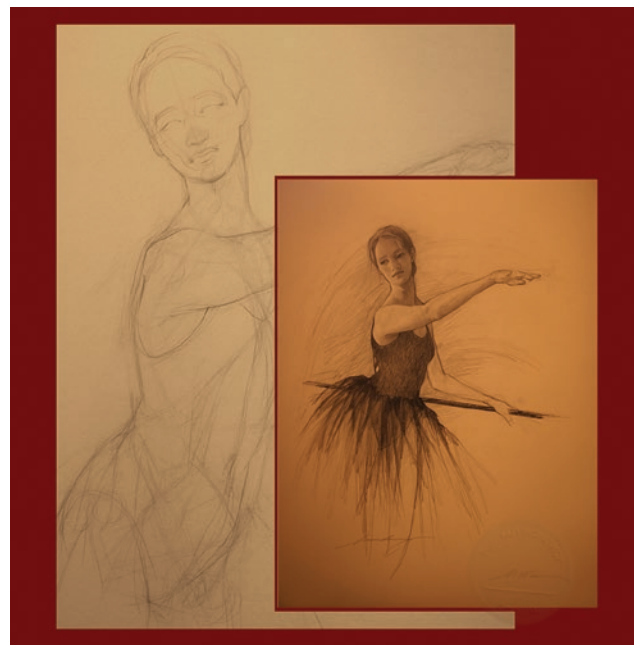
My all-time favorite drawing is Michelangelo's study for the Libyan Sibyl. I am constantly amazed at this poetic example of gestural perfection and technical execution which remains the crowning jewel of the drawing collection at the Met in New York. I've seen the drawing presented from actual size all the way up to banner presentations the size of a two story building. No matter how large, the drawing itself always looks perfect, flawless, can't be improved. It's a little mind-blowing when you consider that the original work is rendered in natural chalk on hand made paper with 6 additional inset anatomical studies and stands only 11 inches high. Would you say that Michelangelo's masterful experience in sculpting the human form had contributed to the powerful expression in this amazing drawing? Well, of course. Likewise, this drawing became the study platform for his remarkable bigger-than-life painting on the Sistine Chapel ceiling.

Peter Paul Rubens was likewise a brilliant man, a diplomat. Here he is simultaneously quoting official state letters to his secretary while composing and producing remarkable large scale masterworks. Rubens utilized drawing to build his visual comprehension in composition, dramatic perspective and movement of the human figure based on, but not limited to, various works of Michelangelo and sources where Michelangelo got his inspiration, like the Laocoon Group and Bevedere Torso.

Despite their masterful abilities in a variety of artistic disciplines, medium and techniques, masters like Michelangelo, Rembrandt, Raphael, Rubens, Van Dyck, for example, drew very well and used this experience to great effect. Why? Good drawing skills do come through in great paintings.

Now, let's get practical and look at how we can successfully define drawing and utilize it to its maximum benefit, even if our artistic calling hails from another discipline or medium. Too often I hear people define drawing simply as a medium...graphite, charcoal. However, the greater definition secures drawing as a process since obviously pencils cannot draw, artists do. Let us focus on drawing as a specific process for testing our visual comprehension against representational and observational challenges just as our great forefathers did. Let us see what makes drawing a key foundation in observational study.

First, it is the most immediate or direct link between what we see and what we express. Instantly we tap into an intuitive, emotional and academic response. Second, we can basically solve all visual challenges mono-chromatically, except for color schemes, of course. Third, keeping our drawing tools simple allows us to give prime focus on defining what we do see and do not see and test our visual comprehension and problem solving ability. The pencil is a simple tool, much like a violin...4 strings on a box. But in the hands of a virtuoso, it can move a grand audience. If we are to create a powerful work like Michelangelo, with a simple tool, we must rely fully on exploiting, manipulating and flushing out each fundamental visual truth, purposeful illusion, and manual technique, including



perspective, structural and surface anatomy and proportion, movement and gesture, modeling and form, line quality and finishing techniques, texture, and so on. By defining and expressing visual understanding when you draw you maximize your freedom and confidence in all forms of visual communication.

So...Draw, people! Give yourself a gift... learn to do it well. Launch your humble HB and fly it to the moon! The rewards far outweigh the effort.

Please feel welcome to contact Mark Anthony at pw.artstudio1@gmail.com or visit his website at www.markanthonystudio.com for information on traditional drawing programs.

 FEDERATION GALLERY
EXHIBITIONS
SEPT/OCT 2016

SCENES FROM WESTERN
CANADA
SEPTEMBER 6 – 18, 2016

BIMPE
SEPTEMBER 20 – OCTOBER 2, 2016

ANNUAL INTERNATIONAL
REPRESENTATIONAL SHOW
OCTOBER 4 - 23, 2016

CONCEPT
OCTOBER 25 – NOVEMBER 6, 2016

THE FCA'S 75TH ANNIVERSARY 1941–2016

2016 MARKS THE 75TH ANNIVERSARY OF THE FEDERATION OF CANADIAN ARTISTS, A BIRTHDAY CELEBRATED BY NOT MANY OTHER ART ORGANIZATIONS IN CANADA. IN THIS SIX-PART SERIES, TOGETHER WITH FCA HISTORIAN, ELLEN POOLE, WE WILL EXPLORE THE FCA'S EVENTFUL HISTORY, REVISIT IMPORTANT MILESTONES OF OUR PAST AND GET TO KNOW INSPIRING ARTISTS AND VISIONARY LEADERS OF THE FEDERATION.

CHAPTER FIVE – THE MOVE TO “GRANVILLE ISLAND” AND THE FEDERATION OF CANADIAN ARTISTS DAY



By Ellen Poole
FCA HISTORIAN

One day in the middle of the prominent FCA Presidency (1992–94) of Jeane Duffey, SFCA, ACP, CIPA, (1927–2007), she was tipped off by Bunty Hales (the Association's long-time office manager) that a prime location on Vancouver's isle-like-peninsula known as “Granville Island,” might soon become available for rental. At that time, the Federation occupied a gallery and office, plus “workshop” and storage space in the 800-block of Richards Street in Vancouver's business district.

During the 1920s, the first tenants of “Granville Island” (located off False Creek under the Granville Street Bridge) had served forest, mining, construction and shipping sectors (an old wood framed machine shop clad in corrugated tin, today houses part of the popular Granville Island Public Market). Eventually reclaimed by the City of Vancouver and the Government of Canada, this location had long been forecast to become the “number one” tourist destination in the growing “downtown” Vancouver core. It would offer a more suitable and prestigious address for the FCA, as well as an interesting venue for artists, art lovers and curious visitors.

As well as enough space for our gallery and



Federation Gallery today



Newspaper article with Jeane Duffey, 1993 (above left), Ken Prescott – Project manager and Bunty Hales – Gallery manager, 1993 (above right)



workshop location—the premises would have neighbourly access to The Emily Carr College of Art (soon to become “Emily Carr University of Art + Design”) and their “Charles H. Scott Gallery,” as well as “Opus”—a quality fine art materials and picture frame supplier to the visual arts community; Dundarave “Print” workshop; plus several additional small independent art galleries and “print making” studios.

Not wasting any time, Jeane immediately trotted off to the Federal Government office in charge of the property, hoping to persuade them to offer the FCA a rental contract. She then learned that there already was great competition to rent the attractive two storey, teal coloured, wood frame, metal clad gallery building with mezzanine office (windows on three sides)—situated on the eastern point of the “Island” (near the Island's hotel and upscale restaurant—plus, the original and picturesque large, tall construction crane, with an arm used for moving heavy equipment, having now become a permanent “antique” for artists to paint, and popular roost for sea gulls, pigeons, crows and the occasional eagle!

Jeane requested that Robert McMurray, AFCA, (partner in a firm of CA's having

recently been appointed as the Federation's Auditors) write a brief “presentation” to the prospective government landlord on behalf of the Federation. “Bob's” 25-page brief, outlining our organization's structure, governance, history and financial position undoubtedly helped persuade the landlord that we would be a suitable tenant on Granville Island.

Our rental application was accepted. So, once again (similar to our previous move from “Gastown” to “Downtown”) the move to Granville Island was planned to occur over an end-of-year holiday period. Ken Prescott did the interior design for the new gallery, storage space, and mezzanine floor office.



Federation Gallery, Granville Island, 1993



ART AVENUE

The Federation of Canadian Artists in the west had long published a news bulletin which was distributed on a semi-regular basis to members of each Branch, including long-time individual members in Canada's eastern Provinces. Briefly edited by long time members (including this writer), Michele Becker assumed the editorial position and turned the publication into a professional glossy

“coloured” art magazine published bi-monthly from Head Office in Vancouver. To this day Art Avenue is delivered every two months to our members and also available for sale at the Federation Gallery. The magazine is a great place to discover interesting art articles featuring tips and techniques, as well as a notable reference resource for our members, who have the possibility to submit art related accomplishments and announcements for upcoming exhibitions.

THE FEDERATION OF CANADIAN ARTISTS DAY

Over its 75 years of existence, the FCA has become known for its high-calibre exhibitions, its dedication to promote the visual arts in Canada and its outstanding painting workshops with exceptionally talented artists. Instructors have included Mike Svob, Rick McDiarmid, Suzanne Northcott, Donna Baspaly, Joyce Kamikura, Jeane Duffey, Don Farrell, Kiff Holland, Ruth Sawatzky, Margaret Elliot, Bob McMurray, Alan Wylie, Janice Robertson, and Tom Huntley—to whom other

members owe a great debt of gratitude. Many of us will also continue to miss the illuminating demonstrations and advice provided by the late Robert Genn as well inspiration from his “twice-weekly” internet newsletters.



Proclamation – Federation of Canadian Artists Day, 2001

In 2001 the Federation of Canadian Artists received special honours for its service to the community. Former Mayor, Phillip Owen, proclaimed, Thursday, October 25th, 2001 as “Federation of Canadian Artists Day” in the City of Vancouver.

Our acknowledgement plus THANKS! goes out to all the other members and staff of the FCA over the years—especially each Volunteer!—for believing in, and helping our association thrive and prove that visual art is necessary in life. Happy 75th Birthday!

THE BIGGER PICTURE



By Peter Stuhlmann, AFCA

Dear Artist,

For most of us art and painting are religion. I'm surprised then, to see there isn't a set of commandments, a top-ten list of thou shalt and thou shalt not. Let's fix that, shalt we?

10. Thou shalt not unnecessarily use French, Italian, or German words to describe what you do.

Unless you happen to be French, Italian, or German of course. Otherwise, “chiaroscuro” should remain “Why is it so dark in here?” “Plein Air” should immediately revert back to “Let's go paint outside among the bugs”

9. Thou shalt not endeavour to become famous. Seriously, stop it. Painting is its own reward. Become accomplished at it, respected by your peers—that will keep any painter busy enough. Everything else is nonsense.

8. If thou must battle in art—thou shouldst at least dress like a Viking.

If you are going to participate in timed, judged painting competitions, it makes sense to

frighten people into voting for you. Vikings frighten people. Maybe consider a head on a pike near your easel. No one will dare not voting for you.

7. Thou shalt never (EVER) stand in front of any creative work and pronounce “That's not art”

You're an artist and the public is looking to you for guidance. Take control of the situation—explain why a piece fails (if indeed it does) using your highly developed and refined critical faculties. You have been developing them, haven't you?

6. Thou shalt never wear matching socks.

Matching socks are for accountants, engineers, clergy. Artists—we don't need to match. We need to look as if we can't be bothered concentrating on the minutiae that confounds others. Hell, in the middle of a project, we can't be bothered bathing half the time. Am I right? You know I am.

5. Thou shalt not covet thy fellow artist's work.

Every single one of the 1.7 billion artists painting in the world today produces pictures much, much better than anything we can manage. It's a fact. The solution? Stop looking at their work. Look instead at work from dead painters. When you become discouraged, keep in mind—even without bathing—you smell better than they do.

4. Thou shalt not ever use the term “outside the box”

Every conformist in the history of the world

has used that term to describe what they, and other conformists, do. As an artist, more is expected of you. Be creative. Besides, insisting on boxes is insensitive to folks who have never experienced a box.

3. Thou shalt worship the Pokemon—from now on, every picture painted must have a Pokemon hidden in it

Being an artist does not mean you can't be a bandwagon jumper. Why not stick one of those happy little monster things in your picture? Being trendy has never been easier. Just don't tell anyone where, to avoid copyright complications.

2. Thou shalt immediately smite anyone using the words “emerging” and “artist” together.

Bugs emerge. Slimy and writhing from their nether-burrows. Icebergs emerge from the gloom of a North Atlantic passage, too late to avoid collision. As artists we don't emerge, we make an entrance. Big difference. And it's just fun to smite people every now and again.

1. Thou shalt not fall for get-rich-quick schemes.

As tempting as the pitch may be, 37 DVDs for \$290 aren't going to make you a successful artist. Buy paint instead. Maybe find a few artists who are successful and get to know them. Start being seen with other successful folk. And do the work. Push as hard as you can to be better than everyone else. If that all fails, you can always dress like a Viking.

EXHIBITION CALLS

CONCEPT

ENTRY DEADLINE: SEPTEMBER 23, 2016
PAINTINGS DUE: OCTOBER 21, 2016

Concept encourages artists to get conceptual. Think stories, meanings, notions, messages—conceptual art is all about the communication of ideas through visual media. *Open to Active members and Signature (AFCA / SFCA) members.*

SKETCH

ENTRY DEADLINE: OCTOBER 14, 2016
PAINTINGS DUE: NOVEMBER 4, 2016

A fundamental technical skill and a vital part of the artist's repertoire, sketching is the ability to quickly record an impression of a person, place, object or moment. Sketch the exhibition, highlights and encourages creative exploration of mediums utilised when sketching. *Open to Active members and Signature (AFCA / SFCA) members.*

TEN SQUARED FUNDRAISER

ENTRY DEADLINE: NOVEMBER 16, 2016
PAINTINGS DUE: NOVEMBER 18, 2016

Ten Squared is the FCA's annual fundraising exhibition. In this non-juried exhibition artists can submit pieces that are exactly 10" x 10", any subject any FCA supported medium. All artworks are to be priced \$150. *Open to all FCA members and non-members.*

FCA SIGNATURE MEDAL SHOW

ENTRY DEADLINE: NOVEMBER 16, 2016
PAINTINGS DUE: DECEMBER 2, 2016

Once every year, we showcase and celebrate our current roster of Signature Artists. FCA members who have reached AFCA or SFCA status get the opportunity to exhibit their work and be in the chance to win official FCA medals. *Open to Signature (AFCA / SFCA) 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 water-colour and pastel, are required to be framed under glass or Plexiglas unless it is varnished in an archival fashion. Artwork must be submitted with a conventional hanging device attached and the work must be framed or prepared in a professional way for display in the gallery. Unframed canvases must have all sides wrapped in canvas with no staples showing. The FCA reserves the right of refusal to hang any artwork that is deemed to be not suitably prepared. It is understood by the applicant of any show submission that the FCA abides by the Canadian Copyright laws and therefore all work must be declared to be the original work of the submitting artist. No artwork will be accepted that is found to be a copy or derivative of another artist's work, nor can works produced in class or workshops be submitted. All paintings submitted and accepted into a juried show must be for sale in order to hang in the gallery. The gallery will take a 35% commission on all sales. Your GST number should be made available to the office. The FCA has limited insurance coverage, and while it is the priority to ensure the safety of paintings held in the gallery, the FCA cannot take responsibility for any damage or loss incurred during the time the work is in transit to or from the gallery or while in the gallery. Artists submitting work for exhibition in the gallery must agree to allow the FCA publishing privileges of that work.

ART CLASSIFIEDS

LEADING EDGE ART WORKSHOPS – FALL 2016

CALGARY

Joan Fullerton	Mixed Media	September 21–25
Blu Smith	Abstract	September 30–October 2
Brian Smith	Portraiture	October 13–16
Mike Svob	Acrylic/Oil	October 17–20

EDMONTON

John Stuart Pryce	Acrylic/Oil	September 16–18
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JASPER

Dominik Modlinski	Plein air	September 9–11
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WINNIPEG

Brent Laycock	Acrylic	October 20–22
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For details please see www.greatartworkshops.com

Louise Hall	403-233-3789	louise.hall@shaw.ca
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Join Carol-Ann Gupta to El Sabanero Eco-Lodge in Costa Rica for a week of Acrylic Painting, Meditation & Yoga Feb 7–13, 2017.

<https://triptribe.com/retreat/carol-anngupta> or email blondmonkeyart@gmail.com.

BEAR VALLEY HIGHLANDS ART WORKSHOPS AND PAINTING VACATIONS

2017 schedule is open for registrations now at www.artworkshopsbc.com or 250-306-6762

Accommodation and meals available on site

May 4-7	David McEown and Dominik Modlinski	Oil and Water Plein Air
May 13-15	Jean Pederson	Building blocks for exciting design
May 27-29	Tim Schumm	Dramatic Landscapes
June 9-11	Ron Hedrick	Plein Air landscapes
June 23-25	Ingrid Christensen	Florals in Oil and Acrylics

SUBMISSION DEADLINE: SEPTEMBER 1, 2016

Art Avenue – Print Rates – Display Ads

Art Avenue is published every two months and is mailed, free of charge, to all 2,350 FCA members. In addition they are sold at the Federation Gallery and distributed at special events to artists and art buyers. Present full circulation is 2,400, 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

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

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

THE INSIDE VIEW

A SERIES OF ARTICLES
LOOKING INTO PROFESSIONAL
ARTIST STUDIOS



ANN WILLISIE



When my husband and I moved to the Okanagan three years ago, the first item on my list was to find studio space. While scouring newspapers, online sites and local galleries, I stumbled across the Lake Country Art House. They had just started advertising studio space, and I fortunately had my choice of 5 different studios. I took the biggest one at the front, which I now call “Studio Cerulean”. My husband custom built a rack for storing my bigger paintings, as well as installing track lighting in the ceiling.

For many years I had painted at home, always with the belief that I would have more time to paint because it was close by—sometimes in a spare bedroom, sometimes the garage, and sometimes the living room. But I was wrong. Three years ago I made a decision to find space outside the home, to give it a try. That turned into the best decision of

my life. I now spend at least 5 full days at my studio each week, mostly painting, but also looking after the management and bookkeeping side of the business.

I have surrounded myself in the studio with the things I love and cherish. Plants, paintings from other artists I have collected over the years, a few horse brasses from an antique shop In Britain. I have also amassed a huge collection of art books—always great reference material and inspiration. And then of course, there is the music. I get inspired by music—paint flies off my brushes when I listen to the likes of flamenco guitarist Jesse Cook, Rodrigo & Gabriella (Mexico), old Beach Boys, Eagles or Simon and Garfunkel.

When I moved in here, the Art House was empty. It is now filled with four different artists, all of whom provide much needed company for this lonely profession. Having other artists around you means there is always a friendly ear close by, to bounce ideas off, to help with critiquing your paintings or just to share a cup of coffee with.

I open my doors to the public when I am at the studio. I believe it's important to encourage people to engage with artists and learn about

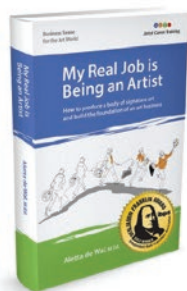


our processes and our working environment. In the summer, I get many visitors passing through, some familiar faces, others tourists travelling through town, and sometimes locals who stumble across my red-doored studio while enjoying the area.

My studio is where my heart is, a place where I can express what I feel on canvas, and where time doesn't exist.

Artist Career Training

“My Real Job is Being an Artist” is here!



If you haven't started your art career,
you'll learn what to do to become a working artist.

If you already have an art business,
you can take stock of what's working and
what you could improve.

Order your copy of “My Real Job is Being an Artist” now.
<http://budurl.com/RealJobLaunch>

**WINNER OF THE 2016
IBPA BENJAMIN FRANKLIN
AWARD FOR
BEST NEW VOICE:
NONFICTION!**



PAINTING IN THE LIFE OF... CAROL KOEBBEMAN

I love the challenge of portrait painting. There's something about seeing a face emerge that captivates me. I want to capture a likeness and give the expression life. I want the subject to see themselves and be pleased... although that isn't always possible, as in this posthumous portrait.

I was commissioned to paint Paul and Arthuria Arsons, a dynamic couple who purchased one of Victoria's Inner Harbour hotels in the 1970's. The painting was intended to both depict the owners of the Inn at Laurel Point and inform visitors and hotel guests of their accomplishments. Paul died in 1997 and Artie died in 2008, so all my references would be from photos the client provided.

There were several items that the client wanted in the painting; a reference to their First Nation and Japanese art collection; Paul's Coat of Arms; a reference to their hobbies and accomplishments; and most importantly, it needed give life to the couple who built the hotel into what it is today. The client also wanted to depict their close relationship and Paul's visionary leadership.

I pored over photos from the 1960's and 70's, trying to get a feel of who they were. In one snapshot, they posed in front of their living room fireplace which showed several artifacts that were now displayed in the hotel. I chose that setting for the painting. I decided the way to communicate Paul's confidence and charisma was in his stance. I scoured the internet and found a suit advertisement that showed the model's hand on his lapel and the other in his pocket and I knew it was the pose I wanted. It allowed me to put Artie on his arm, with her hands embracing his elbow, indicating that they were a tight team.

People who knew Artie told me she always dressed well. I liked a couple of photos of her wearing an understated beige dress with glittery trim. I'm a pretty good seamstress, so I recreated the dress—although my version of the dress had no hem or zipper and the back

was held shut with binder clips! When all was ready, a hotel staff member and a petite friend of mine posed as Paul and Artie, using one of the hotel rooms as a photo studio. We even included the First Nation mask from its display cabinet. Later I would paint Paul's Coat of Arms on a table runner resting under the mask.

Photographing the models provided a lot of good visual information, but I wasn't satisfied with the way Artie's dress looked. I stuffed the dress with a pillow and hung it from my ceiling, using a tripod to hold the sleeve in position. It worked—and it was an entertaining conversation piece as well!

One of Paul's earlier accomplishments was building a motor inn and restaurant; I was given a promotional photo of him that I rendered as a small picture and put on the mantle behind Artie. On the mantle behind Paul, I put a Japanese flower arrangement, which was one of Artie's hobbies. Behind both of them was an image of the hotel's pond that I rendered as a framed painting.

I made one last change as I neared the final rendition; that of Paul's face. The photo I had chosen looked good, but upon closer inspection, it was just too small and blurry to use. After re-examining all the photos, I selected one of him that needed just a bit of tweaking; I flipped the image and changed the direction of his eyes and it had the confident look I wanted.

There were still plenty of challenges; I had to paint it, after all. In the end, I spent 105 hours designing it and 101 hours painting it. It's now completed and on permanent display in the hotel lobby near the front desk.

The Inn at Laurel Point
680 Montreal St. Victoria, BC V8V 1Z8
www.ckoebbeman.com

