

Art Avenue

A Federation of Canadian Artists Publication – NOVEMBER/DECEMBER 2016 \$5

75

FEDERATION
of CANADIAN
ARTISTS



75TH ANNIVERSARY EXHIBITION

SEPTEMBER 28 TO OCTOBER 2, 2016



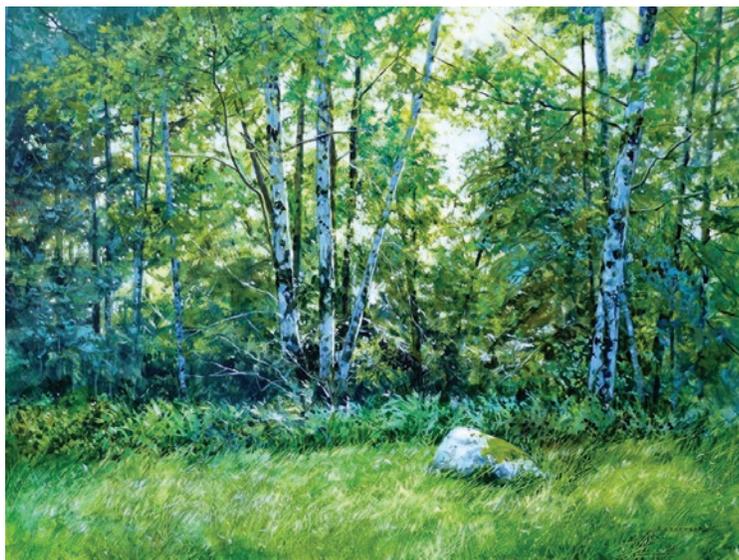
David J Goatley *The Power and the Glory*
48" x 36", Oil, \$8000
HONOURABLE MENTION



Elizabeth Wiltzen *Waiting*
9" x 12", Oil, \$1900
1ST PLACE



Harold Allanson *Never Too Young*
23" x 33", Watercolour, \$3600
HONOURABLE MENTION



Janice Robertson *Edge of the Meadow*
30" x 40", Acrylic, \$5100
3RD PLACE



Alan Wylie *Through the Tangle*
24" x 42", Oil, \$9500
2ND PLACE



Susan Cowan *Red Energy*
28" x 22", Oil & Copper Leaf, \$1750
HONOURABLE MENTION



EXHIBITIONS



75TH ANNIVERSARY EXHIBITION

SEPTEMBER 28 TO OCTOBER 2, 2016

-02-



A.I.R.S

OCTOBER 4 TO 23, 2016

-17-

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ON THE COVER



Nelly Kazenbroot

The Other Side of Fifty III
24" x 18", Acrylic, \$3500
1ST PLACE GRAND PRIZE WINNER
A.I.R.S 2016

Nelly Kazenbroot is an artist, writer and illustrator living on Vancouver Island. Nelly has published and won awards for adult poetry and children's chapter books. She has also been chosen as a finalist in numerous national and international art competitions, including **Art Olympia** in Tokyo, and Canada's national portrait contest, **The Kingston Prize**. She was educated at the University of Victoria and Malaspina College, but is largely a self-taught artist. About *The Other Side of Fifty, III* Nelly says: "This is the third painting created from two sets of photos that I had taken of me after my 52nd and 53rd birthdays. All three attempt to capture the emotional and physical realities of having lived a life fully for fifty years. In this particular painting, I used a divided white and black background to symbolize the completion of over half my life, as well as suggesting the possibility of one door closing while another one opens. I was attracted to this particular image because, by focusing on the shadings and colourings saturating the features, I was able to turn an almost expressionless face into a revelation."

<p>Art Avenue A FEDERATION OF CANADIAN ARTISTS PUBLICATION</p>	<p>Editors: Stefanie Steinwendtner Dara McDermott</p> <p>Advertising: Stefanie Steinwendtner</p> <p>Layout/Design: Sonia Bishop</p>	<p>Printer: Impressions In Print</p> <p>Issue: November/December 2016</p> <p>Art Avenue is published 6 times per year.</p>	<p>Submission and advertising information is available on our website www.artists.ca or by calling 604-681-2744</p>	<p>Next editorial submission deadline: December 1, 2016</p> <p>Gallery: 604-681-8534 Office: 604-681-2744 Fax: 604-681-2740</p>	<p>1241 Cartwright Street, Vancouver, BC V6H 4B7</p> <p>Email: artavenue@artists.ca www.artists.ca</p>
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DIRECTOR'S COMMUNIQUÉ

TRANSITIONS



Patrick Meyer
FCA EXECUTIVE
DIRECTOR

As the Executive Director it is easy to get lost in budgeting and strategic planning. A thorough rewrite of the business plan is certainly necessary and it's important to keep a handle on revenue and expense tracking, creating new programs and maintaining existing ones.

While this and many other things are all vital to my role, there is a more fundamental charge that underlies all these tasks; a role I fill that shapes our ability to provide all our services. My most important role is taking care of staff, and this starts with assembling a team that not only has all the necessary skills but that also works together well. Staff heavily influences the organizational culture, and staff that doesn't get along can create a toxic atmosphere.

So when I hire someone to join the team at the Federation office or gallery, I see it as the most important decision I'll make the entire year. As a result of careful hiring we have created a tight-knit team who not only works well together, but who genuinely likes each other. I care about each member of our team not only to the degree

that they serve the Federation, but I care about them as people.

Stefanie was a core member of our team for two years. She has been the voice of first-contact for our members, the Editor of Art Avenue, and my personal right-hand. There is simply no way we could have achieved all we set out to if it wasn't for her skills, tenacity, and demeanor.

But Stefanie has Heimweh; she misses Austria and her family. So while I personally will miss her enormously and her return to Austria will leave the office with a vacuum for some time to come, I am happy that she will return home and be reunited with her family.

And so the most critical part of my work on behalf of the Federation kicked in again and I needed to find a way to move the Federation forward without Stefanie. After an extensive search and many interviews, I've brought aboard the newest member of our team; Dara McDermott (no relation to our past president). Dara's background is in a variety of fields but her roles have always been centred on communication and office management. Her education is in art history, cultural policy, and arts management. But most importantly, she has the right character; she'll fit right in.

I encourage you to welcome Dara to the Federation next time you phone the office or drop by the gallery. I personally look forward to working with her in the coming years.

I can't help but brag about this just a little so I've tagged this on to my regular article at



From left to right: Dara McDermott, Patrick Meyer, Ted Fraser, Helen Duckworth, Stefanie Steinwendtner

the last minute before sending Art Avenue to press. Helen and I refocused our efforts on increasing sales of artwork from the gallery about 14 months ago and put in place a number of changes that have really made a difference. Previous to August 2016 our highest monthly sales on record was in December of 2013 when we sold \$20,000 worth of art in just that one month. This was a great achievement as it was more than double the average for December. But in August this year we broke the record and sold \$25,000 which is about 5 times the monthly average for August!

And if that was where the story ended, that would be pretty fantastic; but the story goes on. In September we shattered the new record and sold over \$30,000 worth of artwork in a single month! Again that's about 5 times the average for a September. Congratulations to Helen, Tianna, Astrid, and our wonderful volunteers. We're definitely on the right track to provide better services to all our members.

MEMBERSHIP RENEWAL

Renewals for 2017 are due by
December 31, 2016

Renew now online at www.artists.ca

Memberships make great gifts!



BRITISH COLUMBIA

Rene Beerthuizen	<i>Vernon</i>
Lynda Beyer	<i>Vancouver</i>
Cortney Campbell	<i>Kelowna</i>
Sunny Cho	<i>Vancouver</i>
Jose De Juan	<i>Vancouver</i>
Joseé Duffhues	<i>Ladysmith</i>
Lynne Flanders	<i>Lone Butte</i>
Kari Fox	<i>Victoria</i>
Ian Garrioch	<i>Nanose Bay</i>
Eve Gottschling	<i>Coquitlam</i>
Kenneth Harrison	<i>Peachland</i>
Bai Yun Hou	<i>Burnaby</i>
Pauline Jans	<i>Penticton</i>
Maureen Kelland	<i>Vancouver</i>
Tara Kelly	<i>Penticton</i>
Candace Lantinga	<i>White Rock</i>
Delie Lawley	<i>Nanaimo</i>
Denise Lawson	<i>Bowen Island</i>
Emily Leong	<i>Victoria</i>
Scott MacKenzie	<i>Calgary</i>
Audrey Neal	<i>Kelowna</i>
Veronica Newell	<i>Surrey</i>
Mandy Rollins	<i>Naramata</i>
Danielle Sanders	<i>New Westminster</i>
Peggy Schollenberg	<i>Qualicum Beach</i>
Tamana S.H. Djuya	<i>Port Coquitlam</i>
Parminder Singh	<i>Surrey</i>
Lorine van Voorst (Mason)	<i>Pemberton</i>
Dominique Walker	<i>North Vancouver</i>
Cherie Wasyliw	<i>West Kelowna</i>
Barbara Webb	<i>New Westminster</i>
Pattiann Withapea	<i>Nanose</i>
Nora Yeksek	<i>New Westminster</i>

ALBERTA

Sally Gregg	<i>Calgary</i>
Nancy Jackson	<i>Red Deer Country</i>
Peter Lewin	<i>Dewinton</i>
Kathy Lewis	<i>Calgary</i>
Cynthia Makara	<i>Calgary</i>
Eva Neumaier	<i>Calgary</i>
Pat Sullivan	<i>Canmore</i>

SASKATCHEWAN

Marien Janzen	<i>Saskatoon</i>
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ONTARIO

Robert Perri	<i>Toronto</i>
Olya Wright	<i>Ottawa</i>
Gordon Wilson	<i>Burlington</i>

QUEBEC

Clarise Samuels	<i>Montreal West</i>
Josette Wecsu	<i>Cote-Saint-Luc</i>

JANE APPLEBY will be doing a demo/artists talk at the Surrey Art Gallery January 5, 2017, 7:30 – 9 pm, titled ‘The Reality of Abstract Painting Inspired by the Landscape’.



Kristi Bridgeman

Victoria Chapter member KRISTI BRIDGEMAN illustrated the board book ‘A Parade of Puppies’, the follow-up to ‘A Carnival of Cats’ by author Charles Ghigna.



Jane Appleby

CHRISTINE CAMILLERI is pleased to announce that she has been awarded Associate Status with Pastel Society of America. Christine will also be featured in an article in the Pastel Journal Nov/Dec 2016 issue, titled ‘Ones to Watch’. The article will include her recent painting ‘Plains Passage’, which was juried into the 28th International Association of Pastel Society’s show at the Salmagundi Gallery in Manhattan, NY.



Christine Camilleri



Colleen J Dyson

COLLEEN J DYSON, AFCA, SCA has had two paintings accepted into the Society of Canadian Artists ‘Be Squared Show’, being held at the Leyton Gallery of Fine Art in St. John’s, NL from September 9 to October 2. This is a size-restricted show for the Elected Members of the Society only.

DAVID GOATLEY, SFCa recently attended the unveiling of his portrait of Col. (Ret’d) The Honourable Donald Ethell, 17th Lt. Governor of Alberta, at the Legislature in Edmonton. He also completed a commission to paint Lord Ian Lang, Baron of Monkton for Marsh & McLennan in New York City.



David Goatley



Cindy Mersky

CINDY MERSKY, AFCA had a solo exhibition at The Old School House Art Centre in Qualicum Beach from October 2 – 22, 2016. 28 of her latest paintings were on display.

SUSANNAH PARANICH painted in four live painting events in 2016: June 25 – Art Battle #412—Vancouver BC Championship Final (two rounds) and Silent Auction; August 9 – Harmony Arts Festival Plein Air Challenge; August 13 – Burnaby’s Summer Arts Festival, Parks Edge Paint Off at Deer Lake Gallery and Silent Auction; September 10 – Vancouver Art Attack - 4th Annual Paint your Art Out, shown at live auction.



Susannah Paranich



Page Samis

PAGE SAMIS’ pastel painting ‘Wintertime in West Vancouver’ has been selected for the 2017 North Shore Wall Art Calendar.

CURRENT EXHIBITIONS

LINDA FRANKLIN, AFCA's solo show, "Bodies of Work", will run at the Salmon Arm Public Art Gallery from November 5 to 26, 2016. This exhibition of figurative paintings celebrates the construction workers that built Linda's house in Salmon Arm over the last year.



Linda Franklin



Jeff Wilson

JEFF WILSON, AFCA is exhibiting as part of the "Art in the Park: Artists in Glacier National Park" at the Revelstoke Art Gallery in Revelstoke, BC. The exhibition showcases work from an art residence in the Park this year, and is part of Canada 150. It runs from November 4 to 25, with a Reception on November 4, from 6 – 9 pm. Jeff Wilson, AFCA is also exhibiting a collection of animal portraits entitled "Up Close" at the Port Moody Branch of the Vancity Credit Union until December 2016.

DAN NUTTALL's painting 'SHORE LINES', Acrylic on Wood Panel, 48"x96", is included in a group exhibition exploring the city of Toronto by artists from Continuing Studies at the Ontario College of Art and Design(OCAD) University, running from September 22 to December 8 at 285 Dundas Street West.



Laura Fauman

Paintings by Vancouver artist LAURA FAUMAN, featuring sweeping BC landscapes and bold still life, are on display at Patio & Home Direct, 250 E. 5th Avenue, Vancouver from November 10 to December 23. Opening reception: Thursday, November 10, 5:30–8:00pm. For more information visit www.laurafauman.com

JANET STRAYER has a new solo show entitled "ESPRIT". The exhibition runs from October 15 to January 10, 2017 at 101 Narvaez Road, Saturna Island, BC.

MARK HOBSON, SFCA has two upcoming shows in 2017: "Parks of B.C." with fellow artist, Murray Phillips in April 2017, at Peninsula Gallery, Sidney B.C. and "The Working Coast" from October to December, 2017, at the Maritime Museum, Humbolt Street, Victoria, B.C.



Dan Nuttall



Janet Strayer

Kossowan

Westnedge

Remple

Riehl

Annual Fundraising Exhibition and Sale

ten²

Submission Deadline: November 16, 2016

www.artists.ca

FEDERATION OF ARTISTS CANADIENS

FEDERATION OF CANADIAN ARTISTS

NEW MEMBERS

USA

Diane Raymond

Scottsdale, AZ

CHINA

Rui Ma

Nanjing, 32

CHAPTER NEWS

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 November 15th, 2016.

WORKSHOPS AND SPECIAL EVENTS

Veronica Funk will facilitate a workshop on December 17th, 2016 entitled 'Painted Layers', where participants will learn how to create landscapes with vibrant colours using acrylic glazes.

Life Drawing sessions are held on Thursdays, 6 – 9pm (doors open at 5.45pm), from September through December at the Kensington Art Supply and Instruction, 6999 11 St SE, Calgary.

The September Gallery Walk – a walking tour of galleries along 11th Avenue SW Calgary – was part of the ART CHAT series – which was initiated in May 2016 by Nadine Johnson. Sessions included art critiques of member's work, art movies at Chinook with discussion afterwards, and a 'Behind the Scene' tour of a gallery or unique art studio.

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

The Calgary Chapter celebrated its 35th anniversary with an exhibition and sale – *Mad about Art* – on October 29 and 30, 2016 at the Earl Grey Golf Course at 6540 - 20th Street SW.

IN THE SPOTLIGHT

Sincere congratulations to:

Calgary branch artists whose artworks were juried into the 75th Anniversary Celebration and Exhibition at the Federation Gallery including 'Queen Coni' by Jean Pederson SFCA, 'Things Go Better With' by Kathy Hildebrandt AFCA, 'Along with the Wind' by Hossein Jajouei, AFCA, 'Landline' by Kathleen Theriault AFCA and 'Dreams & Schemes' by Rex Beanland AFCA – the first piece he painted after being inspired by Ted Nuttall's watercolour portraits workshop. Kathleen expressed how honoured she felt "to be included in this spectacular collection of signature works!"



Rex Beanland



Hossein Jajouei



Kathleen Theriault

Kathy Hildebrandt AFCA, Sherry Telle and Linda Wilder whose paintings were juried into the Federation Gallery's 2016: *365 Online Exhibition and Calendar Project*. Kathy's pastels on paper – 'Planes, Trains & Automobiles' and 'Mixing Your Metaphors', Sherry's alcohol ink on yupo paper – 'After the rain' and Linda's acrylic on canvas 'Reflection Of My Life' have been on exhibition since August 2016.

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

AUTUMN GALLERY ART SHOW 2016

The FCA-COC is holding a Chapter show at the Okanagan Mission Hall on November 18, 19 and 20. This will be a juried, qualifying show. The opening Reception and Awards presentations will be on Friday, November 18th.

UPCOMING WORKSHOPS

On November 12 and 13 Heman Brandt will be facilitating a two-day workshop on the fundamentals of drawing.

NANAIMO CHAPTER

UPCOMING WORKSHOPS

On April 11 and 12, 2017 David Langevin is facilitating a two-day workshop, entitled Mastering Acrylics.

MEMBERS IN THE SPOTLIGHT

Sincere congratulations to:

Merrily Allanson who received the Vic Wilson Memorial Plaque from the Nanaimo FCA to honour her consistent and exceptional service to Chapter members.



Merrily Allanson

De Jong Baker who has an article 'Anatomy of a Commission' published in the Fall issue of Island Arts magazine.



Trudy Broadley

Trudy Broadley whose studio was open for the Gabriola Island Thanksgiving Art Tour, October 8-10.

Jan Evans who had one painting juried into the FCA Arrowsmith Fall Show at TOSH, from October 24 to November 19 and two paintings shown in the Musical Art show at the Ladysmith Waterfront Gallery from September 30 to October 21.

Claudia Lohmann who had two paintings shown in the Sidney Fine Art Show. Claudia had one painting shown in The 75th FCA Anniversary Exhibition from September 28 to October 2, and one painting in the Concept Show of the FCA on Granville Island from October 25 to

November 6. Claudia had two paintings shown in the Musical Art Show at the Ladysmith Waterfront Gallery from September 30 to October 21.

Astrid Notte who had several paintings show in the Maple Bay Painters Fall exhibition, Captivating Cowichan.

Alda Saunders will show her jewelry and glass at the Cedar Yellowpoint Christmas Tour from November 24 to November 27.

Ludek Sotola whose artwork was shown in the exhibition "Au Naturel: The Human Form Interpreted by Seven Artists" at at the McMillan Arts Centre in Parksville from October 4 to October 30.

Bonnie Stebbings who had two paintings juried into the Sidney Fine Arts Show and Sharon Stone who also had a painting juried into the show.

Catherine Taron whose painting entitled "Bridge at Esquimalt Lagoon" was juried into the Sidney Fine Arts Show. Catherine also had seven paintings in the Maple Bay Painters Fall exhibition, Captivating Cowichan.



Catherine Taron

Twyla Tucker received a People's Choice Award and Second Place for her painting, "Tranquility", in the Armstrong Spallumcheen Art Gallery Ribbon show.



Twyla Tucker



Diana Joy Gritten is showing her paintings, 'Mexican Wall' and 'Strength and Beauty', in the Creatio Gallery at Ex Nihilo Winery.



Diana Joy Gritten

Many of our members have been juried into shows in Kamloops and Vernon this fall. Check out our website to see all the details!

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 artist 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>.

IN THE SPOTLIGHT



Terry Greenhough

Terry Greenhough received an Award of Excellence for his painting "Sockeye Struggle for Life", featured in the TNSC 12th Annual Chapter Show from September 23 to October 2.

Juve Furtado, AFCA, was invited to be the featured artist at the Meadowlark Nature Festival in Penticton this summer. Juve unveiled his painting, "Morning Song", signed a number of giclée and was interviewed by Global TV. Juve also participated in the 75th FCA Signature Exhibition on Granville Island with his painting, "Splash of Gold".



Juve Furtado



Martha Moore, SCA, was featured in the 'Sage-ing' International Publication with her paintings "Pimento" and "Residual Clues".

Martha Moore

DIVERSITY ART SHOW

The North Okanagan FCA Chapter is pleased to announce their current juried exhibition, 'Diversity', at the Vernon Public Art Gallery (VPAG); on display from October 13 to December 21, 2016.

'Diversity' is a highlight in the NOFCA Chapter's busy 2016 event calendar, as it is the Chapter's first show at the VPAG in more than a decade. To honour this special occasion, the Vernon Morning Star featured



Margaret McSweeney, left, with her painting *Spring Greens*, Eileen Sawracki, with *Autumn Song*, and Joyce Upex, with *Bear Valley*, Lumby, are some of the active members of the North Okanagan chapter Federation of Canadian Artists showing their works in the juried group exhibition, *Diversity*, at the Vernon Public Art Gallery. Image Credit: Kristin Froneman / MORNING STAR

an article about 'Diversity', the FCA's 75th anniversary and the history of the NOFCA Chapter in the paper's October issue.

The artists involved have embraced the diverse theme with a variety of subjects and genres. The exhibition was juried by Ken Gillespie, SFCA, Anne-Marie Harvey, SFCA, and Colleen J Dyson, SCA, AFCA. Thank you jurors!

This exhibition marks the end of a busy year for the chapter which has had three exhibitions in 2016; two exhibitions in Vernon and one exhibition in Armstrong.

CONGRATULATIONS TO OUR AWARD WINNERS!



First: Dawn Scott, "Beach Perspective"



Second: Margaret McSweeney, "Spring Greens"



Third: Holly Smith, "Contemplation II"

Award of Excellence:
 Juve Furtado, AFCA, "Wild Sage"
 Evalynne McDougall, "Sea Turtle"
 Joyce Upex, "Bear Valley, Lumby"

SOUTH OKANAGAN CHAPTER

CHAPTER NEWS

An exhibition of non-juried artwork was held at Shatford Centre in Penticton, BC, from August 2 to September 16, 2016, featuring a variety of artwork from novice right up to professional calibre work.



Shatford Centre

The Nobel Ridge plein air day on July 23rd was a wonderful and successful event day. Tents were set up and the day was enjoyed by all involved. The event may be expanded next year!

A new venue called the Nest and Nectar Restaurant located at the historic old Cannery in Penticton, BC, is displaying the artwork of Artists of the South Okanagan Similkameen from September 28 to December 19, 2016. Drop by for some great food and art!

UPCOMING EXHIBITIONS

October 11 - November 7, Art at Nk'Mip Winery, Spirit Ridge, Osoyoos, BC

NEXT MEETINGS

November 5, 2016 - Leir House, Penticton, BC, 10:00 am

THOMPSON NICOLA SHUSWAP CHAPTER

RECENT EVENTS

12TH ANNUAL TNS CHAPTER SHOW, SEPT. 23 – OCT. 2 IN KAMLOOPS
 Thanks to our jurors Anne-Marie Harvey SFCA, Ken Gillespie SFCA and Juve Furtado AFCA for their jurying and their sessions at Passion for Painting. You did a wonderful job of sharing your expertise and inspiring us all.



1st Prize: Jeanette Steele, "Color of Extinction Rerun (African Elephant)"



2nd Prize: Justin Maas AFCA, "Don't Give Up"



3rd Prize: Debbie Milner-Lively AFCA, "A Somber Moment"

Excellence: Jeanette Ardern, "Along the Way"
 Excellence: Kit Bell, "Cluster"
 Excellence: Janice Cleland, "Harrison BC"
 Excellence: Terry Greenhough, "Sockeye Struggle for Life"

UPCOMING SHOWS

10TH ANNUAL OPEN SHOW IN KAMLOOPS

Taking submissions at tns.ca until March 1, 2017. \$2800 in prizes.

This prestigious show has been a national draw for many years now.

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: Thursday, November 17, 2016

VICTORIA FCA FALL SHOW

October 29 - November 24, 2016

Opening Reception: Sunday, November 6, 2 pm to 4 pm.

The Victoria FCA Fall Show will be held at Goward House, 2495 Arbutus Road, Victoria.

IN THE SPOTLIGHT

Sincere congratulations to:

SFCA member Marney Ward and AFCA members Sharlene Stushnov-Lee, Lisa Riehl and Kathy Cameron for inclusion in the 2017 FCA Art Calendar. Sharlene Stushnov-Lee's 'Canna #9 – Trip the Light Fantastic' appears on the calendar cover.



Sharlene Stushnov-Lee

AFCA members Caroline Hunter and Makaely Rois for being accepted into the FCA's international open show 'Painting on the Edge'.

Rose Tanner for having her work accepted into the Annual International Representational Show (A.I.R.S.) on Granville Island.



Len Platt

Len Platt for winning the People Choice Award in the Sooke Fine Arts show.

SFCA members Kristina Boardman, Anne Hudec, Clement Kwan, Deborah Tilby and Marney Ward, as well as AFCA members Margot Clayton, Mary Conley, Caroline Hunter, Jim McFarland, Dorest Norwich-Young, Lisa Riehl, Makaely Rois, Sandhu Singh, Sharlene Stushnov-Lee and Sandy Terry for inclusion in the FCA 75th Signature Celebration and Exhibition show.



Sandy Terry

The following members were accepted into the Sidney Fine Arts Show: Kathy Cameron AFCA, Mary Conley AFCA, Mark Cramer, Catherine Fraser, Caroline Hunter AFCA, Carol Koebbeman, AFCA Stushnov-Lee, Keith Levang, Kathleen Manning, Joane Moran AFCA, Jim McFarland AFCA, Inga Nykwist, Jennifer Olson AFCA, Barb Springer-Sapergia, Sharon Stone, Sandy Terry AFCA, Catherine Taron, Marney Ward SFCA, Shelley Wuitchik, and Dorset Norwich-Young AFCA.

Goward House's Portrait Painters exhibition is featuring the work of several Victoria FCA members, including Mike Leavy, Jim McFarland AFCA, Peter Dowgailenko and Carol Koebbeman.

Catherine Fraser AFCA is participating in the Cerca Art Show at Suibui Gallery in Maple Bay as well as the juried art show, Soul Journey, at the Museum Contempo in Shelton, Washington. Catherine has three images in a book titled, "Who is God?"



Marney Ward

The Judges were SFCA members Harold Allanson, Anne Hudec and Dianna Ponting.

SFCA member Marney Ward's artwork 'Zinnia' is featured in North Light Books premier watercolour series "Splash 17: Inspiring Subjects".

Kathy Cameron AFCA is showing in Sidney's Village Gallery from September 24 to November 15 and was thrilled that Colwood, B.C. made street banners from four of her images.



Kathy Cameron

THE BIGGER PICTURE



Peter Stuhlmann, AFCA

Dear Artist,

When you're a Big Deal Artist, you're frequently stopped by complete strangers hoping for insight as to the embarrassingly smashing rate of your success. In my case it happens most often when I'm at the grocer's, or lying flat on my back in my front yard (anytime after Canada Day) preparing for snow angel season. And, since I'm also The People's Artist, I naturally want to help where I can. But how to best field these questions while gaining a client? Today I want to share my approach with you.

Step one: Have a business card ready. I have one that reads "North Shuswap Better Service Artist Consulting" on the front. You want to show you're always going the extra mile. On the back is a handy pricing menu which reads: Short Answers – \$5.00, Medium Answers – \$15.00, Long Answers – \$26.95, How to Write a Convincing Artist's Statement – \$2,697.35, all payable up front. Then, with huge and completely unnecessary flourish, make the point of telling them – because it's their first time – they can have any answer (but not the Artist's Statement) for the low introductory price of \$5.00.

Now you're away to the races. Let's field the first few questions together, so you get the hang of it. We're in the grocery store, approached by our stranger. "I could tell right away that you're a Big Deal Artist from the way you were sniffing

that eggplant. Do you have a minute?". Out pops our business card and winning smile (hopefully free of the broccoli you were sampling moments earlier). "Why yes, of course!", as we smooth that easy fiver into our pocket.

"I'm really quite new", they'll continue, "having just learned to paint between presidential debates as a form of therapy. How do I get into a gallery?"

Never say no—to anything. Instead, meet them with "Nothing's easier, dear – I'd love to help!". Here they're bound to expect some bla-bla-bla about consistent quality and output in a manner fresh and exciting, perhaps an eye-catching, professionally laid out website or portfolio noting how many dodgy Third World regimes their art has toppled.

No, no, no. This is how a Big Deal Artist such as ourselves will answer. "Do you own a cube van, white coveralls and one or two loyal friends? You do? Excellent! Pick your target gallery, and establish when the Gallery Assistant—never the owner—is at the helm. Next, pretending to work for a Big Deal Artist, march into the gallery while Friend One begins unloading the crates. Your paintings are in the crates of course.

Confident the owner's not there, say 'Ms. or Mr. Big Deal Gallery Owner was expecting Mr. Big Deal Artist's delivery service. On which wall do you want these—this one or that?' We don't care which wall, the point is to never ask a question that might be answered with 'no'. The assistant, unsure of themselves, and clearly impressed by your professional, 'I'm working for a Big Deal Artist' demeanor, will rush to assist in any manner possible. Just uncrate and hang on the designated wall. Quickly exit back to your van.

The next bit is crucial. The assistant has now had a moment, perhaps thinking of phoning the owner, unsure if paintings of moose in hot tubs is really a direction the gallery wants to pursue.

This is where Friend Two comes in, smartly jazzed in a nice outfit with all the trimmings.

On entering the gallery Friend Two will immediately charge toward your paintings, clutching at themselves as if to prevent a swoon. 'Those moose, those hot tubs—how convincingly real! This totally takes me back to my childhood in the Kootenays, when my uncles and their friend Toothless Earl came over for the weekly wienie roasts and hot tub pillow fights! Just looking at this wonderful work brings back the smell of soggy pillows and scorch-split wieners. I must have them all!'"

By this point the stranger with the question has become a lifelong friend of yours—if only in their mind. Quickly go on to explain how your accomplice arranges to lay-away your body of work, right then and there. The lay-away will be cancelled later—citing sudden financial illness, an abduction by banditos, or CRA investigation. It doesn't matter, because the gallery will be so thrilled at having made the first walk-in sale in fourteen months – they'll already have phoned for a resupply of work, certain of its power to attract collectors.

Now it may happen that you haven't quite the stomach for what's described above. This shouldn't be a worry – we can't all be James Bond after he's consumed a dozen Red Bulls. For those more traditionally-minded there's always the tried and true way. Keep your noses buried in canvas and paint, paint, paint. Maybe join a professional artists' organization like our very own FCA. You might just meet friends to encourage you along the way. You might embark on a life's journey of learning. You might get yourself into a show. A Big Deal Gallery Owner might just come along to see your painting there. She or he might just reach out to you, blazingly convinced your very painting is what's needed to attract the next generation of Big Deal Collectors. OK. Stop reading already. Paint.

2017 EXHIBITION PROGRAMMING



Helen Duckworth
GALLERY COORDINATOR

It is with great pleasure that we publish the 2017 calendar of exhibitions.

You'll see many familiar favourites, along with our two regular annual international exhibitions and competitions: Painting on the Edge (POTE) and the Annual International Representational Show (AIRS). They are so popular; they aren't going anywhere.

The success of the first Annual International Mail-In Art Exhibition in 2016, means it's secured a spot in our annual programming as well. This brings the FCA up to three annual international juried exhibitions and competitions that provide exhibition opportunities, some healthy international competition, and prize awards as well.

Naturally, in an effort to improve and develop our programming, we've also made a few changes.

The office team set ourselves a goal of having four online exhibitions and competitions by 2017, and we're excited to say we've done it! Your favourites will be back; 365 the Online Exhibition and Calendar Project, as well as LIMITLESS. LIMITLESS is the FCA's way to give back to our arts community, as a portion of all submission fees helps create a \$1,000 bursary for a student currently enrolled in post-secondary visual arts education. Participating artists are also in the running to win cash prizes, so it's beneficial all-round.

The FCA Postcard Exhibition and Competition, another online-only exhibition, is back. We look forward to having a new set of beautiful art cards to display and sell from the gallery location, which is a great tourist hotspot, and tourists do love a good postcard.

The new online exhibition for 2017 is a Digital Fine Art Exhibition. The FCA is always looking to grow and be receptive to new media. It's a no-brainer to have this show exhibited using a digital platform and to open up the call for entries to all artists worldwide. This makes for a compelling contemporary competition, with cash prize awards.

Now for the in-gallery programming changes. The Active Members exhibition is now a juried exhibition. This decision was made to foster greater competition amongst the Active membership and to ensure all our standards are consistent throughout our yearly programming. This also means that it is another opportunity to earn points towards your Signature Status.

Foliage and Flowers has been renamed "Bloom", which is actually something of a nod of the head to the exhibition's original title "Blossoms". The exhibition will still accept entries of foliage, grasses and trees, and it is hoped that this change of name will help shape a clearer exhibition identity for visitors and clients.

In 2017 we also wanted to better explore and showcase mediums, so you will also see new additions to the calendar such as "Ode to Oils", "Acrylics in Action" and "MIX", an exhibition devoted to mixed media. If these exhibitions do well, "Aquarelle et Pastel" – a watercolour and pastel fusion exhibition is planned for 2018.

Speaking of pastel, the Pastel Artists of Canada will be hosting their member exhibition in our gallery space between May 23 – June 4. We're happy to have them back as many of FCA members also share membership with their organization.

Shortly before that, we're also pleased to be collaborating with the International Artists Gallery again for "Beautiful Canada" an exhibition that celebrates the 150th anniversary of Canada. It's not the only patriotic exhibition we're hosting this year, as "O Canada!" falls right on Canada Day, so get painting for it!

Another new addition to the 2017 programming is "40° Below", an exhibition geared at artists aged 40 and under, spearheaded by Standards Chair Gaye Adams, SFCA.

One really notable change for in-gallery programming is the format for Summer Gallery. In 2017 we're turning this exhibition into a regular juried exhibition. Hanging fees will be abolished and the submission fee will be the same as regular juried exhibitions at \$15 per image.

The intention here is to give all FCA members an

additional opportunity to earn another point towards Signature status and give more member artists the opportunity to display during a time of high-frequency sales.

As with most juried exhibitions, if an artist is successful at jury with Summer Gallery in 2017, they will be able to exhibit up to two successful pieces from their submission. By reducing the number of artworks per artist permitted to display from 8-10 down to 2, this ensures that the opportunity to display and sell during the busy tourist season is extended to more artists, which we think is only fair!

The last change as far as in-gallery programming goes, is that we've decided to split the FCA Signature Medal show into two exhibitions, the Associate Signature Medal Show and the Senior Signature Medal Show. We found in the past that AFCA members who were successful at jury weren't eligible for inclusion, as wall space was pre-allocated to participating SFCA members. This addition means more opportunities for both Associate and Signature members to not only display, but also a better chance for participating artists to win the much coveted FCA medals, as AFCA's will now get their very own set of medal awards.

We're excited for another year of dynamic programming and we hope you are too. Remember you can download and print the full 2017 exhibition calendar from the www.artists.ca website and keep it somewhere visible to keep you painting and accountable. We'll see you in the new year!



FEDERATION GALLERY
EXHIBITIONS
NOV/DEC 2016

SKETCH

NOVEMBER 8 – 20, 2016

FUNDRAISING EXHIBITION

– TEN SQUARED

NOVEMBER 22 – 27, 2016

FCA SIGNATURE MEDAL SHOW

NOVEMBER 29 – DECEMBER 23, 2016



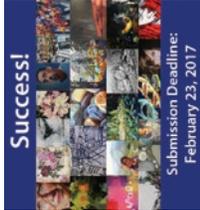
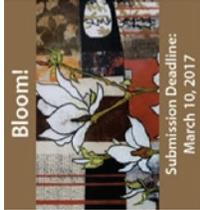
FEDERATION
des ARTISTES
CANADIENS

FEDERATION
of CANADIAN
ARTISTS

FCA EXHIBITION CALENDAR

January – March 2017

2017 FCA EXHIBITION CALENDAR				
SUBMISSION DEADLINE:				
OPEN TO:	December 19, 2016 Active, AFCA and SFCA Members	December 19, 2016 Active Members	January 6, 2017 Active, AFCA and SFCA Members	January 20, 2017 Active, AFCA and SFCA Members
DELIVERY DEADLINE:	January 6, 2017	January 20, 2017	January 27	February 10
EXHIBITION DATES:	January 10 – 22, 2017	January 24 – 29, 2017	January 31 – Feb 12	February 14 – 26
QUALIFYING	Yes	Yes	Yes	Yes
COLLECTION DATE:	January 26th Onward	January 26th Onward	February 17th Onward	March 2nd Onward
PRIZES OR AWARDS	Awards in Title	Awards in Title	Cash Prizes	Awards in Title

2017 FCA EXHIBITION CALENDAR				
SUBMISSION DEADLINE:				
OPEN TO:	January 27, 2017 Active, AFCA and SFCA Members	February 10, 2017 Active, AFCA and SFCA Members	February 23, 2017 Active and AFCA Members	March 10, 2017 Active, AFCA and SFCA Members
DELIVERY DEADLINE:	N/A	February 24	March 3	March 24
EXHIBITION DATES:	February 1 – April 31	February 28 – March 11	March 14 - 26	March 28 – April 9
QUALIFYING	Online Exhibition - No	Yes	No	Yes
COLLECTION DATE:	N/A	March 16th Onward	March 30 Onward	April 13th Onward
PRIZES OR AWARDS	Cash Prizes	Awards in Title	Signature Membership Distinction	Awards in Title

EVERYTHING THEY TOLD US IS BACKWARDS



David Langevin, SFCA

I taught a few workshops this fall and one of the most common questions I am asked about my work is how I am able to create the luminous colour effects in my paintings. I am able to accomplish this in spite of the fact that I am quite partial to heavy textured effects, dark compositions and I like to use black.

I learned to paint not in the college and university painting courses that I took, but by studying the methods and materials of the so-called 'Old Masters.' My research eventually led me to the realization that, for centuries, the craft of painting was a very scientific and technical vocation that focused on the properties of light and colour in a way that maximized the luminosity and colour intensity of paintings. The notion back then was that if you understood how to create the most luminous and vibrant colours, dulling them down and muting them for specific aesthetic reasons would be a simple matter of disregarding, or 'breaking' the established rules. Rubens, for example, managed this in a time when his palette was limited to only a handful of colours.

Because of the Industrial Revolution and the introduction of a whole range of new synthetic manufactured pigments, the Impressionists had approximately three times the amount of colours that were available to the Baroque painters. It is safe to say that the Impressionist movement would not have been so impressive had Monet been using the same paints as Caravaggio. In recent decades, with the influx of the new colours coming out of the oil and dye industries, we have tripled that number again. So, in a time when we have an abundance of

excellent paints and mediums at our disposal, it is remarkable to see so many dull and muddy looking paintings.

When I survey the participants in my workshops, almost without exception, they confirm that they have all been taught to paint the same way: Mix your colours, paint from dark to light, paint over things instead of around them, don't use black, and so on. Almost every aspect of that instruction goes against the practices of the greatest painters, from Van Eyck to Van Gogh. Rubens would be flummoxed (how often do you get to use that word?).

I managed to simplify and condense the concepts I learned from studying the Old Masters into seven guidelines that can be followed to create the maximum amount of luminosity and colour intensity in your paintings:

1. Paint on bright white, smooth surface.
2. Use the best quality paints and only single pigment colours.
3. Use colours without mixing them (yes, black is good).
4. Use gloss mediums and do not mix your paint with thinners (water for acrylics, solvents for oils).
5. Keep the underpainting and glazes light.
6. Use transparent pigments for glazes, veils and tints.
7. Paint around things.

I created some demo paintings for my workshops that I'd like to share with you in this article. They illustrate how dramatic and relevant those principles can impact the luminosity of an artwork. **Image 1** shows a simple painting, in which I respected all the guidelines for 'brilliant' painting methods listed above.

Image 2 depicts the same painting, done using the exact same methods, except that



guideline number 3 has been ignored and I mixed colours instead of using pure ones, for example red and yellow to make orange.

Invariably, artists will, without knowing it, paint in ways that are in opposition to one or more of these principles. With every guideline that is disregarded the painting becomes increasingly dark and muddy looking. Now compare **Image 1** again with one, where all of these principles have been ignored (**Image 3**).

I don't like to call them 'rules', as there is no good or bad, right or wrong way to paint. There are many good reasons why a painter might want to disregard certain guidelines in the interest of creative expression. I just think it makes you a better painter to know and understand these principles so that you can 'break the rules' in a deliberate and calculated manner. Once you understand the principles that allow you to make the brightest, most luminous and intense colour effects, making adjustments to create more muted effects is a simple matter. If you are always up to your elbows in dull paint and misguided information, you might not be able to create the effects you were aiming for, which can get very frustrating.

In the next article I will discuss the relevance of using single pigment colours in your paintings.

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

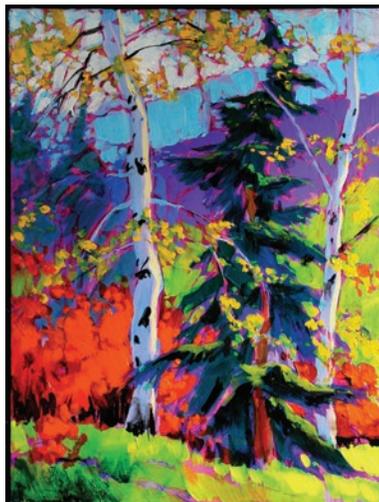


Image 1 – All guidelines applied



Image 2 – Guideline 3 ignored

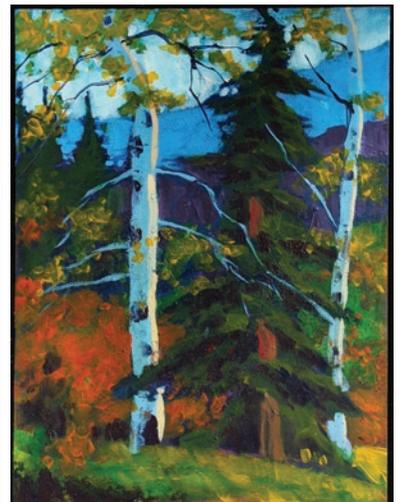


Image 3 – All guidelines ignored

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



Mark Anthony

In my last article we defined that drawing is not a medium, for drawing can be accomplished with almost any tool, including a quill or brush. Drawing is the most immediate connection between what we see and what we express. Drawing is the place artists go to experience fundamental visual truths, regardless if they are accomplished painters, or sculptors, etc., as demonstrated so thoroughly by great European Masters like Michelangelo, Rubens, Van Dyck, Sargent, and the list goes on.

So then, what are these fundamental visual truths that require exploration? What if my calling is a specific subject interest – let's say, landscape, or still life, the figure, or portrait? What good is a figurative study to a landscape or still life artist and vice versa? Finally, is this

going to complicate my already demanding artistic life? All good questions.

Skipping over the drawing process may rob an artist of a great learning experience, an objective visual comprehension and the ability to freely control creative expression and illusion like selective focus, for instance.

However, to express it simply, there are three key foundational studies that are generally explored monochromatically before entering into color schemes. They are fundamental to everything we observe. Mastering all three studies gives us a full comprehension of visual realities. They engage us in a mental and tactile exercise of taming the proverbial three-dimensional monster and pummeling it into a two-dimensional illusion with great understanding and fluency. Great European Masters made full use of drawing this way and subsequently transferred their experience into great artistic expressions in various media (including drawing, by the way). Let's define these foundational studies and consider a few great masterful examples.

1. ANATOMY - Structural - Surface - Classical Ideals
2. LIGHT - Volumetric Form - Value - Finishing
3. PERSPECTIVE - Linear Perspective - Atmospheric Perspective - Spatial Recession and Measuring

By selecting any two of these fundamentals you can create appropriate practical models to explore.

LIGHT and PERSPECTIVE overlap in studies of landscape, cityscape, interiors, and still life. (See for example Ruisdael, Canaletto, Kalf)

ANATOMY and PERSPECTIVE overlap in studies including figures in linear space



(exteriors and interiors). (See for example Raphael - School of Athens, Canaletto, Rubens, Degas)

ANATOMY and LIGHT overlap in studies including antique sculpture drawing, figurative life drawing, portraits, and draped figures. (See for example Raphael, Van Dyck, Vermeer, Rembrandt, Prud'hon, Sargent)

Sorry to inform you folks, these three foundational studies require books and valuable instruction. Yes, it involves some hard work. There is no way around it. However, by using this approach, you begin to stack your fundamental experiences, one on top of the other. Subsequently, you build a well-rounded and objective visual comprehension which allows you to create with freedom and confidence, and facilitates an adventurous outlook towards complex visual challenges. Instead of wondering, "Is my composition full of glaring errors?", it is nice to know that the visual truths that you explored are clearly evident in the composition.

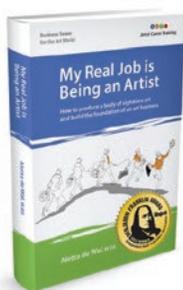
So where does color come in? We all know that color is a remarkably complex aspect of light. Our impressionist forefathers especially lived by that principle. Complex studies are much more rewarding when placed upon a solid foundation of visual understanding. The artist is free to explore poetic expression without compromising on visual integrity and purposeful composition.

So, draw people! Just draw! Make every drawing an exciting and successful academic experience.

Please feel welcome to contact Mark Anthony at www.markanthonystudio.com for information on traditional drawing programs.

Artist Career Training

"My Real Job is Being an Artist" is here!

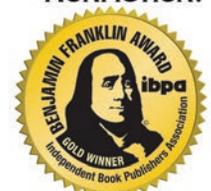


If you haven't started your art career, you'll learn what to do to become a working artist.

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
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NONFICTION!**



HANDING OVER THE REINS

OUTGOING ART AVENUE EDITOR AND FCA EXECUTIVE ASSISTANT



**Stefanie
Steinwendtner**

About two years ago I was mulling over what to include in my very first article for Art Avenue – a brief introduction of who I am and where I'm from. Today, I'm trying to find the words to say goodbye. How do you fit two years full of professional and personal growth, wonderful

people, inspiring art and interesting conversations into one short article? It's almost impossible. I'd still like to take this opportunity to highlight a few of our accomplishments and I'd also like to pay thanks to those who supported the FCA and me along the way.

It was in December 2014 that I started my journey as Art Avenue Editor and Administrative Assistant with the FCA. I joined a small, but dedicated office team, consisting of Executive Director – Patrick Meyer, Gallery Coordinator – Helen Duckworth and Gallery Technician – Ted Fraser. While Ted has been an integral part of the FCA staff for many years, Patrick and Helen had taken up their current positions just a few months before I arrived. I was fortunate enough to come on board at a time that marked the beginning of an exciting, new chapter of the FCA.

We realized and implemented many projects, such as the FCA Art Pod, the FCA Online Critiques and the FCA Plein-Air Paint-Out sessions, to name only a few. We streamlined our day-to-day operations and enjoyed seeing our efforts pay off in a sharp increase in membership registrations, followers on social media, gallery visitors and, as Patrick mentioned in this issue's Director's Communiqué, record-breaking artwork sales.

To throw only a few numbers at you: when I started, we had about 1,800 members – already a quite impressive size for a non-profit arts organization. Today, however, the Federation represents a strong network of 2,400 artists as well as art enthusiasts and we are growing by the day. We also gained a significant number

of followers on social media. In 2014, the official FCA facebook page had about 2,000 'likes', now we are looking at more than 4,700 followers. My first eNewsletter went out to 3,000 recipients, whereas we now have over 4,100 subscribers. I especially enjoyed being involved in coordinating FCA Online Critiques, a program spearheaded by Patrick and Charlie Easton, AFCA – Board Member and Education Chair. As Charlie pointed out after the last critique session, having artists from as far as Nova Scotia participating in this program just shows how much we have expanded our reach.

Those achievements would not have been possible, if it weren't for the forward-thinking leadership of Patrick. I consider myself lucky to have had Patrick as my superior and mentor. Patrick nurtured an open-minded, inclusive office environment that allowed staff to feel appreciated, work independently and simply find joy in coming to work each day. So, thank you, Patrick, for keeping me on my toes with your many ideas and projects, for your support and for all you do for your staff and the FCA.

When speaking of changes and all our success, credit needs to go in large part also to Helen, the FCA's Gallery Coordinator. Over the past two years, Helen has been creating an inviting gallery space with engaging exhibitions and a professional display. She introduced a system to effectively track clients and leads, she put together an exciting exhibition programming and is always looking for new ways to expand our marketing efforts. Helen has been a great inspiration by managing the gallery with so much confidence, knowledge and grace. Thank you, Helen, for being a wonderful colleague and friend, for your contagious smile and for spoiling me with your baking skills!

Special words come here for Ted, the FCA's gallery technician, logistics coordinator and all-round support. Ted extended the warmest welcome to me when I first started in 2014 and his kindness and humour made coming to work each day a treat. I'm so impressed with his endless patience and resourcefulness. Ted kept his cool when he had to simultaneously arrange shipping, receiving and storage for more than 200 paintings at one point this year due to Paintings by Numbers, the 75th Anniversary Exhibition and AIRS taking place within a week from each other. And he did a fantastic job when he had to frame 115 artworks for the Annual International Mail-In Art Exhibition in only a couple of weeks. Ted, you are truly amazing and I'm so grateful to have had you as my colleague.

Furthermore, I want to extend a big thank you to all our volunteers. We would be lost without you! I have always been amazed by the strong

volunteer commitment and member involvement at the FCA. Our volunteers cover the gallery's reception desk, help with the hang of our shows and support us at Opening Receptions and special events. A special shout-out to my grand Art Avenue Mail-Out team that ensures over 2,200 copies of Art Avenue reach their destination every two months. You guys are rock stars! Thank you so much for everything!

Last but not least, my heartfelt appreciation goes to all of you that contributed articles, chapter news, member news, feedback or any other forms of input to Art Avenue over the past two years. Editing Art Avenue has been a privilege. I got to explore the FCA's eventful history while working on the 75th Anniversary feature with Ellen Poole. I had some good laughs and interesting exchanges with Peter Stuhlmann, author of the regular column 'The Bigger Picture'. I learned so much from David Langevin's technical articles and I was excited to introduce you to the 'Foundations of Drawing' with Mark Anthony. I enjoyed every special feature, every peek inside our members' studios and I loved the challenge of generating interesting content for the 'Painting in the Life of...' series. Thank you also to Sonia Bishop, Art Avenue's graphic designer, for her flexibility and patience with my last-minute edits and add-ons.

With that, I turn the position of Art Avenue Editor and FCA Administrative Assistant over to Dara McDermott, as I will soon return to my home country, Austria, to follow new projects. I'm certain Dara will do a wonderful job in moving Art Avenue forward and in supporting Patrick and the Board in their vision.

So this is my goodbye; at least until I get Patrick and the Board to agree with me that the FCA desperately needs a new Chapter in Vienna, Austria. But all joking aside, I'm proud and honoured to have been part of this unique arts organization and I'm curious to see what lies ahead for the FCA!

NEW ART AVENUE EDITOR AND FCA EXECUTIVE ASSISTANT



Dara McDermott

Let me introduce myself: I am Art Avenue's new editor and I have the privilege to follow in the footsteps of the outgoing editor and Administrative Assistant, Stefanie. I would like to say an enormous thank you to Stefanie for her

patience and wise counsel during my training. I have big Austrian boots to fill.

To start, let me say that I am an art junkie. The arts have been a huge component of my life since I was a child and it's been a constant source of pleasure. Growing up in Dublin, Ireland, the worlds of music, visual art, theatre, film, and photography were connecting in front of my eyes in a very real and tangible way. A big part of that convergence was starting my career as an intern at the Irish Museum of Modern Art while still in school. As my eye for art widened, I pursued an Art History degree, ditched the rock posters and maxed out my first credit card to buy my first piece of art.

After college, a trial by fire grounding in all aspects of arts administration followed in several visual arts organizations in Dublin. Until I started working in arts organisations, I never realized how much work goes on behind the scenes. Everything I know comes from hands-on, rolling up the sleeves, and getting the job done. First, as a gallery assistant at the Douglas Hyde contemporary art gallery in Dublin and then as an Education Graduate intern at the National Gallery of Ireland, where

I presented the work in the collection to the public and experienced the inherent power of art to connect and inspire.

At the time, the magnitude of challenges facing the arts sector in Ireland during the nationwide recession closed the door of the well-established commercial art gallery I had taken up a role with as a gallery assistant. Given the uncertainty and challenge of running an arts company, I could see the necessity for creativity and resourcefulness if I were to become an effective arts manager working with artists to realize their aspirations and visions. I took the opportunity to upskill with postgraduate studies in cultural policy and arts management.

It was serendipity that brought me to Canada in 2011, following in the footsteps of my ancestors and relations. I moved across the world to Vancouver, a place where I didn't know anyone – something everyone should try once! I rented a room with a commune of hippies in East Van and, in search of community; I explored the myriad of volunteer roles available at the Contemporary Art Gallery, the Vancouver Art Gallery, and the PuSh Festival. I joined two multi-cultural community gardens and gained some valuable life lessons of hope, humility

and grace visiting patients at a local hospital. Now it's become a home away from home.

As soon as I joined FCA, it was clear that this was what my career was building towards. I'm thrilled to join Patrick, Helen and Ted at the organisation as it turns a new page in its 75th anniversary year. The Board, staff and volunteers have done a wonderful job of shepherding the FCA and raising awareness, accessibility and engagement in the arts for artists and the broader community. I would like to extend my sincere thanks to everyone responsible for such a fantastic opportunity. It is a special honor for me to continue to help achieve the organization's full potential in education, exhibitions and programming and I will do my best to serve you, our members.

Art Avenue is intrinsically connected to the FCA members, thanks to the talented featured writers who regularly contribute to its pages. Art Avenue is the window into the FCA and the world of the organisation. I hope you'll help me to continue the great stories and conversations Stefanie has nurtured. These are interesting times for the FCA, the landscape is changing fast and I look forward to seeing what lies ahead.

ANNUAL INTERNATIONAL REPRESENTATIONAL SHOW

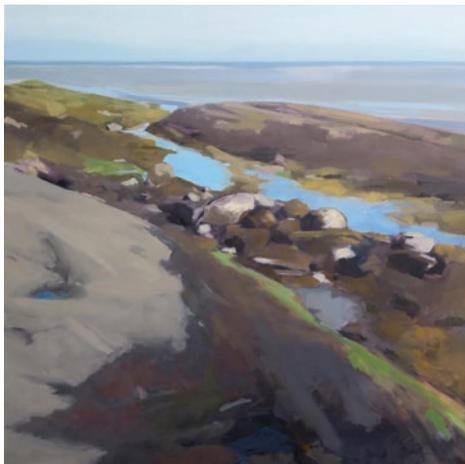
OCTOBER 4 TO 23, 2016



Chen Guang Wang False Simulacra
60" x 40", Oil, \$4000
BEST FIGURATIVE / PORTRAIT



Elizabeth Wiltzen Evening Shadows
9" x 18", Oil, \$2100
BEST LANDSCAPE / URBAN SCENE



Maria Josenhans Where The Hiellen Meets The Sea
30" x 30", Oil, \$3000
HONOURABLE MENTION - LANDSCAPE



Tanya Bone Heritage
18" x 24", Oil, \$6400
BEST STILL LIFE



Ann Willsie Nasturtiums II
36" x 24", Oil, \$1485
HONOURABLE MENTION - STILL LIFE

EXHIBITION CALLS

WORKS ON PAPER

ENTRY DEADLINE: DECEMBER 16, 2016

PAINTINGS DUE: JANUARY 6, 2016

Works on Paper is an exhibition of artworks in various media and styles on a paper support. Paper is one of the first support media we are introduced to as children and paper continues to support artists throughout their practice. Show us what paper can do! *Open to Active members and Signature (AFCA / SFCA) members.*

ACTIVE MEMBER SHOW

ENTRY DEADLINE: DECEMBER 19, 2016

PAINTINGS DUE: JANUARY 20, 2016

Each year the FCA hosts an exhibition purely for our Active Membership to showcase their talents. New for 2017, the exhibition is now a juried and qualifying exhibition, with awards in title. Any subjects, any styles and any FCA supported media. *Open to Active members.*

ARTIST'S CHOICE

ENTRY DEADLINE: JANUARY 6, 2016

PAINTINGS DUE: JANUARY 27, 2016

Often artists feel restricted by narrow themes or exhibition requirements. Artists' Choice was implemented by the FCA to give Active and Signature Member artists the opportunity to highlight their creativity in subject, medium and style. A celebration of diversity, Artists' Choice offers freedom to create! Any subjects, any styles and any FCA supported media. *Open to Active members and Signature (AFCA / SFCA) members.*

CANVAS UNBOUND

ENTRY DEADLINE: JANUARY 20, 2016

PAINTINGS DUE: FEBRUARY 10, 2016

Exposed canvas has a bad reputation. Criticized for being raw, lazy and unfinished, Canvas Unbound challenges the notion that framing an artwork gives it more artistic weight, polish, completion. Framing creates a boundary between the viewer, the work and the artist. Frames can change the reading of an artwork. What was intended to be a lighthearted expression of emotion between viewer and artist becomes solemn and inaccessible in a bulky wooden frame. Canvas Unbound blurs these boundaries and unleashes art into the real world. *Open to Active members and 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 watercolour and pastel, are required to be framed under glass or Plexiglas unless it is varnished in an archival fashion. Artwork must be submitted with a conventional hanging device attached and the work must be framed or prepared in a professional way for display in the gallery. Unframed canvases must have all sides wrapped in canvas with no staples showing. The FCA reserves the right of refusal to hang any artwork that is deemed to be not suitably prepared. It is understood by the applicant of any show submission that the FCA abides by the Canadian Copyright laws and therefore all work must be declared to be the original work of the submitting artist. No artwork will be accepted that is found to be a copy or derivative of another artist's work, nor can works produced in class or workshops be submitted. All paintings submitted and accepted into a juried show must be for sale in order to hang in the gallery. The gallery will take a 35% commission on all sales. Your GST number should be made available to the office. The FCA has limited insurance coverage, and while it is the priority to ensure the safety of paintings held in the gallery, the FCA cannot take responsibility for any damage or loss incurred during the time the work is in transit to or from the gallery or while in the gallery. Artists submitting work for exhibition in the gallery must agree to allow the FCA publishing privileges of that work.

ART CLASSIFIEDS

LEADING EDGE ART WORKSHOPS – SPRING 2017 CALGARY

Tony Bounsall	Collage/Mixed Media	March 9-12
Brian Atyeo	Acrylic/collage	April 6-9
Robert Burridge	Abstract Acrylic/collage	April 19-22
Robert Burridge	Art Marketing	April 23
David Langevin	Mastering Acrylics	May 5-7
Michael O'Toole	Acrylic Landscape	May 27-30
John Stuart Pryce	Acrylic landscape	June 15-17

EDMONTON

Michael O'Toole	Acrylic landscape	June 2-4
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JASPER

John Stuart Pryce	Plein Air Acrylic/Oil	June 23-25
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WINNIPEG

David Langevin	Mastering acrylics	April 21-23
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For details please see www.greatartworkshops.com

Louise Hall	403-233-3789	louise.hall@shaw.ca
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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: DECEMBER 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 Dara McDermott at 604-681-2744 or email artavenue@artists.ca.

THE INSIDE VIEW

A SERIES OF ARTICLES
LOOKING INTO PROFESSIONAL
ARTIST STUDIOS



MARK HOBSON'S FLOATING STUDIO

In 1987 I embarked on the adventure of living as a full-time artist in a newly purchased home in the village of Tofino. After the first Winter, I learned that Tofino is a very attractive place to visit, even in the blustery storm season, and the volume of interruptions from well-meaning friends and neighbours was more than I had anticipated. One rainy day in February in my living-room studio, I squeezed out acrylic paint onto my palette eight times and yet, I never got a single brush stroke on the canvas. My home was beautiful, but for my work, I realised I needed a hideaway.

At that point, I began searching for a more remote studio, and in 1991 I finally acquired a small floating cabin and had it towed to a secluded bay in the center of Clayoquot Sound. To make the situation legal, I obtained permission from the Tla-o-qui-aht First Nation and I became the semi-official caretaker of an adjacent oyster farm. All went smoothly until 2012, when the provincial government decided to charge me annually for trespassing on Crown Land. I pay the fines and to date I have not been asked to leave. The floathouse is only accessible by boat and it takes about half an hour to make the trip from Tofino. Anchored approximately 70 feet from shore, the floathouse has slowly become a very cosy home and a wonderful haven for creativity. Except for plein air work, all my painting is done there, with little interruption from the outside world.



Original Floathouse

In the early days the building was a crowded flat box of a cabin with poor lighting and a low



ceiling. After several years of dreaming of a more spacious workspace, I spent the summers of 2005 and 2006 finally adding the second storey, with the help of various friends.

We widened the decks and added floatation so that the new structure would not tip over. Once the base was secure, the 20 x 24 ft. upper structure was added. The entire top floor is now an open studio and measures 16 ft. at the centre of the ceiling. Three skylights allow soft northern light to flood into the work area. At night, LED lights powered by two solar panels take over. This summer, I set up a gravity-fed hot and cold water system that is supplied by collected rain water. There are still some finishing touches required in the interior of the studio, and a small garden of planter boxes is slated for the flat portion of the roof, but essentially, the structure is now fully functional as a place to become immersed in the joy of creating art. The view from each window could be a painting in itself, with pristine rainforest rising from the water's edge, ever-changing as the tide rises and falls.

I still have my more traditional style home in Tofino, and a gallery where the public are welcomed by fabulous staff. In the Winter months, when the demands from the outside world are less intense, I still prefer to stay at my floating studio for a week to ten days at a time, embedded in the outdoors. One



of the unexpected joys for this naturalist has been the connection to a varied community of wildlife. On rare occasions, I have observed wolves, bears, and cougars, but the regular visits by River Otters, Mergansers, Barrows Goldeneye and a host of other waterfowl, are the enriching reward of living on the water. Many of the same wildlife often return to the bay year after year and go about their daily routines, undisturbed by the presence of an artist in their midst. These longtime neighbours are the inspiration for much of my resulting work.

When I was ten years old, living in Powell River, I dreamed of a floating studio after seeing abandoned logging camps north of Desolation Sound. I feel incredibly lucky to have had that wish come true.

The Mark Hobson Gallery, showcasing originals and reproductions, is located at 366 Campbell Street in Tofino B.C. and is open seven days a week.

Check out markhobson.com for a full tour of Mark's work.



PRINTMAKING IN THE LIFE OF...

ELISABETH SOMMERVILLE, SFCA

I was never an enthusiastic painter. During my two years at what is now the Alberta College of Art, our painting instructor was Illingworth Kerr, the Head of the art school. Kerr spent most of his time in his office administering, leaving our class to our own devices after setting us up during the first half hour of our afternoon sessions. A group of us would abscond to the Highlander Motor Hotel's beer parlour and spend the rest of the day there, returning in time to clean up our brushes and make a show of working diligently the whole time. We were relieved Kerr didn't catch on to us, though perhaps he did.



Sponging the stone before putting through the press.

As I was planning a career in commercial art, I didn't think much of spending my life as a painter and after graduating my two-year program, I left Calgary and moved to Banff and then Vancouver, where I soon opened my own successful graphic design business.

Many years later, while visiting Calgary, I met Kerr at a Calgary Stampede function and asked if he remembered me. "You're in my book!", he exclaimed, and when I had lunch with him a few days later, he gave me a copy of his autobiography, 'Paint and Circumstance', and showed me the paragraph referring to me. "I recall a beautiful brown eyed gal who floored me with her powerful drawings in first year and destroyed me with her weak painting in second year. Then she took off to be a ski instructor".

I wonder now if things would have been different had the College offered classes in printmaking.

During my career, I didn't ever feel like painting after a busy day, but when I began to think of retiring, I explored different ways of making art and enrolled at UBC for a studio art degree. They offered printmaking options and I took courses in etching, silk screening, as well as plate lithography, and found my enthusiasm grew. Then I took an evening course at Malaspina Printmaking Society to learn the technique of stone lithography, and I was hooked. I am now into my 19th year of producing stone lithographs where my drawing skills can finally shine

through. I never finished the studio art degree.

Many famous artists have produced prints during their lifetimes. Old masters like Albrecht Dürer, Rembrandt and Goya; Impressionist and Post-Impressionists such as Edgar Degas, Toulouse-Lautrec, Paul Gauguin and Mary Cassatt; The Twentieth Century artists, Picasso, Matisse, Miro, Henry Moore and David Hockney, all explored different printmaking techniques.

For those unfamiliar with printmaking processes, a print is made



Rolling ink onto the stone

from a matrix, a single original plate or surface including copper or zinc for engravings or etchings (intaglio), wood or linoleum blocks for relief prints, stone for making lithographs, metal plates for plate lithography, fabric for silk-screening (serigraphy), and acrylic sheets to make monotypes. Woodcuts, linocuts and silkscreens can be produced without using a printing press, whereas intaglio and lithography require specialized printing presses, which can also be used for monotypes and relief prints. Fine art prints are produced in limited edition sets; from one in monotypes, to hundreds, depending on how many the artist wishes to print, or on how long it takes for the matrix to break down.

Some printmaking methods are more difficult than others. I probably chose one of the most difficult techniques, as it is wrought with pitfalls which can affect the outcome of a print run; from the thickness of the ink, to the amount of acid used in the etch, to the humidity and heat in the studio when printing. I seem to learn something new each time I produce an edition, and I sometimes say that lithographers are all masochists, but the joy of producing these pieces of art is extremely fulfilling. I also like working in Malaspina's common studio, where you can share ideas and get tips and critiques from other artist/printmakers.

The recent BIMPE show at the Federation Gallery showcased work from printmakers around the world. The exhibition was remarkable. The prints were truly outstanding and displayed every type of printmaking technique. Why not explore this exciting way of making art as a complement to your regular painting? I've talked to artists who produce original paintings and then hate to part with them. Creating and making an edition of original prints is a nice way to sell your art and keep it too.



Abyss, 18" x 24", Stone Lithograph on Somerset Paper



Empty Nest, 21" x 26", Stone Lithograph on Somerset Paper



Group of Seven, 20" x 20", Stone Lithograph on Somerset paper