

# Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION – JANUARY/FEBRUARY 2017

\$5





# A NEW YEAR'S MESSAGE FROM THE FCA PRESIDENT



2016 was a very big year. The Federation turned 75 years old, which was celebrated with a little pomp, a lot of ceremony, and perhaps one of the strongest exhibitions that the Federation has seen in recent memory. Given that one of our principle mandates is to raise and maintain the standard of art in Canada, we seem to be doing a pretty fine job. The quality of the 75th Anniversary Exhibition show was remarkable. It goes without saying that much of the credit goes to our very fine artists and a huge portion of credit lies with Patrick, Helen, Stephanie, Ted and our team of volunteer heroes who managed to pull off the impossible, staging three of our largest shows ever, within a two-week period.

One of the wonderful perks about being President is that you get to enjoy the glory without doing any of the work. None, nada. It really is a beautiful thing. I write silly articles, mug for a few shots, meet some awesome artists and hand out the prizes. I love this job. In fact, I enjoyed the anniversary exhibition so much that, I made a motion at a recent Board meeting to have an encore show in 2017. Patrick turned pinkish green

and didn't speak to me much for the rest of the evening - still really not sure why.

2016 was marked, not only with anniversary celebrations, but with many changes. Dara has been a very welcome addition to the management team, replacing Stephanie who returned to her homeland, Austria. The Board had a major reshuffle with the introduction of three very talented new members and a fresh look at the various committees and their roles in the operations and future of the federation. I couldn't be happier with the general structure of the Board and the fact that we have the benefit of so many talented professionals that share our passion for this very special organization. We have never been in better shape and I am very excited to see where we go in 2017.

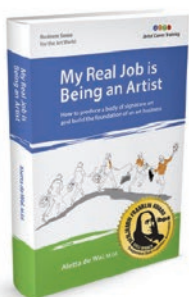
The two-year mark in my role as President is fast approaching. It is hard to believe that I feel so comfortable in these shoes now, given the uncertainty and trepidation I was filled with at the outset. Initially, I thought I would give it my best for a year, maybe two. Now, I'm thinking in terms of at least five years, at least, anyway, who knows how I'll be feeling in five years' time. The Board and staff will likely be handing me my hat and coat by then anyway. Until then, I remain very excited for what lies ahead. We are well and truly on course and it is going to be another fabulous year. My promise to you all for the New Year ahead is that we will meet and exceed all of our projections and goals for 2017.

Dene Croft, SFCA

FCA PRESIDENT

## Artist Career Training

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

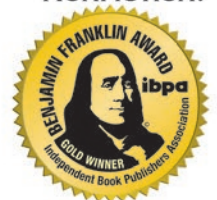


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# Art Avenue

A FEDERATION OF  
CANADIAN ARTISTS  
PUBLICATION  
JANUARY/FEBRUARY 2017

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Layout/Design:  
**Sonia Bishop**

Printer:  
**Impressions In Print**

Art Avenue is published by the  
Federation of Canadian Artists  
six times a year.

Next editorial  
submission deadline:  
**February 1, 2017**

Submission and  
advertising inquiries:  
1241 Cartwright Street,  
Vancouver, BC V6H 4B7  
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**GOLD MEDAL – 2016 FCA SIGNATURE MEDAL EXHIBITION**  
GAYE ADAMS, SFCA (cover image)  
*When in Rome*  
oil on linen, 30" x 30"

I began this painting with a warm, dark transparent acrylic underpainting on linen canvas. I used acrylic because it dries quickly and with an even sheen. The photograph I took of the scene was full of very intense darks, so this seemed like a sensible place to start. I created a series of thumbnails of the scene, selecting information from each image to create my composition using a light value, conté pencil on top of the acrylic. To complete the painting, I applied oils directly, allowing the dark underpainting to show through in some areas.

The painting was born out of a trip to Italy with my good friend and fellow painter, Sarah Kidner. We were on our way back to our hotel after a day of sightseeing, cappuccino drinking and pasta eating, and, as dusk fell over Rome, a different street life emerged. We took dozens of photos. Many of mine were blurry because I am a painter, and not a photographer, but I captured enough reference material to put together the painting, and there will be more paintings to follow.

Unfortunately, my wallet was stolen during the photo shoot. I was so absorbed in photographing the street scenes; I carelessly left my bag dangling wide open. My wallet was easy prey. I didn't even notice it was missing until lunchtime the next day. Needless to say, Sarah bought lunch.

Having the medal to show for this piece is definitely some compensation for the loss of my wallet. Thank you jurors, I am greatly honored. It seems every cloud does indeed have a silver lining – and sometimes a gold one!

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# DIRECTOR'S COMMUNIQUE



Firstly, I wish you all a healthy and prosperous 2017. I am a firm believer that a new year is more than a flipping of a page on a calendar. The winter is a moment to pause or slow down, collect our energy, do some soul-searching, and to renew ourselves.

On a business level the cycle of renewal and rejuvenation seems to run not yearly, but by decade. A decline can take a few years and is hopefully followed by renewal and growth in the following years. The Federation faced some tough times for a little while but our renewal has firmly taken hold and, metaphorically speaking, spring buds are popping out of the ground.

In 2014 balancing the budget and fixing some long-outstanding matters was a high priority. We focused on an overhaul of exhibitions in 2015. Come 2016, we started really seeing the fruits of our labour.

This time last year I was concerned about the schedule I'd inflicted on our gallery staff and volunteers; Helen and Ted particularly. We'd grown used to having about 15 exhibitions in previous years and in my desire to provide more opportunities and variety for our members we'd gone a little overboard for 2016 and scheduled 24 and booked 24 gallery exhibitions, 3 online (only) exhibitions, and our enormous 75th Anniversary exhibition.

My concerns were not unfounded. Especially in late September when the huge 75th Anniversary exhibition, the fundraiser Paintings by Numbers, and the Annual International Representational Show all happened within a week of each other. I am proud of our team and the monumental effort they undertook both at that time and throughout the year. They implemented a number of process changes necessary to make all these exhibitions a reality, and while not all the changes went smoothly, we were successful every step of the way. All members of the team worked hard and we have fantastic results to show for it.

The 75th Anniversary exhibition looked spectacular and the gallery has been a sight to behold throughout the year, attracting record numbers of gallery visitors. The changes to our gallery sales instituted in October 2015 resulted in \$151,387 in painting sales during the following 12 months. That is up from \$51,383 in the previous twelve months and approximately \$65,000 during an average 12-month period. Truly remarkable. Sales of artwork are one of the core services we provide our members and we've nearly tripled that service, providing more income for artists.

As with all new revenue, we're re-investing our part of the additional revenue into the membership services. We are using the additional revenue to hire a new full-time staff member who will focus on continuing to increase our gallery sales. In December 2016, Barry was hired as our Gallery Sales Assistant and will be working Wednesday through Sunday. Feel free to say hello next time you phone or pop by the gallery.

In addition, there is the prize money for exhibition entries. Opus Art Supplies have supported the Federation for years by providing \$3,000 in gift cards as prizes for the exhibition Painting on the Edge. However, our cash awards have dwindled to just a couple of thousand dollars in recent years. In 2016 we bumped up the budget on our cash awards across eight exhibitions to \$16,800. We plan to continue this and increase prize awards through the coming years.

Membership numbers are steadily climbing. Although we have not focused on marketing our membership, the good word seems to be spreading

through word-of-mouth. In December 2015 I set a pie-in-the-sky objective to add one new member per day and I never imagined that we would actually achieve this mark. Well, on December 21, 2016 we reached our objective of 2,450 members. We're up 700 members over year-end 2013.

All this success comes not only from the hard work of our volunteers and staff, but it is also a result of paying attention to our members. This doesn't mean we'll institute every suggestion made; the services we provide need to make sense for the organization as a whole and all our members, not just a few. But hearing the priorities of our members informs us of what their needs are, and we've worked at implementing many of these recommendations.

Over the years our members have requested more variety in exhibitions, increased professionalism and transparency, a focus on gallery sales, and more exposure opportunities. I believe we are achieving these goals and I am looking forward to continuing this journey with all of you in the years to come.

Here is one teaser for the upcoming year before I sign off; the plein air retreats are back. Those of you who attended our retreats in previous years will understand why we are excited about the upcoming year. The same team that organized the retreats on Gabriola Island and Saltspring Island are planning a similar week long retreat in the BC interior this year. We will provide more information soon. Watch out for early registration starting mid-January.

Patrick Meyer

FCA EXECUTIVE DIRECTOR

■ Create • Demonstrate • EDUCATE • Visualize ■

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**OASIS**  
2017

Okanagan Art Show &  
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Okanagan College,  
1000 KLO Road, Kelowna, BC  
**Symposium: Sun, April 29, 9-4pm**  
**Workshops: Sun, April 30, 9-4pm**

**Guest Speakers**  
**Andrew McDermott, SFCA**  
*Topic: An Artist's Creative Journey*  
**Ingrid Christensen**  
*Topic: Nature, Nurture and Technical Innovations*  
**Charlie Easton, AFCA**  
*Topic: Journey from Briton to Canada*

**Tickets: \$30 ea. Workshops: \$125 ea.** For more info on Symposium, Workshops, Open National Art Show & to purchase tickets visit [www.centralokanaganfca.com](http://www.centralokanaganfca.com)

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## NEW MEMBERS

### CANADA

Diane Akey	Thornhill, ON
Donna Badke	Calgary, AB
Deanna Beaujot	Calgary, AB
Barbara Calvert	Maple Ridge, BC
Maria Ciarniello	Victoria, BC
Michelle Cook	Calgary, AB
Carol Crenna	Vancouver, BC
Castor Fernandez	Vancouver, BC
Heidi Friesen	Calgary, AB
Kathryn Gibson	Osoyoos, BC
Patrice Gibson	Victoria, BC
Seong Bok Go	Calgary, AB
Penny Grant	Nanaimo, BC
Susan Greenbank	Calgary, AB
Wendy Gust	Surrey, BC
Patricia Hardin	Vancouver, BC
Mariette Hebert	Vancouver, BC
Ron Hedrick	Kelowna, BC
Helen H. Skye	Thornhill, ON
Laurie Jardine	Vancouver, BC
Stephanie Kendal	Maple Ridge, BC
Barbara Krell	Coquitlam, BC
Maria Miranda Lawrence	Victoria, BC
Odette Renaud Leuthard	Kelowna, BC
Perry Melenka	Vancouver, BC
Fran Mola	Vancouver, BC
Gerard Mulhall	Calgary, AB
Lorri Noga	Surrey, BC
Bonnie Porter	Kelowna, BC
Marian Porter	Salt Spring Island, BC
Jennifer Ring	Harrow, ON
Sandy Rogers	Cochrane, AB
Shae Salmon	Vancouver, BC
Eric Sennhauser	Calgary, AB
Tammy Flynn Seybold	Vancouver, BC
Sabine Simons	Vancouver, BC
Stacey Smith	Kelowna, BC
Catherine Stewart	Chilliwack, BC
Kathleen Stuart	Thornhill, ON
Larry Stuart	Parksville, BC
Lucy Wallace	Qualicum Beach, BC
Yang Wang	Thornhill, ON
Lillian Weng	Vancouver, BC
Toby Wesenberg	Kelowna, BC
Leslie Whittaker	Brentwood Bay, BC
Diane Wilde	Kelowna, BC
Dawne Williams	Qualicum Beach, BC
Jenny Wright	Vancouver, BC
Darah Wyant	Langely, BC
Sandra Yabut	Surrey, BC

## IN THE NEWS

► **DEBORAH TILBY'S, SFCA**, oil paintings have collected a few more awards recently. *Twelve Small Boats* won First Place Overall in the PleinAir magazine Salon bi-monthly art competition for August/Sept 2016. *The Bicycle and the Boat* (oil on board) was given an Award of Excellence at the Oil Painters of America Western Regional in Scottsdale, Arizona in October 2016. *White Boats on a Beach* (oil on board), received Best Work on Canvas or Board at the Sidney Fine Arts Show 2016.



Deborah Tilby,  
*Twelve Small Boats*



Jeanne Krabbendam (middle)

◀ CONGRATULATIONS to **JEANNE KRABBENDAM** on being named the 2016 recipient of the 'Post-Secondary Award for Excellence' in the teaching of Visual Arts by the British Columbia Art Teachers' Association (BCATA). The award recognizes Jeanne's teaching experience at a variety of post-secondary art institutions and her outstanding work in the community. The BCATA honored Jeanne's achievement at the Awards Ceremony in the David Lam Theatre on October 22, 2016.

► **ROY TIBBITS** has been awarded the S.J. Sloan Award by The Canadian Society of Painters in Water Colour for his painting *Old Comrades* at the 91st Open Water International Juried Exhibition, October/November 2016. Roy was elected to the Society of Canadian Artists in November 2016.



Roy Tibbits, *Old Comrades*



Gabrielle Strauss, *The Dog Did It*

◀ **GABRIELLE STRAUSS** won the Arts Council of Surrey Christmas Card Competition 2016 with her painting *The Dog Did It*.

**JEFF WILSON, AFCA**, was showcased in the Vancouver Sun, Province and Vancouver Magazine as one of "Five Reasons to check out the Crawl" at the 20th Anniversary Eastside Culture Crawl in Vancouver from November 17-20, 2016.



Andrew McDermott,  
*China Shop Light*

► **ANDREW MCDERMOTT, SFCA**, received an Honourable Mention for his pastel painting, *China Shop Light*, in the 18th Annual Pastel 100 competition in the 18th. The painting will be published in the April 2017 issue of the Pastel Journal magazine.



Elvira Kravenkova,  
*Morning in the Garden*

◀ **ELVIRA KRAVENKOVA** is honored to have had an article about her art published in the November 2016 issue of The Art Tour International Magazine and to be represented as the featured artist by the magazine in the juried Art Spectrum Miami International show on from November 30 to December 4, 2016.

► **SUSAN MCGILLIVRAY** had two paintings in the 5th Annual Small Works Show in The Westmount Gallery, Toronto in December 2016.



Susan McGillivray,  
*Summer Nights*

◀ **KATHY HILDEBRANDT, AFCA**, had two paintings accepted into the 29th International Association of



Kathy Hildebrandt,  
*A Boy's Life* (above left), *Things Go Better With* (above right)



Pastel Societies Web exhibition and two paintings in the 4th Annual Pastel Artists Canada's Web exhibition in which her painting, *Things Go Better With*, received the First Place award. Both exhibitions went online in December 2016.



# CURRENT EXHIBITIONS

► **THEA KOVACH** is having a solo show at the Coco Cafe, 1840 Cedar Road, just south of Nanaimo, BC from January 2 to March 31, 2017. The exhibition includes original watercolour paintings and a selection of prints on cards.



Thea Kovach

**JEFF WILSON, AFCA**, has a solo show entitled Back in the Eastside at the Art Gallery of Okotoks, in Okotoks, Alberta. The exhibition showcases work illustrating Vancouver's Downtown Eastside and runs from February 18 – April 12, 2017, with an Opening Reception on February 18, from 1-3 pm.

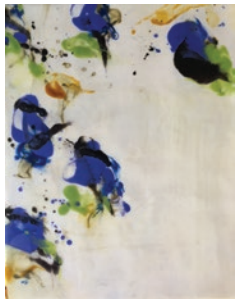


Robin Timms,  
*Bridal Wreath Falls*

◀ **ROBIN TIMMS'** new work, *Bridal Wreath Falls*, is featured in the exhibition, Discovery: Balance, at the Seymour Art Gallery in North Vancouver, BC, running from January 7–28, 2017. This exhibition showcases new and emerging artists. The reception and award ceremony is on Sunday, January 29, 2-4 pm, and everyone is welcome.

The Peachland Art Gallery in Peachland, BC, commences the New Year with the exhibit, First Impressions, running from January 14 – February 15, 2017. The group show features FCA Central Okanagan members, **LIZANN ALLAN, SUZANNE ANDERTON, DEBRA MARTIN, CINDY SMITH, and LIZ VANGOLEN VINCENT.**

**KATHY HILDEBRANDT, AFCA**, will participate in the International Guild of Realism's Winter Salon exhibition being held in Scottsdale, Arizona, USA from January 26 to February 18, 2017.



Myriame Gabay, *Untitled 27*

► **ROXSANE TIERNAN'S** show, Nature on Parade, opens on February 10, 2017 and runs until March 11, 2017 at Place des Arts, Coquitlam, BC. This show will feature Chigiri-e--Japanese torn paper collage.



Roxsane Tiernan, *Beautiful Guilin*

◀ **MYRIAME GABAY** is showing at the Northwest Encaustic Institute in West Seattle, USA, in January and February, 2017. Private showings are available throughout both months upon request.

## MEMBERSHIP RENEWAL

Are you all set for 2017? Don't forget to renew your FCA Membership!

Renew now online at [www.artists.ca](http://www.artists.ca)

Thank you for your continued support!

# CHAPTER NEWS

## Arrowsmith Chapter

We held elections at our November 2016 general meeting at the Qualicum Beach Civic Centre. Many thanks to the outgoing and re-elected members for all your hard work in the last year, and to the volunteers at your side who helped to make things happen. A special hats off to Lynn Orriss who was awarded Volunteer of the Year by our Chapter.

Our newly elected Executive is as follows:

President: Laura Hilts

Past President: Disa Hale

1st Vice President: Jacqueline Smith

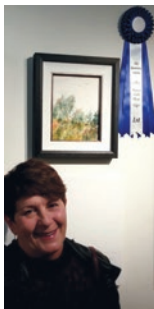
2nd Vice President: Susan Hiebert

Treasurer: Barbra McDonald

Secretary: Donna McDonnell/Jan Byers

## IN THE SPOTLIGHT

Recently, our Chapter held their 2016 Juried Fall Show at The Old School House Arts Centre in Qualicum Beach. Janice Evans, (pictured right), is all smiles beside her 1st Prize watercolour *Fall Flight*. Second Prize went to Cindy Mersky with her colourful painting, *Blame it on the Bossa Nova*. Andrea Kennedy received Third Prize for her mixed media piece, *Just a Thought*. Honourable mentions were awarded to Laura Hilts, Peggy Burkosky and Majie Lavergne. Joanne Giesbrecht's painting, *A Murder Mystery-Birds of a Feather Series*, received the People's Choice award.



Cindy Mersky, *Blame it on the Bossa Nova*



Andrea Kennedy, *Just A Thought*

## Calgary Chapter

The Calgary Chapter meets on the third Tuesday of every month from September to May (excluding December), 7- 9 pm at Lakeview Community Association Hall, 6110-34 St. SW, Calgary, AB. All are welcome. The next meeting is on January 19, 2017.

## WORKSHOPS

Art Education Workshop Coordinators Sheila Mitchell and Caran Magaw have lined up a full year of monthly workshops. Alice Helwig, studio artist and art educator, will facilitate a workshop entitled Composition and Color Schemes on January 21-22, 2017. Alice will demonstrate how to use the Japanese concept of Notan to improve compositions. Sandra Pelissier's workshop, Flowers from Imagination in Mixed Media, will take place on February 17, 18 and 19, 2017. Sandra runs the Art Studio in North Vancouver.

Workshops are open to members and the public at a very reasonable cost. For more information about the workshops, including registration, payment and exact times and updates visit: <http://fcacalgary.ca> > Events > Workshops

## IN THE SPOTLIGHT

Kudos to Karen Oliver and Kathy Hildebrandt, AFCA whose artworks were juried into FCA Gallery shows. *Almost There* by Karen was in Scenes from Western Canada and *A Boy's Life* by Kathy was in the Annual International Representational Show (AIRS).

The celebration of the Chapter's 35th anniversary was a huge success. 19 paintings sold and a total of 582 people attended the two-day show and sale at the Earl Grey Golf Club in October, Mad About Art. A sincere thank you is extended to all those who volunteered under the excellent guidance of Exhibition Coordinators Anne McGilvary and Judie Popplewell.

## AWARD WINNERS

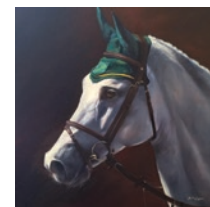
Congratulations to the award winners of our 35th Anniversary Show!



**1ST PLACE**  
JUDIE POPPLEWELL  
*Team Huddle*



**2ND PLACE**  
KATHY HILDEBRANDT  
*Planes, Trains Automobiles*



**3RD PLACE**  
AMANDA CROZIER  
*Head of Green and Gold*

## 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  
Time: 7:00 - 9:00 pm

## AUTUMN GALLERY ART SHOW 2016

Our Autumn Gallery Chapter Show is growing in leaps and bounds. All the numbers were up this year, across the board, starting with a remarkable 182 entries, 61 more than for the 2015 show. The increase in the number of entries in turn drove up the quality of the show. Our first Autumn Gallery Show in 2014 consisted of 36 Chapter Choice paintings and only 23 Juror's Choice paintings. This year's show had only 24 Chapter Choice and 77 Juror's Choice paintings. The number of sales was double that of 2015, as was attendance. Approximately 200 people attended the 2016 opening gala, over 500 attended the show in total.



An astonishingly large number of oversized paintings this year presented a challenge for the hanging crew but they persevered and the resulting display was very impressive. The large pieces were offset nicely by the small and midsized works, resulting in an interestingly varied show with a huge visual impact.

Thanks to all the hard work by the volunteers and artists, the Autumn Gallery show should continue to grow in quality and popularity.

## AWARD WINNERS



**1ST PLACE**  
JUSTIN MAAS  
*Gypsy Eyes*



**2ND PLACE**  
KAREN REMPEL  
*Laid Back*



**3RD PLACE**  
JAXON JUROME  
*Ponderosa Paradise*



**AWARD OF EXCELLENCE**  
KATHY HALE  
*Nova Scotia Dories*

### HONOURABLE MENTIONS

ALBERTO AZZI, *Woman with Owl*

JIM LAING, *Bowl of Eggs*

DIANA PALMER, *Glass Landscapes - Encroaching Night*

### UPCOMING WORKSHOPS

Ron Hedrick will facilitate a workshop on January 20–21, 2017 and Mike Svob is lined up for a workshop on April 8, 9 and 10, 2017. For more information, please visit the website.

## Fraser Valley Chapter

Members of the Fraser Valley Chapter are showcasing more than thirty-five artworks in oils, acrylics, watercolours, and drawings, in a juried group art exhibition at the Surrey Art Gallery, 13750 - 88 Avenue, Surrey, BC V3W 3L1, from November 19, 2016 to February 5, 2017.

For more information about the Chapter, its members, and schedule of meetings please visit our website: [www.fraservalleyartists.com](http://www.fraservalleyartists.com).

### 2016 WINTER EXHIBITION – AWARD WINNERS

**1ST PLACE**  
DEBORAH STRONG  
*Untitled (Mare & Foal)*



**2ND PLACE**  
ISABEL GIBSON  
*Fishing Boat: Toree Melissa #2*



**3RD PLACE**  
VERONICA P DAVIES  
*Do you love me?*

### HONOURABLE MENTIONS

SHIRLEY FELGNER, *Lady Butterfly*

PATRICIA PETERS, *The Golden Hour*

LEA SEVCOV, *Nature's Song*

## Nanaimo Chapter

The next meeting for members of the Nanaimo Chapter will be on Saturday, January 21, 2017 at 10:00 am. The meetings will now take place at a new location, at Vancouver Island Regional Library, 6250 Hammond Bay Rd, Nanaimo. Members are encouraged to bring a painting or work, complete or in progress, for an informal discussion.

The Chapter held a social Art Speak, an informal evening to promote conversation about art over a coffee, pint or a glass of wine. This was an informal get together to be held on January 10 at 6.30 pm at the Tap House, 321 Selby St., Nanaimo. Members came for a short visit or stayed longer to have dinner.

The 2017 Nanaimo Fine Art Show was held on November 3, 4 and 5, 2017 and the Gala took place on Friday evening, November 3, 2017, both took place at the Vancouver Island Conference Center. The 2017 Fine Art Show Committee Chair will be Claudia Lohmann. If you are interested in helping out, contact: Claudia at [claudialohmann@live.ca](mailto:claudialohmann@live.ca).

DOROTHY SEVCOV was December's 2016 feature artist at the Art 10 Gallery. Now and Then was a retrospective show of Nanaimo artist Dorothy Sevcov's work covering more than 45 years of inspired creativity in oil, acrylic, watercolour, pastel and encaustic paintings. Dorothy's main inspiration over the years has been the local landscape, ocean views and flowers. The show was on display at Art 10 Gallery in the Nanaimo North Town Centre through the month of December.

## North Okanagan Chapter

The North Okanagan FCA is a thriving chapter of 74 members who meet the third Thursday of the month at the Vernon Community Arts Centre. Our meetings include artist demos, painting critiques, paint-ins and more. It has been an exciting year for our members with shows, workshops and demos. Please see our website for the year's highlights and for upcoming activities: <http://www.northokanaganfcaartists.com>

Our next meeting is on January 19, 2017 at Mackie House at noon.

## IN THE SPOTLIGHT

We would like to congratulate Cheryl Turner as the Chapter's new President and say thank you to our former president, Martha Moore, who spent countless hours doing an exemplary job with her energy and expertise to keep the Chapter running smoothly. We wish Martha wonderful days ahead focussed on painting. The role of the President is very important and we look forward to working with Cheryl in this new exciting endeavour.

We would like to welcome new members, Sheryl Van Dusen and Noreen Jodoin, to our Chapter.

Martha Moore has two new paintings, *Sunsplash* and *Gingerfields*, featured in the Kelowna art gallery, ARTE funkcional.

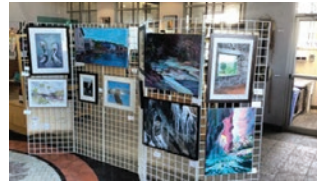


Martha Moore  
*Sunsplash*



Martha Moore  
*Gingerfields*

## South Okanagan-Similkameen Chapter



On November 5, 2016, artist Lisa Heinricks gave a very thought provoking presentation about her art process and newest art project, *Awesome People*, focused on painting in the form of Portraiture and dialogue in the form of interviews.

Members of the Chapter were invited to Martin Street Gallery in Penticton on December 3, 2016 for Christmas cheer and a presentation about how to approach a gallery for representation.

### RECENT EXHIBITIONS

Art Harvest at Nk'Mip Cellars Winery in Osoyoos was a harvest of a different kind! Artists of the Chapter showcased the fruits of their artistic labours from the summer season from October 11 to November 7, 2016.

The Nest and Nectar Restaurant in Penticton exhibited a diverse collection of artwork by our members for almost three months, from October 1 to December 19, 2016. Now that's support for the Arts!!

### UPCOMING MEETINGS

February 4, 2017 and March 4, 2017. All meetings are held at 10:00 AM in Leir House, Penticton.

Visit [www.facebook.com/fcasos](http://www.facebook.com/fcasos) for more information.

## Online Digital Art Exhibition and Competition

## Cash Prize Awards



FEDERATION  
of CANADIAN  
ARTISTS

**Submission Deadline: January 27, 2017**

Detail from "Sweet Peas" created using Procreate for iPad by Lisa Danesin, AFCA. 2017 Digital Exhibition Juror



# 2016 SIGNATURE MEDAL EXHIBITION

NOVEMBER 29 TO DECEMBER 23, 2016



**SILVER MEDAL**  
COLLEEN J DYSON, AFCA  
*Across the Tracks II*  
oil on canvas, 24" x 30"



**BRONZE MEDAL**  
ROSE-MARIE KOSSOWAN, AFCA  
*Back Yard Maples*  
oil on canvas, 16" x 20"



**HONOURABLE MENTION**  
PERRY HADDOCK, SFCA  
*Winter's Palette*  
acrylic on board, 11" x 14"



**HONOURABLE MENTION**  
NEIL HAMELIN, SFCA  
*Orchard Water Wagon*  
acrylic on board, 16" x 23"



**HONOURABLE MENTION**  
KAREN REMPEL, AFCA  
*Love Struck*  
oil on birch panel, 12" x 36"



# 35TH ANNIVERSARY OF THE CALGARY CHAPTER

By Maureen Flynn-Burhoe

Thirty-five years ago five Calgary women, Jeanette McClelland-Brooks AFCA, June Montgomery ASA (1929-2016), Irene Wahl ASA, Merle Stewart, Elaine Rathie, and Margaret King, signed their names as the original members of the newly-formed Calgary Chapter of the FCA.



Jeanette McClelland, June Montgomery and Irene Wahl at the 30th anniversary celebration exhibition in 2011. Photo by permission of Alice Saltiel.

During the 1970's, close friends Jeanette and Irene attended workshops hosted by the FCA in British Columbia under the dynamic leadership of then-Director Allan Edwards. They also regularly attended workshops at the Calgary Sketch Club with renowned Chinese artist, Po Wan Ng. In the 1980's, Vancouver FCA artists like Alan Wiley SFCA, David MacLagen and Dorothy Oxborough SFCA, facilitated workshops in Calgary.

The Calgary Chapter offered more than association and accolades when it formed in 1981; but also a supportive network/community. Artists were juried into qualifying shows and could earn the coveted initials conferred with Signature Status. As one member described it, "the initials were paramount then and they were hard won." At the outset of the Chapter, meetings were not compulsory to attend and were poorly attended but by the 1990's about forty-five people were actively engaged.

It was an inclusive space where amateur artists could mingle with accomplished artists. Some would continue on with their studies at ACAD or the University of Calgary, and/or become full members of the ASA.

In 1988 Alice Saltiel was the first Calgary Chapter Member to be juried in as



Photo of Trevor Countryman with a painting by his grandmother on display at a 2008 FCA show to thank Trevor who was the show's sponsor. Photo by permission of Rosemary Bennett.

an SFCA and in 1991 Jeanette McClelland-Brooks was juried in as an AFCA. There are currently 23 Signature Status members in the Chapter; 17 AFCA and 6 SFCA. When the Vancouver office transitioned to the online submission process, the Calgary Chapter was the first to implement the new process under the guidance of Kathy Hildebrandt AFCA, SCA, ASA (President 2009-2012).

In the early 1990's, workshops were not well attended and only a couple were offered each year, but once Rex Beanland was at the helm as President, the quality of workshops and attendance improved.

In 2007 Tami Hort-Lathwell joined the FCA as the Workshop Coordinator. She brought her experience in fundraising to the Chapter and organized massive fundraising events and attracted volunteers. In 2010 she started the funding and scholarship programs. The access to outsourced funds was a major game-changer and made it possible to attract higher calibre instructors for workshops and demonstrations. An impressive collection of instructional art DVD's were also amassed under the guidance of Kathy Hildebrandt, as well as quality easels, thanks to the efforts of Janie Lockwood who invested countless volunteer hours into research, acquisition, and storage of the easels.

The Chapter held exhibitions in various venues in Calgary during the 1980's, such as the Bank of Montreal and C.I.B.C. By the 1990's the Chapter was holding two juried exhibitions a year solely for Active Members in venues such as the Bankers Hall, Muttart Gallery, Western Canada Place, Texaco Oil, A.C. Leighton Foundation, Gulf Oil Canada and Bow Valley Square. In 1996 a major Signature Members exhibition, The International Show at one of Calgary's leading fine arts galleries, the Masters Gallery.

By 1992 there were juried exhibitions for only active members but others were open to supporting members as well, for example, at the South Centre Library. In May 2005 Signature Members were represented in Art Fusion, the national exhibition held at the prestigious Gainsborough Galleries in Calgary organized by Lorna Dockstader, SFCA and Rose Zivot, SFCA.

Lorna Hannett, AFCA, Sharon Lynn Williams, AFCA, Natalie Kurzuk, ASA and Rosemary Bennett began their combined years of service in the second decade of the Chapter's existence. Sharon made considerable contributions as Chapter President, arranging it so Signature Members were exempt from paying Chapter fees to encourage members to participate in local exhibitions. Rosemary became one of the most passionate and engaged volunteers, who continues to devote countless hours in a variety of roles. Natalie, who was a student of Otto Rogers in the early 1960's, and became an FCA member in 1995, served as our Exhibition Coordinator from 2002 to 2004 and President from 2004 to 2005. Natalie was a natural organizer, implementing guideline handbooks and coordinating exhibitions; New Works at the Webster Galleries, Calgary (1998,1999) and in the Artspace Gallery, Calgary (2001), Winter Frost at the Strathcona Community Centre in November 2005 and at the Tuscany Community Centre, Calgary in November 2006.

From 2002 to 2004 Winter Thaw was held at the upscale Lake Bonavista Village, Calgary and Art on the Edge was held at the Edgemont Community Centre, Calgary. The New Members Show was held at Fosbrooke Fine Arts in 2005 and 2006. From 2007 until 2014 the Fall exhibition, with its new name, Mad about Art, was held at the Haysboro Community Centre, Calgary. By 2015 the exhibition was moved to the Edgemont Community Centre and in 2016 a two-day exhibition was held in October at the prestigious Earl Grey Golf Club, Calgary where the two-day May 2017 exhibition will also be held. The March 2017 exhibition will be held at Edgemont.

In 2010 the FCA held a show at the Resolution Art Gallery, Kensington. In 2011 the 30th Anniversary exhibition was held at





Historic Simmons Building. Photo by permission of Alice Saltiel.

the Historic Simmons Building. In July 2014 the FCA show, Journey in Art, was held at the Leighton Centre.

By 2016 the Chapter was holding three annual exhibitions, All Things Spring, Absolutely Art and Mad about Art. President Bob McAllister (2016-Present) suggested “It’s time we revisit these titles and grow them to reflect the goal and reality of improved quality of our work.”

The role of Exhibition Coordinator is the most demanding in any Chapter. We are fortunate to have talented people, such as Dianne Middleton, Sheila Schaeztle, Terri Finnegan and Janie Lockwood, willing to take on the role. The installation and dismantling of large scale exhibitions by the “hanging

crew” gradually became a seamless choreography.

Since 2006 the Chapter has seen substantial growth and the membership numbers continue to increase. At our last count, we had 166 members, we jury approximately 170 paintings for shows on average. Our sales record high was 27 during one of Calgary’s boom periods in the early 2000’s. With a new wave of eager Branch members and Bob McAllister – a gentle soul, a philosopher, and artist – as President, the Calgary Chapter provides a positive and encouraging place for artists at all stages in their career to accompany each other on their artistic journey.

In providing a thumbnail history of the Chapter, it is unfortunate, though not intentional, to overlook notable contributions by individual members who served in executive positions and as volunteers. We are grateful to those who helped in a myriad of capacities over the last 35 years.

## GETTING BACK TO SCHOOL

By Marie Savage

ACTIVE MEMBER FCA



As an artist who works almost entirely in abstraction, I don’t look back at my K-12 years with much fondness. Art classes tended to suffer from “duplication syndrome”: Here is a pumpkin. It is orange. Draw an orange pumpkin. Small, blue pumpkins, the kind I wanted to draw, were not welcome.

So, now, years later, how do I tell other kids, future artists or not, that duplication syndrome can be

cured? Standing outside school playgrounds shouting, “You’re okay, kid!”, seems like a questionable strategy. Instead, I applied for and was accepted into a week-long ArtStarts Learning Lab in Nanaimo, BC, a program designed to bring artists and teachers together to integrate the arts into the curriculum of any K-12 subject.

I went into the first day with both enthusiasm and trepidation; it was a little like making that first mark on a blank canvas. I was pleased to find there was something for visual, auditory, reading/writing and kinaesthetic learners in the day’s exercises. That matched up with what I’ve learned in adult education and pedagogy courses. Some exercises got us outside for movement and group exercises. That was compatible with my own experience: I often shift my focus to be sure my work does not become pedantic.

On day two, we, the artists-as-teachers, described our personal practices to the group. I work in encaustic and mixed media, often including paper I rust myself using found objects. In the business world, I was an early adopter of sustainability, green

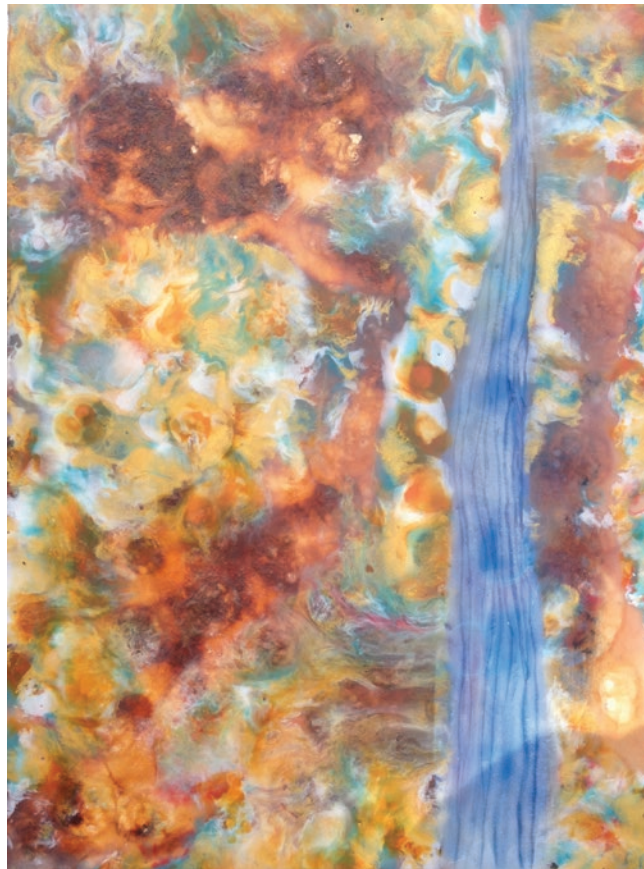
buildings and climate change action. Rust represents industry in my artwork. The artists’ narratives came in many forms that day: dance, music, movement, sound, textiles, sculpture, painting, storytelling, graphic novels, writing, and film making. From this, instead of one great ‘ah-ha’ moment for me, there was a concinnity of epiphanic moments throughout the day’s learning. My favourite discovery was that I can now use sound in my art practice to help illustrate our communal impact on the world. I will explain how in a moment.

By week’s end, each artist (teacher) had a rough, mock project to pitch to schools. Mine, about global warming, spoke to no less than 10 “Big Ideas” from seven Grade 6 subjects on the BC curriculum. Within it, students can analyze their daily actions and assign each a certain number of carbon “units” between zero and 10. “But Math would use a graph,” you might say. Yes, but I’m going to turn it into a physical experience.

Using graphite putty, students roll small ball shapes until they have the number of “units” that match their personal carbon tally. Placing a cardboard “atmosphere” across one class wall, students will be invited to throw the carbon units at the “atmosphere”. Thus, they would experience the visual impact of their environmental choices, and the physical action of putting carbon into the atmosphere. The violent “thwack” would illustrate its permanence, and the aggregate of everyone’s carbon impact would be displayed in front of them.

Since I have been invited to display my artwork at an event during Earth Week 2017, I also intend to take this experience to the general public. Afterward, I will use the inundated “atmosphere” in a new series of works.

The ArtStarts workshop moved me from solitary encaustic artist to performance art leader. This was something entirely unexpected. But you know what? It’s okay, kid.



Marie Savage, *What Nature Carves I*

# THE SECRET OF SINGLE PIGMENT COLORS

By David Langevin, SFCA

**Q:** I visited your website and have read your article "Light Matters" and I am impressed by your work, and what you have to say about single pigments and having a large number of individual colors to work with. I am fascinated by your approach and your idea of not mixing the colors, but rather buying individual single pigment colors, seems so contrary to what other painters suggest or do. There is a simple, straight-forward logic behind what you say about the depth in color that comes from single pigment colors compared to colors that are mixtures of two or more pigments.

However, I have been able to find only a few single pigment acrylic colors; Cad Yellow Lemon (light), Cad Orange, Cobalt, Dioxazine Purple, and Phthalo Blue. I'm thinking that if I want to complete a painting without mixing colors, I would need 15 to 20 single pigment colors? You say in your article that you have a lot of paint, so I suppose you meant that you have a lot of single pigment paints? Is there a list of single pigment colors?

**A:** It is interesting to note that for hundreds of years' artists used a palette of 12 to 18 colors until the Industrial Revolution in the 19th century when the number of colors available doubled. As a result, the introduction of brilliant colors like the Cadmiums made the Impressionist movement impressive. We are now in the middle of the next color revolution with new colors being added almost every year. The last time I did a survey there were close to 100 single pigment colors on the market, more for oils than acrylics.

Most manufacturers produce color charts for the range of colors that they offer on their websites or in the art supply stores. I have a color chart that I give out during my workshops that has over 25 single pigment colors on it. Manufacturers typically offer a selection of colors of which approximately 25% are mixtures of two or more pigments. A quick glance at a color chart of a well known manufacturer of acrylic paints shows 70 of the 85 colors shown are single pigments. If you view any manufacturer's website, check the color charts in art stores, or just read the tubes, you will be able to discern for yourself which colors are composed of more than one pigment. A quick reference technique is to look for the 'color index', the letter/number assigned to each color on the tube. For example, PY35 is Cadmium Yellow Medium. If a color has more than one color index, it is not a single pigment color. For instance, a color named Cadmium Red Hue is not a single pigment color and will have more than one index assigned to it, such as PR5 (Naphthol Red).

Also, beware of colors that are not named after the pigment used to create them. Sap Green, for example, is not a single pigment color and the example shown in *Image 1* is a mixture of four different pigments: Phthalocyanine Green (PG36); Carbon Black (Pbk7); Transparent Red Oxide (PR101), and; Nickel Azo Yellow (PY150). You can make this color by mixing those four pigments together or, as I prefer to do, layer them in transparent glazes to create a comparable color effect that I think is much more vibrant. By making

your own version of a mixed color you have more control to alter the application techniques, or simply adjusting the amounts of each color gives you greater flexibility and expressive freedom. *Image 1* shows the color Sap Green on the



Image 1

left, and on the right is a combination of the four single pigment colors applied in transparent layers (glazes).

Cadmium colors can create some confusion for painters because they come in three different shades, light, medium, and dark, but they are still all single pigment colors, not mixtures of two or more pigments. You cannot mix Cad Yellow Medium with white and get a color effect that looks like Cad Yellow Light. Look at the difference in *Image 2*.

I have a lot of paints because I don't like to mix colors. Also, because different paint manufacturers get their pigments from different sources, the same color from several companies can have very different hues and properties, especially the natural organic colors like the browns. Look at the difference between the two Burnt Sienna colors by two different manufacturers in *Image 3*. One is more opaque and cooler, the other warmer and more transparent. There is nothing you could mix with one of them that would give you the same color effect created by the other without the mixture looking more dull and muddy.

*Image 4* shows two versions of Burnt Umbers by two different manufacturers.

Also, contrary to what most painters are told, I use black. All three blacks; Ivory or Bone, Carbon, and Mars. Each has its own unique properties and no mixture of various colors will ever yield blacks that are as cool, transparent, and intense as a pure black pigment.

I understand that not all painters have the desire or resources to amass a vast array of paints, so for a well-rounded palette I recommend an assortment of single pigments colors that includes at least one opaque and one transparent in each hue. That way, you will have a selection of paints that Rembrandt would be envious of and with which you can create almost any effect imaginable.



Image 2



Image 3



Image 4

## ESSENTIAL PIGMENTS

### TRANSPARENT/SEMI-TRANS (ST)

Ivory Black  
Zinc White (ST)  
Burnt Umber  
Burnt Sienna  
Transparent Red Oxide  
Transparent Yellow Oxide  
Nickel Azo Yellow  
Quinadridone Red  
Dioxazine Purple (cool)  
Phthalo Blue (Green/Red Shade)  
Antraquinone Blue  
Ultramarine Blue  
Phtahlo Green (Yellow/Blue Shade)  
Pyrrol Orange (ST)

### OPAQUE/SEMI-OPAQUE (SO)

Mars Black  
Titanium White  
Raw Umber (SO)  
Raw Sienna (SO)  
Red Oxide  
Yellow Oxide (Ochre)  
Cad Yellow (Light, Med, Dark)  
Cad Red (Light, Med, Dark)  
Quinacridone Magenta (warm)  
Cerulean Blue  
Cobalt Blue  
Chromium Oxide Green  
Cadmium Orange

For questions of a technical nature contact David at [david@davidlangevin.com](mailto:david@davidlangevin.com). To view an archive of technical Q&A's go to [davidlangevin.com](http://davidlangevin.com)



# DRAWING FROM THE PAST – FOUNDATIONS FOR THE FUTURE: INSIGHTS INTO THE GRAND TRADITION OF REPRESENTATIONAL DRAWING

By Mark Anthony



In my last article we isolated three key foundations of visual understanding; Light, Structure, and Linear Space. Each component must be studied through academic learning in order to open our eyes of understanding to visual and non-visual truths.

However, let us get our heads out of all that heavily-worded fundamental bla-bla-bla, and keep things simple. Let's go into the drawing room this time and place ourselves in a tangible situation that emphasizes the immeasurable value the drawing process has in solving a visual understanding. Let's investigate common habits that frequently hinder students from good practice.

There are a few rules that I try to emphasize to each class. The first rule is: IF IT SEEMS HARD, THEN WE NEED TO CORRECT OUR APPROACH. The subject may be complex, a gestural figure or classical sculpture for example, but our approach must be simple and accurate. New students tend to highly finish compositional details, the eyes, for instance, before simply assessing simple measurements, proportions, shapes and patterns. Finishing has the effect of emphasizing proportional errors, instead of correcting them. The second rule is: SLOWER IS FASTER. This rule sounds like a pseudo-intellectual contribution to advanced studies in reverse psychology. Nevertheless, each pebble of visual understanding must be overturned, explored and understood. Speed will, inevitably, come with knowledge and experience which, in turn, imparts meaning to quick gesture drawing. My third rule is: DRAW LIGHT (as in not heavy). Stand up and dance like a one-eyed sword-wielding swashbuckler. Get a sturdy easel and utilize your whole body. This will help you neutralize your favored right-handed or left-handed line strokes.

So here you are, in front of a complex natural form. Look at the drawing of the sculpture drawing enclosed (image). The 80/20 rule is applied here. The first 20% of your drawing process will challenge 80% of your visual understanding. Similarly, the finishing process may be slow and take 80% of your time, but it will, most likely, only challenge 20% of your academic learning.

I find that a thorough fundamental lecture with a corresponding demonstration from a blank page benefits my students, far more than any number of finished artworks. I often see instructors presenting finished panels to a class at the outset while dancing around the room critiquing students in the middle of the drawing process. This offers little value to students. They pull out the proverbial 'turkey in the oven', a finished artwork, *voilà!* Go ahead, test your students. Watch them develop and explain each stage of development. Not in dancing, in drawing!

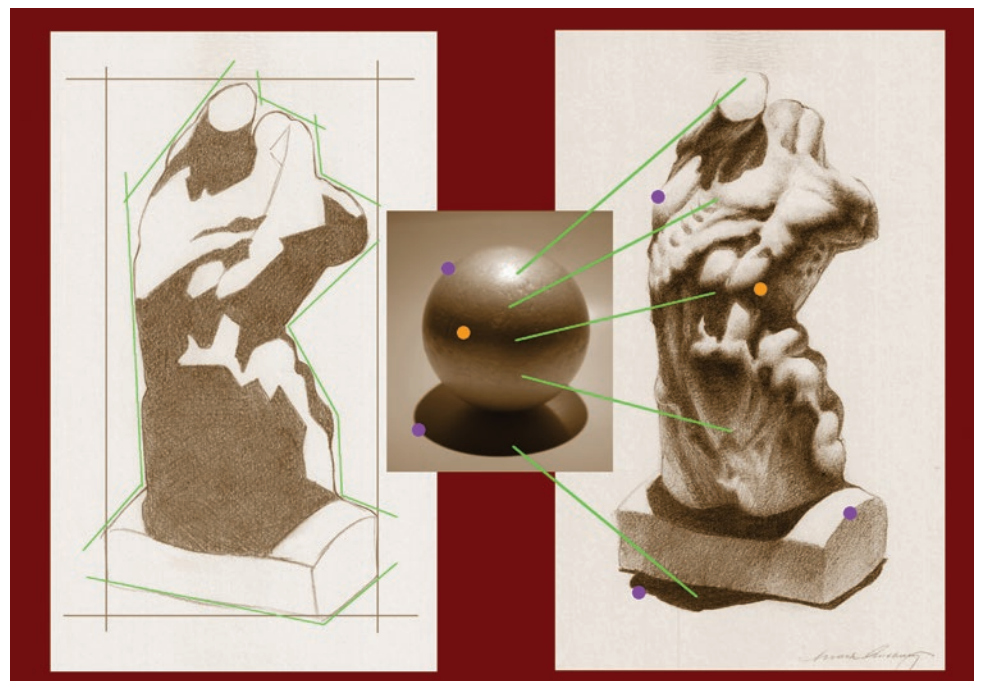
Observational Drawing (Blocking In): The laterally twisted torso (Panel 1) represents a complex closed form, a simple approach beginning

with a proportional block. Next, like a great sculptor, we make a clear separation between negative and positive space within our block using simple straight lines based on comparative and relational measurements. Again, like a sculptor, we select finer and finer tools and employ linear expressions to develop from the general form of our study to the realized surface anatomy. Once the contouring is complete, simple patterns of light and shadow may be drawn within the contour, which also confirms the accuracy of the initial block-in.

Modelling (Panel 2): The perfect form for revealing the characteristics of your light source is a sphere. For example, when you can observe more than one highlight in your study, there are two sources of light conflicting. The area of dark shadow (the orange dot) with the softened edges around the mid-region on the sphere is called the terminator. It falls 90 degrees in the direction of the light at the point where light is intercepted by the form. Firstly, develop the shading of the darkest form in your drawing. This will allow you to determine the value scheme for the whole composition. The green lines shown in the drawing link the mid-tones and shadows on the sphere with the corresponding elements on the sculpture. While, the purple dots highlight the hard edges of the form and the shadow cast.

So, draw people! Challenge yourself. Go and explore the drawings and paintings of the great masters to build on this simple drawing exercise and develop your understanding of how proportion, light and form opens the door of creativity to powerful artistic expression.

*Please feel welcome to contact Mark Anthony at [www.markanthonystudio.com](http://www.markanthonystudio.com) for information on traditional drawing programs.*



*Image: Panel 1 (left) and Panel 2 (right)*

# 2016 AWARD WINNERS AND JURORS

Congratulations to our 2016 award winning artists and we thank our jurors, for their dedication and energy to jury 27 FCA shows, 3 online exhibitions and 11 chapter shows!

## FEDERATION GALLERY SHOWS

### WORKS ON PAPER

- 1st Place:** James Koll – *West Cirque in Winter Light*  
**2nd Place:** Lee Caufield – *Blackbird*  
**3rd Place:** Adrienne Moore – *Moulin Rouge*  
**Honourable Mention:** Wayne Bissky – *Fraser Valley Cranberry Farm*  
**Honourable Mention:** Diane Bennett-Way – *A Cow Looking Busy*  
**Honourable Mention:** Justin Maas – *Shelby*

### ARTIST'S CHOICE

- 1st Place:** Catherine Sheppard, AFCA – *Symphony of Feathers*  
**2nd Place:** Kathy Traeger – *Who Ya Gonna Call?*  
**3rd Place:** Carol Koebbeman – *Father's Diary, Mother's Gloves*  
**Honourable Mention:** Peter Lau – *Abstract Melody*  
**Honourable Mention:** Lori McGee – *Benchmark*  
**Honourable Mention:** Tammy Taylor – *The Tracker*

### LANDSCAPES EXHIBITION

- 1st Place:** Maria Galloway – *Cariboo Summer*  
**2nd Place:** Stephen Dittberner – *Dolphin's Image*  
**3rd Place:** Tom Shardlow, AFCA – *Bamfield No.1*  
**Honourable Mention:** Mary-Jean Butler – *Coastal Arbutus*  
**Honourable Mention:** Jennifer Harwood, AFCA – *Last Light*  
**Honourable Mention:** Larry Tillyer, AFCA – *A Chat at Gibson's Harbour*

### ABSTRACT EXHIBITION

- 1st Place:** Rose-Marie Kossowan, AFCA – *Unfolding*  
**2nd Place:** Cindy Mersky, AFCA – *Abyssinia*  
**3rd Place:** Marianne Meyer – *And Then You Came*  
**Honourable Mention:** Stephen William Baylis – *Number 3*  
**Honourable Mention:** Catherine Fields – *Snowy Path*  
**Honourable Mention:** Jan Louise Henry – *Privilege of Color #30*

### FOLIAGE AND FLOWERS

- 1st Place:** Linda Bell, AFCA – *Magnolia*  
**2nd Place:** Maria Voronova – *Fern*  
**3rd Place:** Laurie Koss – *Dahlia 1*  
**Honourable Mention:** Mahtab Firouzabadi – *Spring is coming*  
**Honourable Mention:** Bert Liverance – *Glow*  
**Honourable Mention:** Myda Schmidt, AFCA – *Near and Far*

### CANVAS UNBOUND

- 1st Place:** Anouk Jonker – *Madame*  
**2nd Place:** Ann Eynon – *Old Lachine*  
**3rd Place:** Sylvia Ohrn – *Magee Grocery*  
**Honourable Mention:** Stephen William Baylis – *Number 1*  
**Honourable Mention:** Michael Knox – *Salt & Pepper*  
**Honourable Mention:** John Pryce – *Cove Dreamscape*

## CULTURE

- 1st Place:** Lorry Hughes, AFCA – *Naptime*  
**2nd Place:** Pepe Hidalgo – *Kidnapping and Seduction of Europe*  
**3rd Place:** Jian Jun An – *Come back home*  
**Honourable Mention:** Sally Clark, AFCA – *Millennium Bridge: Dreamwalkers*

## PLEIN AIR

- 1st Place:** Larry Tillyer, AFCA – *Gibson's Harbour*  
**2nd Place:** John Pryce – *Stream at Ritchie Falls*  
**3rd Place:** Terry Nimmon – *707 Park #4*  
**Honourable Mention:** Yoko Asari – *Old Apple Tree*  
**Honourable Mention:** Peggy Burkosky – *Spring Rains – Deep Bay B.C*  
**Honourable Mention:** William Liao – *After Raining*

## FROM LIFE

- 1st Place:** William Liao – *Nate*  
**2nd Place:** Amy J. Dyck – *The Rising*  
**3rd Place:** Debbie Milner Lively – *Reflections*  
**Honourable Mention:** Jane Appleby – *Ocean's Turmoil*  
**Honourable Mention:** Elizabeth J. Austin – *Orange and Blue*  
**Honourable Mention:** Karen Blanchet – *Fast and Furious*

## ICON

- 1st Place:** Mary Jean Butler – *Bon Ton II*  
**2nd Place:** Leif Kristian-Freid – *The Spanish Bull*  
**3rd Place:** George J. Mosna – *"Old Town"*  
**Honourable Mention:** Sally Clark, AFCA – *Goddess of Justice*  
**Honourable Mention:** Bob Araki, AFCA – *Saint Paul Church North Vancouver*

## ANNUAL INTERNATIONAL MAIL-IN ART EXHIBITION

- 1st Place:** Marilyn Peeters – *Home Roots I*  
**2nd Place:** Tracey Kucheravy – *Shoal Lake Study 1*  
**3rd Place:** Fran Alexander, AFCA – *Eggscentric*  
**Honourable Mention:** Yoko Asari – *through the Brick Window*  
**Honourable Mention:** Cindy Eeson – *Memories of the Cottage Porch*  
**Honourable Mention:** Fani Pantazidou – *Safety*

## CANCON

- 1st Place:** Patricia Morris – *Prairie Drive, SK*  
**2nd Place:** Ann Willsie – *Imagine*  
**3rd Place:** Susannah Paranich – *Remembering Walbran Valley*  
**Honourable Mention:** Kathy Hale – *Nova Scotia Dories*  
**Honourable Mention:** Myda Schmidt, AFCA – *Dancing Wires at TCI*

## SMALL, SMALLER, SMALLEST

- 1st Place:** Patricia Morris – *Prarie Drive SK*  
**2nd Place:** Ann Willsie – *Imagine*  
**3rd Place:** Susannah Paranich – *Remembering Walbran Valley*  
**Honourable Mention:** Kathy Hale – *Nova Scotia Dories*  
**Honourable Mention:** Myda Schmidt, AFCA – *Dancing Wires at TCI*



## PAINTING ON THE EDGE (P.O.T.E)

**1st Place:** Jean Duguay – *The Cube*

**2nd Place:** Sally Clark, AFCA – *Portrait of my Mother*

**3rd Place:** Sandrine Pelissier, AFCA – *Forest Dream*

**4th Place:** Sheila Kernan – *Best Thing in Town*

## SCENES FROM WESTERN CANADA

**1st Place:** Karen Blanchet – *Foundation*

**2nd Place:** Graham Bibby – *Deep Bay Reflection*

**3rd Place:** Rosi Maria Di Meglio – *Solitude*

**Honourable Mention:** M. Gilmour – *The Canadian Prairies*

**Honourable Mention:** Rose-Marie Kossowan, AFCA – *Mt Cheam Trailhead, South Face*

**Honourable Mention:** Peter Stuhlmann, AFCA – *Perry's Swamp*

## 75TH ANNIVERSARY EXHIBITION

**1st Place:** Elizabeth Wiltzen, SFCA – *Waiting*

**2nd Place:** Alan Wylie, SFCA – *Through The Tangle*

**3rd Place:** Janice Robertson, SFCA – *Edge of the Meadow*

**Honourable Mention:** Harold Allanson, SFCA – *Never Too Young*

**Honourable Mention:** Susan Cowan, SFCA – *Red Energy*

**Honourable Mention:** David J Goatley, SFCA – *The Power and the Glory*

## ANNUAL INTERNATIONAL REPRESENTATIONAL SHOW (A.I.R.S.)

**1st Place Grand Prize:** Nelly Kazenbroot – *The Other Side of Fifty III*

**Best Landscape/Urban Scene:** Elizabeth Wiltzen, SFCA – *Evening Shadows*

**Best Figurative/Portrait:** Chen Guang Wang – *False Simulacra*

**Best Still Life:** Tanja Bone, SFCA – *Heritage*

**Honourable Mention/Landscape:** Maria Josenhans – *Where The Hiellen Meets The Sea*

**Honourable Mention/Figurative/Portrait:** Parminder Singh Atwal – *The Forgotten Master*

**Honourable Mention/Still Life:** Ann Willsie – *Nasturtiums II*

## CONCEPT

**1st Place:** Dyan Myhr – *Fading into Sleep*

**2nd Place:** Majle Lavergne – *Re-Create I*

**3rd Place:** Homa Eftekhari – *Searching But Not Finding*

**Honourable Mention:** Jenn Ashton – *Getting from Here to There*

**Honourable Mention:** Gerda Volz, AFCA – *I Want It All*

## SKETCH

**1st Place:** Peggy Burkosky – *Cat's Eyes*

**2nd Place:** Fariba Mahmoodian – *Woodworker*

**3rd Place:** William Liao – *Catlyn*

**Honourable Mention:** Wayne Bissky – *Temple of Philea, Aswan Egypt*

**Honourable Mention:** Larry Tillyer, AFCA – *sketch for "The Quarterback"*

**Honourable Mention:** Ann E. Rowley – *The Man with the Dragon Tattoo*

## SIGNATURE MEDAL SHOW

**1st Place:** Gaye Adams, SFCA – *When in Rome*

**2nd Place:** Colleen J Dyson, AFCA – *Across the Tracks II*

**3rd Place:** Rose-Marie Kossowan, AFCA – *Back Yard Maples*

**Honourable Mention:** Karen Rempel, AFCA – *Love Struck*

**Honourable Mention:** Neil Hamelin, SFCA – *Orchard Water Wagon*

**Honourable Mention:** Perry Haddock, SFCA – *Winter's Palette*

## ONLINE EXHIBITIONS

### LIMITLESS

**1st Place:** Tony Luciani – *The Dressmaker*

**2nd Place:** Patrick Douglass Cox – *In the Shade*

**3rd Place:** Jim Little – *Toto*

**Honourable Mention:** Jan Crawford, AFCA – *Big Jellies*

**Honourable Mention:** Michael Gilmour – *Kitchen Corner, Country House*

**Honourable Mention:** Kathy Hildebrandt, AFCA – *Inspiring the Artist's Life*

### POSTCARD COMPETITION AND ONLINE EXHIBITION

**1st Place:** Cindy Revell, AFCA – *Fragrance in the Courtyard*

**2nd Place:** Danvic Briones – *Spring Horse*

**3rd Place:** Jill Charuk, AFCA – *Sea to Sky*

**Honourable Mention:** Dione Dolan – *Enchantment I*

**Honourable Mention:** Tammy Fischer – *Buffalo*

**Honourable Mention:** Katrin Aason – *Twilight*

## JURORS 2016

Roberta Combs, SFCA

Wai Hin-Wayne Law, SFCA

Henry Tsao, AFCA

Angie Au Hemphill, SFCA

Tanya Bone, SFCA

Jennifer Tunner, AFCA

Barrie Chadwick, SFCA

Kiff Holland, SFCA

Jeff Wilson, AFCA

Nicoletta Baumeister, AFCA

Teressa L Bernard, SFCA

Jutta Kaiser, SFCA

Susan Cowan, SFCA

Marney-Rose Edge, SFCA

Grazyna Wolski, AFCA

Lee Cauffield, AFCA

Martine Gourbault, SFCA

Patricia Peacock, SFCA

Tinyan Chan, SFCA

Dene Croft, SFCA

Charlie Easton, AFCA

Andrew McDermott, SFCA

Richard McDiarmid, SFCA

Carol Short, AFCA

Tatjana Mirkov-Popovicki, SFCA

Michael Radford, AFCA

Genevieve Pfeiffer, AFCA

Elisabeth Sommerville, SFCA

Jack Turpin, SFCA

Carol McQuaid, AFCA

Perry Haddock, SFCA

Neil Hamelin, SFCA

Amanda Jones, SFCA

Renato Muccillo, SFCA

Myda Schmidt, AFCA

Donna Baspaly, SFCA

Katsumi Kimoto

Janet Wang

Gaye Adams, SFCA

Lisa Figueroa, AFCA

Janice Robertson, SFCA

Jeanette Langmann

Nicole Sleeth

Alan Wylie, SFCA

Claudia Lohmann, AFCA

Robert McMurray, AFCA

Michael Svob, SFCA

Gerry Thompson, SFCA

Susie Cipolla, SFCA

Clement Kwan, SFCA

Rene Thibault, AFCA

David J Goatley, SFCA

Leslie Gregory-Morgan, SFCA

Jeanette Jarville, AFCA

Richard Alm, AFCA

# 2017 EXHIBITION CALLS

## CANVAS UNBOUND



Entry deadline: **January 20**  
Paintings due: **February 10**

## NEW! DIGITAL ART EXHIBITION



Entry deadline online: **January 27**

## ABSTRACT EXHIBITION



Entry deadline: **February 10**  
Paintings due: **February 24**

## BLOOM!



Entry deadline: **March 10**  
Paintings due: **March 24**

All submissions should be made online at <https://artists.ca/submissions/index>.

# 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](http://www.greatartworkshops.com)  
Louise Hall 403-233-7389 / [louise.hall@shaw.ca](mailto:louise.hall@shaw.ca)

## BEAR VALLEY HIGHLANDS ART WORKSHOPS AND PAINTING VACATIONS

2017 schedule is open for registrations now at [www.artworkshopsbc.com](http://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

## ADVERTISE

Art Avenue is the Federation of Canadian Artists' membership magazine, published six times per year. Art Avenue – in both print and digital editions – delivers coverage of the people, events, exhibitions and achievements shaping the FCA with behind-the-scenes access to artists' studios and practice, exhibitions, styles and techniques. The magazine reaches all 2,450 FCA members, and is available to our members for download on our website. Art Avenue is sold at the Federation Gallery and distributed at special events. In clear, well-crafted language that is accessible to both the novice and the expert, it reaches an audience of artists, arts organizations, collectors, dealers, connoisseurs and enthusiasts. Present full circulation is 2,500.

For advertising rates or to learn more about our engaged and active readership contact:  
Dara McDermott at 604-681-2744 or email [artavenue@artists.ca](mailto:artavenue@artists.ca).

## CORRECTION

In the catalogue for the 2016 Annual International Representational Show (A.I.R.S), Ruth Rodgers name was misspelled. The FCA sincerely regrets the error. Apologies for this mistake. Ruth's painting, *Summer Lessons*, was juried into the 2016 A.I.R.S exhibition at the Federation Gallery in October 2016.



RUTH RODGERS, *Summer Lessons*



# THE INSIDE VIEW

A SERIES OF ARTICLES LOOKING INTO PROFESSIONAL ARTIST STUDIOS

## THE WAREHOUSE STUDIO OF DEBORAH BAKOS

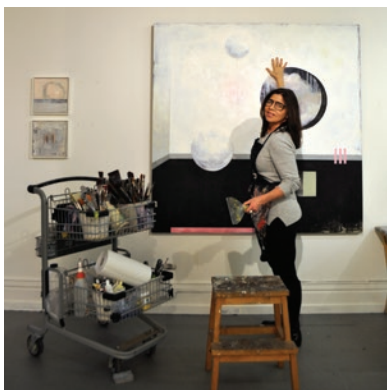


When I first visited 1000 Parker Street in Vancouver during the annual *Eastside Culture Crawl* in 1998, I knew then that this was the place I needed to be. This initial visit would eventually be the catalyst for my new career as a full time artist/painter and the introduction to my new family of makers.

The iconic four-storey warehouse space by the tracks, aptly named for its 1000 Parker Street address in East Vancouver, is “home” to more than 300 artists and artisans. It was built in 1914 by Restmore Manufacturing Company, which made feather mattresses and iron beds. After that, 1000 Parker served as a warehouse for Fuller Brush and Woodward’s. The massive building was once described in *The Vancouver Sun* as, “A sprawling remnant of Vancouver’s industrial past, a labyrinth of wood, brick and cement buildings... It’s quirky, with railway tracks between two wings. And it is a strong contender for the funkiest building in Vancouver.”

I didn’t actually move there until 12 years later, after an Emily Carr University program and time spent living in Istanbul. I answered an ad on Craigslist for a shared studio space on the 4th floor. Until then, I had been working out of a home studio, feeling isolated from the conversations and opportunities within the local art scene, most of which were happening in gritty East Vancouver.

I knew I was fortunate to be in this 100+ year old building with its splintering wood floors, high beamed ceilings and glorious morning light. I also knew that I would have to take myself seriously as an artist in order to pay my rent and produce a body of work. Because of the energy in this creative hub, it was easy to spend countless hours at my easel, working among both emerging and established artists such as David Robinson, Fiona Ackerman and Tiko Kerr.



Deborah with WIP

Today, you can find me in my newly developed, 2,300 square foot space on the 2nd floor. I leased this space from Beedie Development Group in 2012 with the intention of creating a collaborative open concept studio for five painters. With the help of my building manager, local trades and my dedicated husband, we cleared decades of dust and leftover debris, tore down walls, built storage for paint-

ings, added track lighting and painted the entire dark blue space gallery white. As the former cafeteria for factory workers from the 1920’s, our studio has six large west-facing windows. Solid wood columns support 10-foot ceilings, while well-worn wood floors sport trap doors and layers of dripped paint from new endeavours.



1000 Parker Street

Along with a working studio, *Studio 202* showcases our work during art festivals, and has become a gathering place for our Parker community. Here, I have hosted painting workshops, mentored high school students, provided a haven for event volunteers, and welcomed numerous artists during “Wine-Down-Fridays.”

Here, a group of enthusiastic painters planned a spring event called *Parker Art Salon*. Now in its 3rd year, loosely modelled after the Paris Salons of the 18th and 19th century, our contemporary Salon has garnered national media attention. It features over 60 Parker Street painters, sculptors, printmakers and photographers, and attracts over 1000 visitors on opening night. Each year, our artist collective give a fresh coat of paint to the walls, hang chandeliers, set up wine/beer bars and feature local musicians to showcase the fine art displayed along meandering warehouse hallways.



Studio 202, facing West

On any given work day, it may be difficult to imagine the goings-on behind the closed, industrial doors at 1000 Parker Street. But, rest assured, this old mattress factory is wide awake with creative fervour.

Find out more about our annual events by visiting [www.culturecrawl.com](http://www.culturecrawl.com) and [www.parkerartsalon.com](http://www.parkerartsalon.com).

*Deborah Bakos is a painter, instructor and art events coordinator based in Vancouver. Please feel free to contact her for opportunities to engage with her art community. [www.deborahbakos.com](http://www.deborahbakos.com)*



# PAINTING IN THE LIFE OF... **LARRY TILLYER, AFCA**



## DIRECT PAINTING METHOD

Direct paintings, or alla prima paintings, are typically finished in one or two sittings. When successfully done, the alla prima method, or “at first attempt”, has a freshness and charm that, for me, is unobtainable by any other method. I enjoy the lively and dynamic feel of direct painting. Most of the painters I admire work this way.

I work in acrylics and my paintings emerge from a spontaneous approach. I call it chaos. One of the advantages to working with acrylics is that they allow me adjust, eliminate, add shapes, values, and images at will without having to wait for the paints to dry. Most of the time, I find the picture tells me how to paint it. Instead of painting “things”, I paint the shape and color. Using this method, I can create realistic images.

## COLOR CHOICES

My basic palette has six acrylic colors, including green, black and white. I have a warm and cool variety of each primary color which I use to mix beautiful secondary colors. I find I can create everything I need from this palette.

My colors are: Titanium White, Payne’s Grey (for black), Cadmium Yellow Medium (warm), Cadmium Yellow Light (cool), Cadmium Red Light (warm), Alizarin Crimson (cool), Phthalo Blue (warm), and Ultramarine Blue (cool). I also mix Phthalo Green with Alizarin Crimson to produce warm dark shades. Phthalo colors are among the strongest of colors available and need to be carefully handled. Usually, I will start painting with three colors, including white and Phthalic Green, and then I introduce the three other remaining colors in smaller doses.

### SAMPLE PALETTE 1

Cadmium Yellow Light + Cadmium Red Light + Ultramarine Blue + White and Phthalo Green



*Yellow Dresses*, acrylic on board, 16" x 20"

Painted alla prima from two different photos. The figures were drawn first, followed by the background and the boats.

### SAMPLE PALETTE 2

Cadmium Yellow Medium + Alizarin Crimson + Ultramarine Blue + Phthalo Green + White



*Sharing a Sailboat*, acrylic on board, 16" x 20"

The use of grey gives this palette more muted tones.

### SAMPLE PALETTE 3

Cadmium Yellow Light + Cadmium Red Light + Phthalo Blue + Phthalo Green + White



*Working on the Fraser*, acrylic on board, 12" x 16"

This painting was painted alla prima in one attempt with a full palette and no touch ups.

### SAMPLE PALETTE 4

Cadmium Yellow Medium + Cadmium Red Light + Payne’s Grey/Black (in place of Phthalo Blue)



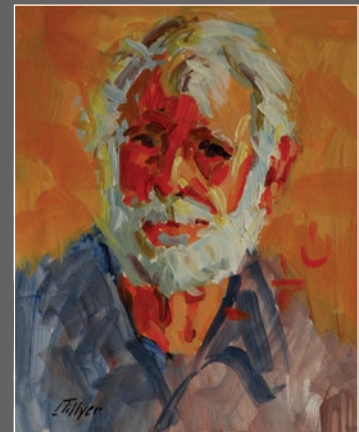
*Westside Gem*, acrylic on board, 16" x 20"

I used a full palette to paint this painting in same alla prima method as *Working on the Fraser*.



*The Pink House*, acrylic on board, 20" x 16"

This is a form of painting I love to do. I call my method here “in and out”; I destroy compositional details and then work them back in. The house was painted first, followed by the trees, foliage, pathway and sky. I painted over these elements and then I reworked them back into the painting until I got the desired effect. The figures were painted last.



*Self Portrait*, acrylic on paper, 8" x 10"

This self-portrait was painted by holding a hand mirror and using a full palette.