

Art Avenue

A Federation of Canadian Artists Publication – MAY/JUNE 2014 \$5



LANDSCAPES

MARCH 25 TO APRIL 13, 2014



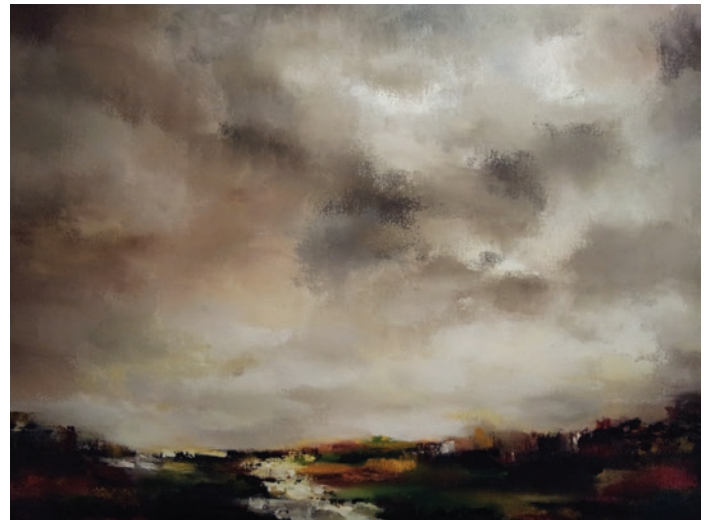
Mena Martini Spring Mood
24" x 30", Acrylic, \$850
AWARD OF EXCELLENCE



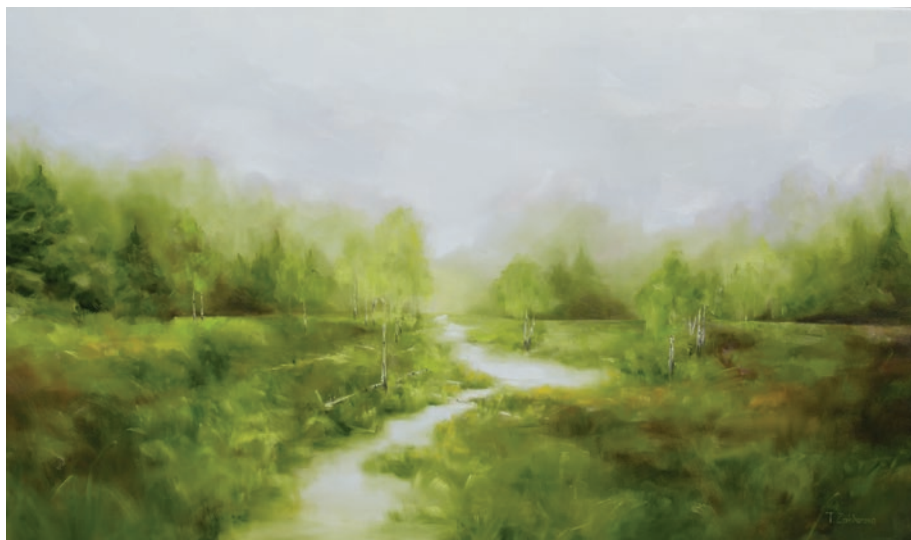
Stephen Dittberner Reflections
36" x 48", Oil on canvas, \$3000
FCA THIRD PRIZE AWARD



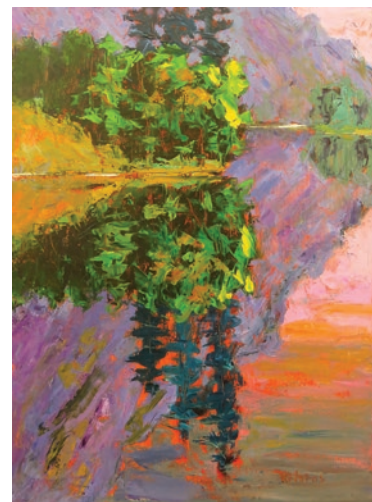
Jennifer Mitton Quicksilver Sky, Tofino
24" x 40", Oil, \$1500
FCA SECOND PRIZE AWARD



Shirley Thompson Beyond Memories
48" x 36", Acrylic, \$2200
AWARD OF EXCELLENCE



Tetiana Zakharova Green Splendor
36" x 60", Oil on Canvas, \$2700
FCA FIRST PRIZE AWARD



Kristos Raftopoulos Nature's Mirror
14" x 18", Oil on Panel, \$252



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

MAY/JUNE 2014

EXHIBITIONS



LANDSCAPES

MARCH 25 TO APRIL 13

-02-



SUCCESS!

MARCH 11 TO 23

-12/13-

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ON THE COVER



Neil Hamelin SFCA Northwest Passage
24" x 36", Acrylic, SOLD — FEDERATION OF
CANADIAN ARTISTS FIRST PRIZE AWARD

Inspired by some photos we took in Port Townsend this Summer of the Dirigo II Schooner, I created this painting but decided on a more adventurous setting. The backdrop for this scene was created to resemble the landscape of our remote Northwest Passage. The Northwest Passage connects the Atlantic Ocean to the Pacific Ocean by way of the Arctic Ocean, and would be a cold adventurous voyage for sure!

Art Avenue

A FEDERATION OF
CANADIAN ARTISTS
PUBLICATION

Editor:
Helen Duckworth
Advertising:
Helen Duckworth
Layout/Design:
Sonia Bishop

Printer:
Impressions In Print
Issue:
May/June 2014
Art Avenue is published
6 times per year.

Submission and advertising
information is available on
our website www.artists.ca
or by calling
604-681-2744

Next editorial
submission deadline:
June 1, 2014
Gallery: **604-681-8534**
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BRITISH COLUMBIA

LOWER MAINLAND

Soledad Avaria	<i>Maple Ridge</i>
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James Gordon Bell	<i>Vancouver</i>
David Boal	<i>West Vancouver</i>
Anne Bourne	<i>North Vancouver</i>
Bev Bowler	<i>North Vancouver</i>
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Zohar Fiszbaum	<i>Vancouver</i>
Kathleen Gaitt	<i>Langley</i>
Iris Hill	<i>Burnaby</i>
Cindy Johnston	<i>Maple Ridge</i>
James D. Jones	<i>Vancouver</i>
Richard Kemerer	<i>Vancouver</i>
David McGuigan	<i>Burnaby</i>
Ann Mildon	<i>Maple Ridge</i>
Gale More O'Ferrall	<i>North Vancouver</i>
Misae Nagata	<i>Vancouver</i>
Peri-Laine Nilan	<i>New Westminster</i>
Larissa Pirogovski	<i>Vancouver</i>
Krista Purcell	<i>Vancouver</i>
Debby Quezada	<i>White Rock</i>
Michael Rzepa	<i>Maple Ridge</i>
Katherine Skolaude	<i>North Vancouver</i>
Sophie Spiridonoff	<i>Vancouver</i>
Janice Sturm	<i>Langley</i>
Robin Timms	<i>North Vancouver</i>
Kathy Traeger	<i>Surrey</i>
Dennis Walsh	<i>Delta</i>
Linda Waverley	<i>West Vancouver</i>
Deanne White	<i>Whistler</i>
Susan Wilson	<i>Vancouver</i>
Dner Rod Winning	<i>Ladner</i>
Carling Wong-Renger	<i>Vancouver</i>

VANCOUVER ISLAND & GULF ISLANDS & SUNSHINE COAST

Dawne Brandel	<i>Qualicum Beach</i>
Margaret Case	<i>Victoria</i>
Robert Evans	<i>Qualicum Beach</i>
Carol Koebbeman	<i>Victoria</i>
Bev Robertson	<i>Shawnigan Lk</i>
Deborah Tilby, SFCA	<i>Victoria</i>
Harald Werklo	<i>Nanaimo</i>
Mel Williamson	<i>Salt Spring Island</i>

WEST KOOTENAY

Robyn Gold	<i>Winlaw</i>
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LOK KERK HWANG (Singapore)'s watercolor painting "Symphony of Rust No.7" won the 2nd Place Award at the 37th Watercolor Art Society-Houston (WAS-H) International Exhibition 2014 at Houston from 11 March - 3 April. <http://www.watercolorhouston.org> (BELOW IMAGE)

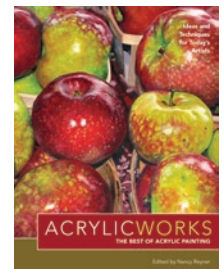


Lok Kerk Whang



Lindsay Watson

LINDSAY WATSON's work features in the new publication 'AcrylicWorks' AcrylicWorks – The Best of Acrylic Painting Edited by Nancy Reyner A tribute to the expressiveness of today's artists and the incredible versatility of the medium, AcrylicWorks features 126 contemporary masterpieces. This stunning collection covers a wide range of styles and subjects from intimate portraits and ultra-realistic wildlife paintings to sweeping landscapes and bold abstracts. Captions reveal the unique creative story behind each piece and offer tips and techniques from top acrylic artists. A sincere thank you from everyone of you who shared your beautiful artwork with us. We received more than 1100 entries from artists all over the globe helping to make it a true success!



AcrylicWorks

GABRIELLE GREIG's painting "Summer on Kildare has been award "Second Place" in the 'Art O The Green Show' at Semiahmoo Arts, White Rock, BC.

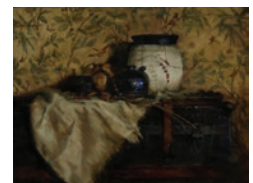


Gabrielle Greig



Wendy Mould

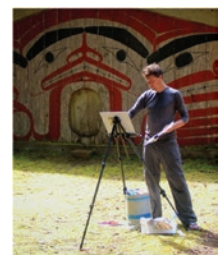
WENDY MOULD is pleased to receive Second Place Award in the Silver Screen Classics Competition & Exhibition for her movie poster "The Lady Vanishes". The show opened at the Surrey Arts Center on Feb. 16 and is now go on the road. Feb 18-26 Newton Cultural Center, Feb 26-Mar 31 Jinny Sims MP Office, 8532 120 St Surrey, and then to the new Surrey City Hall complex in April.



Tanya Bone

TANYA BONE, SARAH KIDNER, CLEMENT KWAN, ELIZABETH WILTZEN (featured work is 'Jars of Clay' by Tanya Bone) - The following four of the Fed's SFCA's have been juried into the Oil Painters of America 2014 National (USA, Mexico & Canada) Exhibition which is being held at The Bennington Centre for the Arts, Bennington, Vermont - June 7 to July 27, 2014:

CHARLIE EATON has been awarded an artist residency on the islands of Haida Gwaii this summer. The residency is jointly offered by Parks Canada and the Haida Gwaii Museum and will mostly take place in the stunning Gwaii Haanas National Park Reserve. Charlie will be painting on location, conducting a workshop for local artists, and will be writing a report on his residency for Art Avenue later in the year. In the meantime, Charlie's artwork can be seen here: www.charlieeaston.com and you can learn more about Gwaii Haanas' natural beauty at the Parks Canada website: www.pc.gc.ca



Charlie Eaton

BEV MAZURICK, ASA – Congratulations to Bev who was recently awarded full membership with the Alberta Society of Artists. Bev can now use the official ASA designation.

ALFONSO L. TEJADA has been invited by the INARTE Associazione Culturale & the FABRIANO IN AQUARELLO international convention 2014 to lead a selected group from different associations of 11 ARTISTS working in watercolor to represent Canada in the biennale "Marche de Acqua" in the city of Fabriano, Italy June 12-15, 2014. Alfonso will be an artist in residence and leading one of the workshop session on plein air painting during the event.



Alfonso Tejada

CURRENT EXHIBITIONS

ELEONORE ESAU has been invited by Artifact Gallery in New York City to have a solo exhibition of her work from May 6 through May 24/2014. The gallery is located at 84 Orchard St. in Manhattan. Opening reception on May 7.



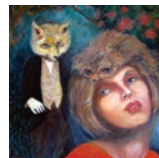
Ronald G. Straight

RONALD G. STRAIGHT will feature in an exhibition entitled 'Interpreting Nature' at the Place des Arts between April 3rd and May 3rd.

JANET STRAYER (www.janetstrayerart.com), an active FCA member, has a clever and enjoyable solo show, Animal Lovers, this June at the Jericho Arts Centre.



Eleonore Esau



Janet Strayer

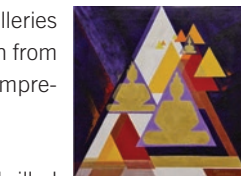
BEV MAZURIK has a solo exhibition entitled 'Visual Portal' at the CASA Galleries in Lethbridge from June 28th – August 30th. Bev uses narratives drawn from cultural mythology, stories and belief systems to explore how we comprehend abstract art. For more information: bemaz@shaw.ca



Kathy Hildebrandt

KATHY HILDEBRANDT ASA, SCA, PAC, AFCA was thrilled to learn that her painting "Life is Like a Box of Chocolates" was accepted into the International Association of Pastel Societies 24th Juried Exhibition. The exhibition will take place at the Vose Gallery in Boston MA, from May 10 to June 24, 2014.

CAROL-LYNN DAVIDSON, AFCA – A Retrospective show of Carol-Lynn Davidson AFCA June 5 – 28 2014 Monday – Saturday 10:00 – 16:00 hrs. Armstrong /Spallumcheen Art Gallery 3415 Pleasant Vly. Rd. Armstrong B.C. 250 546 8318



Bev Mazurik



Carol-lynn Davidson

Active FCA member JENNIFER HEINE is featured with two other members of the local Men in Hats plein air group in a show opening Wednesday, May 7 from 6:30-8:00 pm at the Gallery at Hycroft. Additional viewing times throughout May can be arranged by contacting the Hycroft office at 604.731.4661.



Jennifer Heine

Active FCA member MARV SKELTON shares Hycroft Gallery for the month of June with another two members of the Men In Hats plein air group, in an exhibition opening Wednesday, June 4 from 6:30-8:00 pm.

The openings are open to the public (you do not have to be a UWC member), and additional viewing times may be arranged by contacting the Hycroft office at 604.731.4661

The Gallery at Hycroft 1489 McRae Avenue (just East of 16th and Granville), Vancouver, B.C. V6H 1V1 email: visarts@uwcvcouver.ca www.facebook.com/hycroftgallery

More on the Men in Hats at www.MenInHats.ca and at www.facebook.com/meninhatasca



Marv Skelton

ROSE-MARIE GOODWIN's latest series of Abstract Expressionistic paintings issued forth from within the North Van McKay Creek conservation project. "May we never truly lose sight of pure nature in our midst." APRIL 29 – MAY 27 Kay Meek Centre Gallery welcomes 'In Our Midst'. 1700 Mathers Ave, West Vancouver, daily from 9 – 5 (604) 981-6335.



Rose-Marie Goodwin

NEW MEMBERS

OKANAGAN

Shannon Cross	<i>Kelowna</i>
Brazen Edwards	<i>Kelowna</i>
Charlotte Erlandsson	<i>Nelson</i>
Barbara Fresz	<i>Lumby</i>
Andrea Gardner	<i>Nelson</i>
Lynne Gayan	<i>Armstrong</i>
Patricia Ann Gebbie	<i>Oliver</i>
Lois Hollstedt	<i>Kamploops</i>
Shannon Johnston	<i>Kelowna</i>
Erica Konrad	<i>Nelson</i>
Fiona Neal	<i>West Kelowna</i>
David Patterson	<i>Penticton</i>
Diane Way	<i>Summerland</i>

PEACE RIVER

Alan White	<i>Baldonnel</i>
Stephen Ferris	<i>Fort St. John</i>

ALBERTA

Cassandra Arnold	<i>Calgary</i>
Mary Frost	<i>Airdrie</i>
Jeanne KollEe	<i>Lethbridge</i>
Marcelle MacCallum	<i>Calgary</i>
Vandy Midha	<i>Calgary</i>
Irene Naested	<i>Calgary</i>
Reina Pagie	<i>Calgary</i>
Bernadette Vanderstar	<i>Calgary</i>
Pamela Vickerson	<i>Calgary</i>
Wendy Walker	<i>Cochrane</i>

IN MEMORY

Long-time member of the Arrowsmith Chapter, Joan Gates, RN, passed away on Wednesday, Feb. 26th at the Gardens in Qualicum Beach. Joan lived in Port Alberni and often hosted us to paint in her garden. She was an accomplished woman.



Joan passed away in Nanaimo General Hospital on Wednesday, February 26 at the age of 88.

She was a longstanding member of the Arrowsmith Chapter and lived in Port Alberni for many years where she pursued her love of watercolour painting. She was an accomplished painter and painted the beautiful flowers in her garden. On several occasions Joan invited members of the Arrowsmith Chapter to paint en plein air in her garden.

Funeral services were held in Port Alberni.

CHAPTER EVENTS CALENDAR

NANAIMO CHAPTER

Two new members to the Nanaimo Chapter:

Tom Shardlow, Laurel Karjala

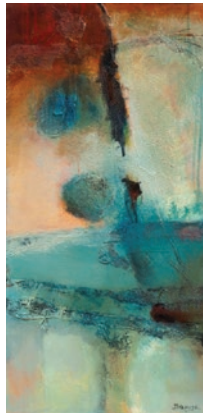
Lisa Danesin received her AFCA signature status at the recent BOG meeting. Bonnie Stebbing received the Outstanding Volunteer Award from the FCA. Harold Allanson SFCA, won Best of Show and People's Choice Awards at the Kamloops Western Art Show in March for his painting "First Steps"

BARRY RAFUSE, SFCA WORKSHOP

Explore the process of creating a dynamic abstract painting with Vernon artist Barry Rafuse. Barry was awarded the 2013 Spilsbury Gold Medal for 'Orographic Chasm' which is the featured work for the January 2014 cover of Art Avenue. Spend three days learning from this inspired artist.

O.A.P. (Old Age Pensioners) Hall, 2465 Labieux Rd., Nanaimo BC, May 8 – 10, 2014
\$275 Members, \$295 Non-Members. Deposit: \$100 Non-Refundable

You can register by visiting the Nanaimo chapter website: www.nanaimofca.blogspot.ca



CALGARY CHAPTER

TUESDAY MAY 20TH, 2014

(3rd Tuesday of month)

Chapter meeting, 7 pm Atlantis Framing

4515 Manhattan Road SE, Calgary. All are welcome.

Program: Kathleen Theriault - Abstract Mixed Media Demo

TUESDAY JUNE 17TH, 2014

(3rd Tuesday of month)

Chapter meeting, 7 pm Atlantis Framing

4515 Manhattan Road SE, Calgary. All are welcome.

WORKSHOPS

May 24th, 25th & 26th 2014, 9.30 am - 4.30 pm

ROBERT COMBS WORKSHOP

Pastel Still Life for intermediate painters

Location - Atlantis Framing , Calgary

April through May - Mondays 2014 , 1.00 am to 4.00 pm

RICK BERG WORKSHOP

Oil - Concepts of Tone , Shade and Tint relating to Still Life

Location - Atlantis Framing , Calgary

For more information on these and upcoming workshops please check our website :<http://fcacalgary.ca/> Goto: Events - Workshops

UPCOMING SHOWS

Saturday May 3rd, 2014 , 10.00 am to 4.00 pm

Juried Show and Sale "MAD ABOUT ART"

Haysboro Community Centre, 1204 89 Avenue SW, Calgary

CHAPTER AWARD WINNER IMAGES

Here are the Chapter Award Winners from our Juried Show and Sale "ALL THINGS SPRING".



Robert McAllister Chief (study)

Oil, 16x12, \$575

FIRST PLACE



Rex Beanland

Winter Sun, Inglewood

Watercolor, 20x16, \$1200

SECOND PLACE



Jan Chalupnicek My Ski Trail

Acrylic, 12x16, \$730

THIRD PLACE

PEACE RIVER CHAPTER

The Peace River Chapter will be holding its spring show in Fort St John at the North Peace Gallery starting with a reception at 7:00pm on Friday, May 2nd. The theme for the show is "Dimensions of Reality". There will be two spring workshops. They will be led by Alain Costaz from Victoria. The first workshop will focus on progressive approaches to drawing using a variety of drawing materials and approaches. This workshop will occur on May 3rd and 4th. The second workshop will be on etching. The focus will be on biting for line and tone and how to do multiple aquatint bites combined with line work. This workshop will be held on May 5th.

NORTH, SOUTH AND CENTRAL OKANAGAN CHAPTERS

OASIS - OKANAGAN ART SHOW & INSPIRATION SYMPOSIUM

Symposium: May 10, 2014. 9 am to 4 pm, Rotary Centre for the Arts, Kelowna, BC

FCA Presenters: David Langevin, Suzanne Northcott & Rick McDiarmid. Tickets \$25. Available at www.selectyourtickets.com, at the RCA Box office or by phone 250-717-5304

ART SHOW: MAY 1 TO 31, 2014.

Featuring artworks from the North, South and Central Okanagan FCA Chapters. Galeria, Rotary Centre for the Arts.

FRASER VALLEY CHAPTER NEWS

The Fraser Valley Chapter is proud to announce the winners for the The Reach Gallery Museum Exhibition as:



1st Place: Audrey Bakewell for Approaching, 11x14, Watercolour



3rd Place: Shirley Felgner for Orange Lily, 30x24, Watercolour

from a local artist. The demo artist for our April 19th meeting is Leanne Christie followed Joanne Kronquist on May 10th. More information can be found at: <http://www.fraservalleyartists.com/meetings/>



2nd Place: Janis Eaglesham for Reclining Nude, 18x24, Oil

AWARDS OF EXCELLENCE:

Bev Biddulph for Autumn, 11x14, Watercolour

Bente Hansen for Memory, 20x30, Oil
Deborah Strong for Song of the Tropics-Mockingbird, 14x7, Coloured Pencil

Congratulations to all the winners and everyone who was accepted into the show. The opening reception was very well attended and it was great to see all the pieces hanging on the walls of The Reach.

The Fraser Valley FCA Chapter meets at the Trethewey House in Abbotsford on the second Saturday of every month, excluding July, August and December. Each meeting ends with refreshment and conversation followed by a demo

ARROWSMITH CHAPTER

FCA ARROWSMITH CHAPTER SPRING JURIED SHOW

June 14th - 27th, 2014

Oceanside Village Resort, 1080 Resort Drive, Parksville, BC

Jurors: Donna Baspaly, SFCA; Sherry Mitchell, SFCA; Disa Marie Hale, AFCA

Opening Reception June 14th, 12:00pm – 2:00pm. Everyone Welcome!

Arrowsmith FCA Spring Juried Show to be held June 14-27, 2014 at the Oceanside Village Resort in Parksville. An exciting new venue for the Arrowsmith chapter, this location is in the middle of resort row and close to the tourist hot spots and beaches. A great opportunity for artists.

VICTORIA CHAPTER

The top three award-winning paintings from the Spring Exhibition at Coast Collective Art Center were as follows:



**First Prize
Kathy Cameron, The Trickster, 12x12", acrylic mixed media, \$395**



**Second Prize
Sharlene Stushnov-Lee, Driftwood #4, Illumination, 40x30", acrylic, \$1,950**



**Third Prize
June McCrae, A Threesome, 12x16", oil, \$450**

HONORABLE MENTIONS:

Sheryl Sawchuk, Hibiscus, 36x48", oil, \$2,500

Shirley Schmidt, Childhood Bicycle, 13x9", watercolour, \$350

Jean Wilmshurst, Royal Yellow, 9x11", watercolour, \$500

Also the FCA would like to give a big thank you to Marney Ward, SFCA who is stepping down from her position as Grapevine editor and Art Avenue co-ordinator for the Victoria chapter. Marney who is on the executive committee and was president of the chapter for three years, is looking to focus further on her own career and artistic pursuits. Good luck to you!

Opening Spring 2014 (right)



Victoria FCA Spring Show Opening Reception (below)



DIRECTOR'S COMMUNIQUÉ

Patrick Meyer
Executive Director
Federation of Canadian Artists



Sometimes, to move an organization forward, administration must be innovative. In that spirit we have been looking at adding on-line education to our repertoire. By providing educational opportunities via the internet we hope to serve our members, both in BC and across Canada, more effectively. Imagine learning from the best artists in Canada in the comfort of your own studio!

Yet sometimes to move forward as an organization you must look back; innovation isn't always about doing something new. Sometimes, the best innovation requires us to reach back to past successes, to draw from and build upon them, and to reflect the changes that have happened in recent years. The FCA is fortunate enough to have rich history from which to draw inspiration from. Having been established nearly 75 years ago, and with 11 chapters presently, we have a fountain of wealth when it comes to ideas and projects.

In this spirit I have been speaking with long-term members about programs we no longer have; programs which were successful in their time, but were cancelled various reasons. I'll speak to two of the programs which I am looking forward to reviving.

"Painting in the Park" is one such program. As it turns out, the FCA organized

a summer program for children to receive art instruction in Vancouver parks back in the 1950s, 1960s, and into the 1970s. By the 1970s attendance had climbed into the thousands. Why we stopped our involvement and handed it over to community centres isn't clear but, in cooperation with other agencies, it'd be a fantastic way that the FCA could make a significant contribution to our communities (and fulfil our mandate further!).

Board member Lennart Osterlind has combined the seeds of this idea with a youth-education project he recently has been involved with, and is looking to combine this with a complimentary English program called "Campaign for Drawing". In this way, two complimentary disciplines will be blended to provide a new and updated educational program, which is also a nod to the FCA's programming heritage.

Another project unearthed from delving into the FCA's past, was the "Fundamentals" education program which the FCA hosted starting back in the early 1990s. This education program consisted of a series of classes that provided a structure for students of art. It provided them with a working foundation of skill to build upon, in order to become a well-rounded artist. Creativity, composition, perspective, drawing, and a host of other skills were all covered. It was wildly popular and many, if not most, of our current SFCAs went through this program.

Why was it discontinued? It seems that sadly, it became too much work for the people involved. Despite the program's success, despite the numbers of people who were enrolled and the need artists have for a program such as this, the program was cancelled because the people organizing this were overwhelmed.

So how do you breathe fresh life into the past? The role of the office in this task, both staff and volunteers, is to support these projects. To help build a fresh "Painting in the Park" team and encourage new team members into the project so that it can be successful once again. We'll need to find more instructors who want to teach in the Fundamentals program, so that the instructors we already have don't get burned out. The role of the office staff really is to enable these projects that work toward the very reason Lawren Harris and his compatriots established the Federation originally back in 1941, **"to unite all Canadian artists... for mutual support in promoting common aims"**. The chief of which was and still is, to make the arts a creative factor in the national life of Canada, and position the artist as an integral part of society.

So, this article ends with a call to you, the members, to get involved. Tell me about programs we used to have, and you wish we would do again. Tell me about events we no longer host, but made all the difference in your involvement with the FCA as an organization, and tell me about your ideas for something we've never done, but will help us toward achieving our goals. I look forward to hearing from you.

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The advertisement features two watercolor paintings. The top painting shows a Venetian canal with a bridge and buildings. The bottom painting shows a view of Florence with cypress trees in the foreground.

BEHIND THE EASEL

With Robert Genn, SFCA



THE VALUES OF BIG AND SMALL

Dear Artist,

One of the Seven Wonders of the Ancient World, the Colossus of Rhodes, stood near the harbour. It was constructed by Chares of Lindos over an eight-year period starting in 292 BC. Felled by an earthquake after only 56 years, as a pile of bronze shards and stone rubble it commanded just as much attention (a thumb, it was said, was larger than a man). Sold for scrap 800 years later, it took 900 camels to carry the remnants away.

The Colossus of Rhodes. 'Even fallen it is a marvel,' said Pliny the Younger. A monument

to Greek power and in honour of Helios, it had become a metaphor for fallen gods and the decay of great civilizations. With the competitive and often warlike nature of mankind, it would seem there is a natural tendency to make things big at the expense of making them sensitive. Bluster is the greater part of power, and a strong sense of power is implied by size.

This may be changing. Is it possible that a more understated and gentler world may be upon us? Recently, a few of us were looking closely at the newly reattributed Portrait of a Man, a smallish canvas now certainly thought to be from the hand of Diego Velasquez. Probably another self-portrait, it shows a remarkable feeling for character and a penetration of personality. "A small gem," said somebody. "That's quality," said another. If we were any closer our noses would be rubbing on it.

Portrait of a Man

by Diego Velasquez. A small gem.

In another museum a giant wall-filling modernist canvas of Cy Twombly was being given a quick pass by visitors on their way to look at something else. I couldn't help wondering if we're witnessing a transition from big, blundering and blustering to a more sensitive and understated world. Is size now being understood for what it is? As the photo-realist and sculptor Audrey Flack has noted, "If you can't paint, paint big."

Not that size can't have quality. Look at the giant canvases of Velasquez. They're often

an assemblage of smaller gems. Integrated as a significant whole, sensitive to colour, light and nuance, an understated, decentralized self-portrait may be placed here and there with care.

Best regards,

Robert

PS: "It's better to have a small diamond than a large piece of glass." (A new bride)

Cy Twombly and one of his free-style graffiti biggies Esoterica: Ozymandias by Percy Bysshe Shelley

I met a traveller from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shattered visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed.
And on the pedestal these words appear:
'My name is Ozymandias, King of Kings;
Look on my works, ye mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away."

Robert Genn, together with his daughter Sara, write a free, twice-weekly email letter that goes out to artists all over the world. You can find out about it at www.painterskeys.com

SPRING 2014 EDUCATION

For more information or to register for one of our workshops visit our website at www.artists.ca or phone our office.

SPRING MONDAYS IN THE FCA GALLERY

MAY 26

Glazing with Acrylics

Andrew McDermott SFCA

SPRING WEEKEND WORKSHOPS

MAY 3 - 4

Tricks and Technique

Teresa Bernard SFCA

MAY 23 - 25

Finding Beauty and

Inspiration in the Still Life

Tanya Bone SFCA

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SUCCESS!

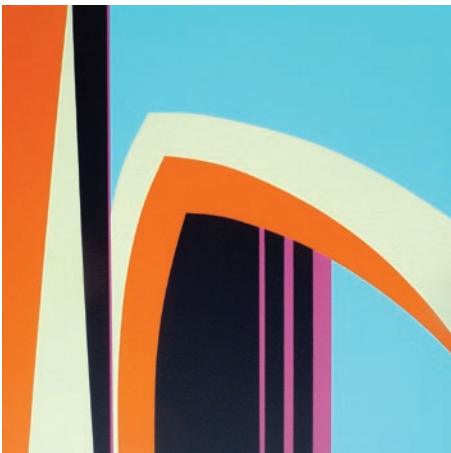
MARCH 11 TO 23, 2014



Allan Dunfield SFCA Herring Time
30" x 40", Acrylic, \$2970
AWARD OF EXCELLENCE



Grazyna Wolski AFCA In the Presence of Light
36" x 48", Oil, \$2200



Enda Bardell AFCA Knock
24" x 24", Acrylic, \$1100



Linda Bell AFCA Whoo-se There
24" x 18", Acrylic Collage, \$480



Stephanie Gauvin AFCA
Just Marvelous
16" x 16", Acrylic, SOLD



Myda Schmidt AFCA Eye Insight
16" x 20", Acrylic, SOLD
AWARD OF EXCELLENCE



Leanne M Christie AFCA Saturday Morning
30" x 30", Medium, \$1700
AWARD OF EXCELLENCE



Neil Hamelin SFCA Panamanian Star
14" x 26", Acrylic, \$2000



Richard Alm AFCA Reflections #4
20" x 30", Acrylic, \$995



Mairi Budreau AFCA Man Ray
22" x 34", Oil, \$4051



Patt Scrivener AFCA Inside Passage
16" x 16", Acrylic, \$475



Jennifer Tunner AFCA Heart of the Country
20" x 24", Oil, \$950



Barry Rafuse SFCA Bolero
48" x 48", Mixed Media, \$3110



Lisa Danesin AFCA Queen of Hearts
48" x 48", Acrylic, \$2900



Jeff Wilson AFCA Astoria
40" x 30", Acrylic, \$2000



Jeanette Jarville AFCA
Playing in the Light
36" x 24", Acrylic, \$1595



Hossein Jajouei AFCA Fall in Ontario
15" x 22", Watercolour, SOLD
FIRST PRIZE



Deborah Tilby SFCA Peaceful Evening
14" x 24", Oil, \$2090

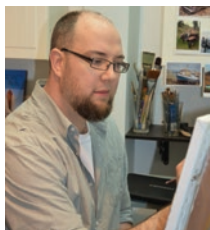
SUCCESS! BIOS

SFCA



ALLAN DUNFIELD, SFCA

Gaining my SFCA status is an accomplishment that has not really set in with me yet. Everything I have done with the federation has been a rewarding experience in furthering my career as an artist. I have been a member of the federation for 15 years. My participation in shows, meetings, workshops has helped lead me to this point. The designation of SFCA is the fulfilment of years of dedication to my work. I am and will remain proud to be a member of this long standing group of Canadian artists



NEIL HAMELIN, SFCA

An injury in 2010 led me to the discovery of painting and the FCA, and as such, has changed the course of my life. What began as a welcomed distraction was fuelled by the Federation through the artwork of its members and the challenges set with every show. The Federation allows a great opportunity for growth through the shows and courses offered, and I thank the dedication of the volunteers that make this all possible. I am now one of those lucky artists that have made the jump to painting full time as a living, and this is largely in part to the role the Federation has played in my artwork. I am very grateful to be part of this organization and thank the Board of Governors Jury for their decision.



BARRY RAFUSE, SFCA

My day was made when I heard that I had been granted SFCA status. No, it was more like my year was made! A big thank you to all the people who have nourished me throughout my art journey. I also thank the Board Members who had confidence in my ability to fill this new role.

I am proud to be associated with the Federation of Canadian Artists and I will do my best to contribute. For years I have admired the work of other SFCA painters and frankly, I am very humbled to join them.



DEBORAH TILBY, SFCA

I am very pleased that so many of my fellow painters chose to honour me with SFCA status. I look forward to participating in forthcoming shows and to meeting many more artists on the mainland. I also welcome the opportunity to serve as a juror.

AFCA



RICHARD ALM, AFCA

After 40 years in the international design industry, attaining AFCA status confirms that returning to my roots as an artist was the right decision.

What kindled my desire to acquire signature status was a critique by Robert Genn several years ago at the Federation Gallery. In answer to my question "where was I on my journey to becoming a successful artist" Robert answered, saying: "You are on page 3 of a 783 page book! ...Go to your room and paint 300 - 11" x 14" canvases! When you are finished you will have a style people will recognize." Although I felt like the Black Night in Monty Python's "Holly Grail" with his arms and legs chopped off, I took his advice.

An email to him in spring of 2012 saying I was finishing #151 of the 300 series and wanted to paint larger canvases, resulted in an April 13, 2012 Newsletter titled "Rebellious Student". The letter included a selection of my paintings and the comment that my canvases "look like they're trying to burst their britches and become larger paintings". I was off the hook! I have to thank Robert for his insight and motivation to a rebellious student. I will finish the 300 11" x 14"s.

The Federation has thus seen the results of his critique in my ongoing submissions of small and large canvases.

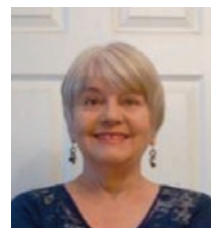


ENDA BARDELL, AFCA

I'm very honoured to be granted AFCA status and grateful to the Board of Governors for their votes. I'm also thankful to all the FCA Signature members who selected my work for the various exhibitions in the past. A special thanks to Marney-Rose Edge and Mila Kostic

for their continued support.

What I deeply enjoy in my art, as well as life, is searching for new challenges, for something that I have not done before, to see if I can achieve success to some degree or another. It is an ongoing pursuit. To receive AFCA status is a step towards another level of achievement and conceptual validation by my peers.



LINDA BELL, AFCA

I looked back at the last couple of years of the Artist statements in Art Avenue of those that had achieved Signature status. Each story was different but what stood out were expressions of gratitude and feeling thrilled. Those feelings also resonate with me. Several of my non artist friends who have congratulated me have also asked me what it means to receive AFCA Status. For me it is validation and a feeling of being honored by others that share the same passion that I have for painting. Like many other artists there have been life challenges that have made it difficult for me to pursue art but I now have the time and freedom to create. I feel very lucky to have art in my life. Thank you to the Board of Governors Jury who voted for me to achieve AFCA Status.



MAIRI BUDREAU, AFCA

It's been a goal of mine to earn accreditation since making active status in 2009 (so I'm a happy girl!), which is when I first started painting and taking workshops from AFCA's and SFCA's. Now that I am a full time artist, I look forward to contributing to the quality and standards of the Federation and injecting time into the organization through my Chapter in Kamloops (TNSC).



LEANNE CHRISTIE, AFCA

It is an honour to be judged by the Senior members of the Federation and to have their nod of approval in recognition of the hours of dedication it takes to become a competent painter.

September 2008. The start from scratch, chase your dreams, define your own future month. In our new country, working to build our relationships and networks and struggling to feel at home, the Federation provided a vital framework. The AFCA was the next step in the journey. It embodies my deepening connection with you. It suggests that my roots are beginning to take hold of this west coast soil. It is an honour to be judged by the Senior members of the Federation and to receive their nod in recognition of the hours of dedication it takes to become a competent painter.



LISA DANESIN, AFCA

As an artist, I frequently hear the words "paint for yourself, not for others". For the most part, I have found this to be sound advice. There is nothing more thrilling for me than that moment when I step back from a finished painting and know that I've nailed it. It's a high like no other. But, there is also something deeply satisfying when I can share this moment with fellow artists, and know that they "get it". They know that a lifetime of education, hard work (often solitary) and exploration have gone into creating that finished painting. They know, because they have been on a similar journey. And so, while I continue to paint for myself, validation from fellow artists who can look at my work with an educated, critical eye has also become an important part of my process. Over the past few years I have discovered, within the FCA, just such a group of fellow artists. Artists whose work, and work ethic, I admire. Artists who juried me to Active status, then into Chapter shows, and into shows at Federation Gallery. Artists who encouraged me to continue, especially on those days full of self-doubt when painting for myself just wasn't quite enough. To have now been awarded signature status by these artists is both a great honour and also great motivation to continue on this solitary, but very rewarding path. To them I say, "Thank you".



STEPHANIE GAUVIN, AFCA

I feel greatly energized by having been juried as a Signature member. It feels like a reward!

Working towards this goal has kept me on my toes, giving me the challenge to strive for a higher standard of quality in my work.

Painting is for me a life-long commitment so I know I still have so much to learn and being part of the FCA feels like being in touch with a wealth of resources, it means being welcomed in a big family of artists, thank you!"



HOSSEIN JAJOUEI, AFCA

I am so happy to have been awarded my AFCA, art is my hobby but I try to be successful in art. Growing up in Iran, I always loved art. It was there where I received my bachelor in physics, was an art teacher in Mashhad, and created two sculptures for my home city.

I started as a member of the FCA in 2008 and participated in many exhibitions winning second and first place awards, and participating in special shows such as AIRS. My next goal is to become an SFCA with the Federation.



JEANETTE JARVILLE, AFCA

I am very happy and honoured to receive AFCA status with the Federation of Canadian Artists. It is a wonderful organization of artists with high standards and tremendous talent and I am proud to be a member. I have been painting and sculpting since early childhood and

was labeled the class artist throughout all my school years. I have always known that I would be creating art my entire life, it is my passion. Since graduating from Emily Carr University of Art and Design in 1996 I have been painting full time, instructing, curating and showing my work, always striving to reach my goals. To have my work recognized and acknowledged by my peers, mentors and fellow artists is very rewarding. I would like to thank the Board of Governors' for accepting my work to signature status.



MYDA SCHMIDT, AFCA

When I was in high school, my father decided that Art was not a subject that would help me make an income in the world and switched me out of Art class and into typing. I became an Art and Mathematics teacher, and later also taught Computer Science. I didn't have time to pursue Art for myself. Now that I am retired I can pursue painting as a second career. I get great satisfaction out of having attained AFCA status. It is a real milestone in my quest to improve my painting and drawing. Every time you get out a new canvas, you know that what you do will never be perfect, but it is both fun and endlessly challenging to try and get there! Attaining AFCA status tells me that I am improving and on the right track.



PATT SCRIVENER, AFCA

With sincere gratitude I thank the Board of Governors for this AFCA Signature designation; to be acknowledged by one's peers is the highest honour. I joined the FCA in 2009 and entering juried shows has served as a benchmark for my growth as a self taught artist. I look forward to my continued creative growth and sharing my knowledge with other artists.



SANDY TERRY, AFCA

I am delighted, honored and grateful to have received Associate Signature Status with the FCA!

Making the transition from having been a teacher in the Public School System to becoming a late emerging painter, over four years ago, was a significant challenge.

Instrumental in this process was the support of the FCA. Most

significantly from the members of the Victoria Chapter and with special thanks to Marney Ward. Chapter members mentored me to strive for excellence early in the process and were ever ready to provide advice and clarification with respect to materials, processes and standards. They continue to inspire me with their dedication to their craft and the creative process. It has been a privilege to have the opportunity to show with so many artists that I respect, admire and have come to know and appreciate in the process of working together over the past few years.

The recognition of AFCA status from the Board of Governors inspires me to keep creating and to continue to strive for excellence.



JENNIFER TUNNER, AFCA

In an arts community such as the FCA, where there are so many gifted, accomplished and dedicated member artists, the bar for achieving recognition for one's work is set high. That is what makes the current accreditation system so valued when we are fortunate

enough to win a signature status.

It is an enormous satisfaction to have been granted the AFCA designation this March, 2014. I am grateful and delighted. I was given much guidance, encouragement and educational assistance along this path, and it will be my privilege to assist others in a similar way if I can.



JEFF WILSON, AFCA

I consider it a great honour to obtain signature member status with the FCA. Such peer recognition is particularly important to me, as both an immigrant and self-taught artist. It is very humbling to be considered in the same vein as a group of artists that produce a dazzling array of images on a regular basis.



GRAZYNA WOLSKI, AFCA

The artistic journey varies greatly for everyone. I like to compare mine to life itself: full of great moments, wonderful discoveries, ups and downs, joy, happiness and pride; but also disappointments, hesitation, doubts, lack of satisfaction with my work and feelings of inadequacy.

From the day I have become an active member in 2010, FCA has acted like street sign- providing direction and environment for artistic growth, as well as opportunities to participate in exhibitions and meet fellow artists who constantly inspire me and make me want to work harder and improve my skills.

I am happy and humbled to be awarded Signature Status and would like to thank the Board of Governors, staff and volunteers involved in running this great organization.

I hope that this is the start of the next exciting chapter in my career and am looking forward to continuous involvement with FCA.

FEDERATION OF CANADIAN ARTISTS FCA RECOGNITION AWARDS



DISTINCTIVE ARTISTIC ACHIEVEMENT – DAVID GOATLEY, SFCA

David is widely recognized as one of North America's leading portrait painters. Originally trained in London, England, where he was born, David has completed over 300 portrait commissions since arriving here with his family in 1992.

He has painted several large scale works for churches, private homes and public spaces, including the mural 'Letters from the Front' on the Post Office in Chemainus, Canada's world-famous mural town.

He has also held several solo exhibitions and has been a prize winning participant in many group shows and events.

David was a elected a senior signature member of the Federation of Canadian Artists in 2002., and awarded their prestigious Early Achievement Award for gaining international recognition in a relatively short time.

David teaches many classes and workshops yearly, in BC, and for Summer Schools and Art Societies across the country and in the US.

<http://www.davidgoatley.com/>



EARLY ACHIEVEMENT – CLEMENT KWAN, SFCA

Clement is a Senior Signature Member of the Federation of Canadian Artists, born and educated in China, he immigrated to Canada in 1979 and now lives in Victoria, BC.

He had no formal art training and is self-taught with help from local artists. Following his graduation from high school, he enrolled in a government run program that trained young people to paint murals. He painted numerous murals and learned much from that process.

On coming to Canada he found a job with a stage company making backgrounds and scenery. In 1995, while working in Victoria he started fine art painting. He has been an active member of the Victoria Chapter of the FCA for many years

Clement paints mainly in oils, combining impressionism with realism in his paintings. His works can be found in museums, private collections and galleries in the United States, England and Canada.

<http://www.clementkwan.com/>



OUTSTANDING VOLUNTEER – JOYCE FREER

Joyce moved to False Creek in 2000 and became a frequent visitor to the FCA Gallery. On retirement from teaching Kindergarten in 2005, she became a volunteer for desk reception, hosting shows, and mailing the Art

Avenue Magazine. In 2008 she became the FCA volunteer coordinator, a position she continues to hold.

Her philosophy on volunteers, the backbone of the FCA, is to value their time and to respect the varying abilities they bring. She compliments our great Gallery staff, especially Mila Kostic and Ted Fraser with whom she worked during her years with the FCA.

OUTSTANDING CHAPTER SERVICE AWARDS



BARB HOFER – SOUTH OKANAGAN-SIMILKAMEEN CHAPTER

Barb has been involved the Chapter since 2002 and has held positions as our Exhibition Committee Chair, Workshop Committee Chair, Program Committee Chair and has been our Chapter Historian for the last 7 years.

As well as being a gifted artist, Barb is always willing to allot time to assist on other committees when asked and is a tireless worker. Barb is one of the reasons that the Similkameen chapter is so well run, and she is very deserving of this award.



LIS SEMENOFF, AFCA – WEST KOOTENAY CHAPTER

Lis has worked tirelessly since the formation of our chapter in 2000, of which she is a charter member. She organizes workshops, procures instructors and venues, handles registrations, flights and accommodations, is the current secretary of the chapter and always volunteers to be on the hanging and take down committees for our exhibitions.

Lis also keeps the library up to date, helped to update and re-write chapter literature, had the initiative to offer prizes to encourage attendance at chapter meetings and is always an active participant at meetings.

Lis performs all these duties with enthusiasm and a smile, and besides volunteering for the FCA she also works tirelessly for the community and at local schools.



BONNIE STEBBINGS – NANAIMO CHAPTER

A long-standing member and our current Vice President, Bonnie is very worthy of this award. In her position as Secretary over the past few years, she has been a quiet, but vital mainstay of the Nanaimo Chapter. Although she is deeply involved in the local Arts scene outside of the FCA, amazingly, she always seems to find time in her hectic schedule for chapter business. Her extensive contacts in the community make her a wonderful resource for the chapter and she has been instrumental in problem solving and. In addition, she has graciously offered her home for Executive meetings for the past few years. Always a willing volunteer, she quietly and efficiently does everything asked of her.



BILL LEE – THOMPSON, NICOLA, SHUSWAP CHAPTER

Bill has planned and coordinated the set-up of all of our shows. His expertise has been invaluable to our chapter. Hanging art in a heritage venue presents unique challenges and Bill has developed a system that avoids damaging the original moldings and walls. Visitors have always been impressed with how the pieces are displayed. Bill's work has raised our exhibitions to a professional gallery standard and we thank him. He also goes down to open and close the show each day, puts the signs out and makes sure volunteers are all set up for the day.



EV MCDUGALL – THE NORTH OKANAGAN CHAPTER

Ev has been instrumental in promoting our chapter and membership in the Vernon community. She is recognized for her commitment to helping our chapter grow and improve. Ev has been with our chapter since its beginning and has held the office of president of FCANO over the years. She is appreciated by members for being reliable, consistent, dependable, helpful, approachable and dedicated.

More recently Ev has worked with our show committee and was instrumental in organizing a three day workshop utilizing SFCA members to jury and instruct. It is due to her strong writing skills that our chapter has been invited to display our work in the Armstrong and Salmon Arm galleries.

Ev has always played an important role in providing advice and collaboration on designing program ideas for shows and workshops.

She loves to give back and does so by organizing mini workshops for their members and presenting them with a large collaborative painting done by our chapter members at the end of the event.



DENNIS WEBER SFCA CIPA – CENTRAL OKANAGAN CHAPTER

Dennis involves himself in our community as an artist, a Metis artist and a member of FCA COC. He has contributed additionally by speaking for and garnering attention for artists of Metis heritage.

As an SFCA, Dennis juries numerous shows and assists junior members in their attempts to qualify for improved status within the FCA. He is generous in supporting FCA COC with his time and with donations of his art work for fundraisers. He has been a member of FCA COC for over 12 years. He was Chapter President in 2004/2005. He looked after programs for about 5 years and actively participates on committees carrying out the work of our Chapter such as the current committee to present the OASIS Symposium in May.

Dennis Weber is a sought after speaker and workshop presenter. He shares his work, his talent and demonstrates his techniques in pencil, colored pencil, pastels and oils. His strength is in his desire to share and to assist others in developing their skills. He extends this to mentoring children in the Metis Community Service Society of BC. Dennis is passionate about his art and about the FCA COC believing that through fraternity and sharing we all become better artists and better people.

GOING UNBOUND...

By Chris Kazeil SCA

The Canvas Unbound exhibition features in the Federation gallery from April 29th – May 11th. But what are the pluses and minuses when it comes to creating a work with no frame? In this article, member artist Chris Kazeil contemplates the benefits and pitfalls, of going unbound.

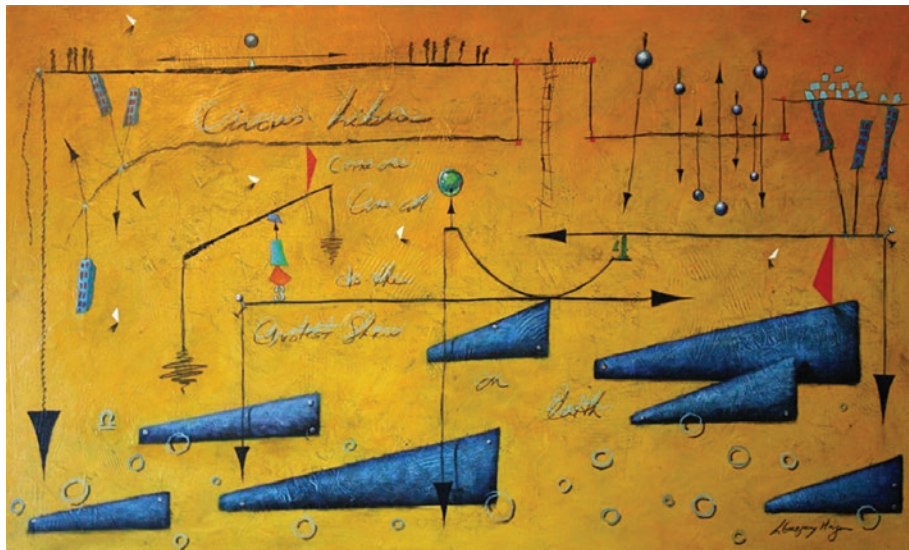
The most obvious reason to not frame a work of art is cost, however framing is also time consuming and fraught with the risk that if the wrong frame is chosen it could ultimately affect the viewer's experience with the piece. An artist also has to factor in the cost to the bottom line for the piece with the knowledge that it is very possible some clients could just discard the frame.

An unframed or unbound work certainly has a more organic, hip, and possibly more contemporary feel to it. Unbound works can be both intriguing and revealing. The viewer can see the many layers on the sides or edges if they are left raw showing the artist's journey (struggles!) in getting the piece to its final presentation.

Major museums are known to exhibit unframed modern works. A frame is not always necessary and they can alter the look of a work of art for good or bad.

FCA requires the works hung in their gallery to be painted on the sides – either by carrying or wrapping the painting around the edges or by painting them a neutral grey or black. My preference has always been to continue the painting colours on the sides.

I recently asked a collector friend of mine if it ever mattered to him that a good



percentage of the paintings in his vast collection were unframed. He replied that he purchases a painting because he liked it and whether or not the sides were covered in drips or it was presented in a frame was completely irrelevant to him. This is a collection that includes some of the greats of a Canadian Art like Gordon Appelbe Smith, William Ronald, Harold B Town and The Jacks – Bush and Shadbolt.

A challenge for me in painting a piece that will not be framed is to keep in mind the amount of paint or medium or texture that can build up on the edges and I feel it does inhibit the loose manner in which I would typically paint.

My preference is to hang my works in a matte black front-loading frame. I feel it gives the work a more finished look and it's been my experience the works sell better when framed in this manner. Framing also protects the painting from damage when being shipped although the fragility of some frames can sometimes not survive a long trip.

My colleague Leslie Gregory AFCA has this

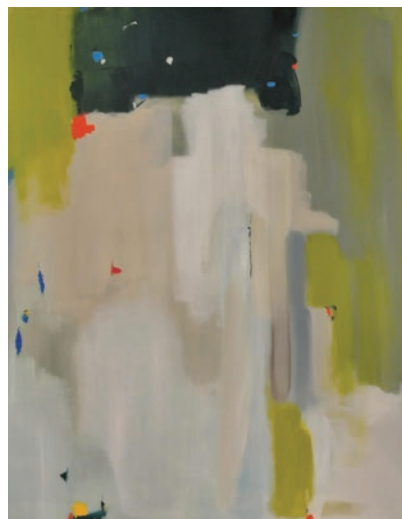
slightly different approach:


"My preferred surface to paint on is 90lb vellum paper. To avoid having to frame under glass I mount the paper on stretched canvas using a variety of acrylic mediums and seal it well. The edges are then sanded and painted with a neutral colour and framed in a plain, front-loading frame.

In going frameless, the edges need a lot more consideration in order to be integrated properly into the piece. One benefit to being unframed is that the painting is allowed to expand beyond its physical borders and becomes part of its surroundings. It doesn't keep the viewer's eye confined within four sides of a frame. From this standpoint my preference is to be unencumbered by framing issues and just go unbound."

Chris Kazeil SCA
www.chriskazeil.com

Leslie Gregory AFCA
www.lesliegregory.com



 FEDERATION GALLERY
MAY/JUNE
2014

2ND GROUP SHOW
MAY 13 – 25, 2014

FOLIAGE AND FLOWERS
MAY 27 – JUNE 8, 2014

**SMALL, SMALLER AND
SMALLEST**
JUNE 10 – 29, 2014

WHY I PAINT FLOWERS

By Grazyna Wolski

We have all been born with specific gifts and talents. I believe that the great gift that I have been given is a very deep, natural connection to Nature and the instinctive feeling of being a part of it. I have felt this way since I can remember. With this feeling comes a need to express how I see and understand this miraculous Universe.

I was born 17 years after the II World War, in the Spring of 1962 in town in North/West Poland whose history goes back to the 9th–10th century. The city was almost completely destroyed and it was only in 1957 that the serious clean up and new construction started.

When I was two, my parents moved us into a tiny apartment in a new housing project constructed in the historic part of the city. This is where I spend the first 18 years of my life, surrounded by 8th -19th century heritage buildings that survived the War; where in large areas of ruins we as children played and recreated war movies with the not fully understood feeling of renewal and hope.

While the city was being rebuilt it was getting greener and I remember the joy I felt when the plants and flowers were planted. The cold winters did not allow for a huge selection, but whatever could grow and bloom, I knew where and when.

There was a sense of belonging with the children from the building one lived in – we grew together and played outside, slowly pushing the boundaries by leaving the safety of the borders of the Old Town.

This is when I discovered places where the first snowdrops announced the imminently arriving spring every year; where I could patiently collect violets to make a tiny bouquet. I even ventured out to the old cemetery- full of unexpected flowers. There were also meadows with fragrant 'gems': indescribably beautiful.

By now you probably have the image of a somewhat odd child.

My childhood neighbors would surely agree. They were the recipients of the wild flowers and grasses that I so generously wanted to share.

One sunny spring day, when I was about 11, the school teacher took us on field trip. We were walking through the park and it was not long before we arrived at the chosen destination. Being a very talkative child I probably did not pay much attention along the way



and only when we stopped I raised my eyes to see the most beautiful thing: I did not see it, I experienced it...

It was a vision- a princess in a white dress with her veil spread on the ground. I have never seen anything as graceful, stunning, breathtaking...

I was in awe. Later that day I blindfolded my best friend and full of excitement slowly walked her to that special place, promising to show her something amazing.

My heart was beating faster as we approached.

It was quite disappointing to discover that my friend was not impressed. Nice, she said. Nice?

I have learnt with time that my beautiful princess was called "Magnolia"; it was probably the only one in the area that has survived the war.

This Magnolia and the spot where it grows became a place where I took all my girlfriends (and later, boyfriends), where I went to cry and where I shared my joy, of course with her. There was a time when I introduced her to my husband and later our baby.

While planning to leave Poland, at the time illegally, we had to keep it a secret even from our closest family. It was by her side that we

could talk and plan. So young and scared... we even said goodbye, which we could not say to anybody else.

I hoped that she will be there for many more years, for others to discover and love, for me to see her again.

This is my story. This is how I felt and this is why I paint flowers.

My biggest challenge is to capture the essence of each flower I choose to paint, to do it justice.

For anyone who wants to paint flowers, love them and you will find a way.

The 'Flowers and Foliage' exhibition runs in the Federation Gallery at 1241 Cartwright Street, Vancouver, BC until June 8th. If you would like to submit an article for the July/ August edition of Art Avenue, the next theme will be 'summer' to coincide with the 'Summer Gallery' exhibition. Submit your 400-700 word article and three accompanying images to artavenue@artists.ca no later than May 23rd. Chapters and chapter members are welcomed to submit articles which reflect their July/ August programming. For more information, visit our website www.artists.ca



THE INSIDE VIEW

A SERIES OF ARTICLES
LOOKING INTO PROFESSIONAL
ARTIST STUDIOS



DENE CROFT'S STUDIO

Until the birth of my son in 1995, my culinary pursuits had filled a vacuous creative place in my life—a chef by trade, since the age of 17 I had spent the greater part of my life in restaurant and hotel kitchens in New Zealand. With the arrival of my two beautiful kids 18 years later, that life wore thin rather quickly—the experience of raising two children at home opened the door to reignite the creative spark that I had as a child.

Picking up a paintbrush for the first time at 35, I presented my first 8 paintings to Chris Harrison at Harrison galleries—I shudder to think of the first 20 or so paintings as I look back, however Chris must have seen some potential and 18 years and 9 galleries later, I have largely been a professional painter since.

Kiff Holland was one of the corner stone painters at Harrison galleries at that time. We knew each other, but our association



was pretty much limited to Christmas parties and show openings. Seven years later and a change in life circumstance had me facing the challenge of raising two young children on my own. I chose to return to my roots and opened an upscale cafe at 2nd and Lonsdale in north Vancouver—looking forward at that time, I was pretty terrified—looking back, it was the best thing that I could have done... I met my future wife (and favourite model!), re-met Kiff (having not seen him in a number of years), generally made mischief for 3 years and sold it to open a studio with Kiff. At the time, opening the studio felt like a bigger bite than opening the cafe...it was a huge, airy space—far more than either Kiff or I needed at the time—and in 2008 the art market had essentially collapsed and absolutely all bets were off with respect to making a living in this business—we could not have chosen a worse time to follow our hearts...

As I write, 6 years have passed and the Holland-Croft studio is thriving—500+ students, 62 workshops and thousands of visitors have passed through our doors in that time. The primary function is and always has been, a space for Kiff and I to paint for the galleries, however it has evolved to function as an atelier and a workshop and art related event space. Much of our day is spent teaching and mentoring other artists in the three programs that we offer out of the studio. Teaching has been one of the best personal growth experiences of my life. I can honestly



say that I have grown more as an artist—and learned more about myself as a human being as the result of sharing our space and knowledge with student artists—disassembling the things that one expresses innately, reducing it to simple point by point fact and re-assembling it...makes for deep introspective reflection on one's own creative journey.

Every day I go to work and do what I love to do most—create, and help others to create. I have the very good fortune of spending the day working with my best friend and my month ends with my soul and my family well fed—I feel very lucky to have found that balance.

www.DeneCroft.com



PAINTING ON WOOD

By David Langevin



Dear David
First, thank you so much for being so generous with your knowledge and experience – I really appreciated finding the answers to many of my questions on

your website.

I've been a fulltime printmaker for the last 13 years (etchings) and am just turning to oil painting. My questions are around the painting supports. I don't like canvas or MDF – and really want to paint on wood. I've been doing my practice work – value studies etc on pine planks primed with acrylic gesso. However for work I intend to sell and from reading your site it seems I really need to move to hardwood. I live in New Zealand and can get hold of recycled rimu – a very slow growing and straight tree – so hopefully the same quality as the hardwoods you suggest.

Hi Jay,

We need to be very clear about what hardboard is. It is not 'hardwood' and certainly not MDF. Hardboard, the most common brand name is Masonite, is a wood product made from fine wood fiber (sawdust) compressed under enormous pressure. The natural glue in the wood, lignin, is what holds it together. It is just cellulose fiber (wood) with no added glues or waxes like other wood products you find at the hardware store.

Hardboard is durable and structurally stable. If you like painting on hard surfaces then hardboard is much more permanent than almost any product available to artists, certainly much more so than cotton canvas,

particularly for oil paintings (see the Q&A page on my website for more info on this).

It comes in 4x8 ft sheets at the hardware store and usually 2 thickness, 1/8 and 1/4 inch. Do not use the 'tempered' hardboard as is suggested by one of the writers on the forum you linked, the tempered variety is impregnated with oil to make it more water resistant for outdoor construction use and the oil will cause serious problems for you painting.

See below for answers to your other questions:

1 - I'd like to use shellac as a size – but have come across contradictory advice on the internet.

Shellac is a good product for sizing wood panels. You have to make sure it is pure shellac and not a commercial, industrial product that has various additives. Dilute the shellac with Mythyl Hydrate (alcohol), also available at the hardware store where shellac is sold, 3 parts to 1 part shellac.

2 - What is the difference between using amber (yellow) shellac and bleached shellac?

The yellow stuff is the natural color of the resin and is more suitable for our purposes, they use heat to bleach the shellac and that makes it less usable for artist's purposes. That said, the Golden GAC 100 medium is an excellent product for sizing.

3 - If a hardwood panel has been sized on all sides with shellac – does it still need a primer coating on all sides or just the painting side and the edges?

Remember, hardboard, not hardwood. Hardwood panels made from thin layers of wood have resin canals and are often laminated (like Plywood) and the glue holding the laminates together

is not permanent. Yes, prime both sides of the hardboard panel to keep it from warping.

4 - Would you recommend oil primer over acrylic gesso for oil painting – and are there problems with getting the oil primer to bond securely to the shellac which is smooth and shiny?

This is very important – the size layer, be it shellac or GAC 100, should only be applied thick enough to seal the wood, it should not be thick enough to create a smooth shiny layer or the gesso will have no 'tooth' to adhere to. Acrylic gesso will always adhere better to the GAC 100.

You don't need to put both acrylic gesso and oil primer, one or the other will do.

5 - In terms of hanging I'd like to use just the board—they are 2.5cm thick—without a frame – however if I simply screw in hanging triangles to the back won't that allow moisture into the wood? What would you suggest?

Again, you are talking of hardwood laminated panels (plywood) so if you choose to use those then yes you can hang them without a frame. If you size the back, moisture will not be a problem.

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

Bev Mazurick

Visual Portal is a solo exhibition of contemporary fine art by Bev Mazurick. Visual Portal uses narratives drawn from cultural mythology, stories and belief systems to explore how we comprehend abstract art.

Exhibition: **June 28 thru August 30, 2014**
Opening Reception: **June 28 - 7:00 to 9:00**
CASA Galleries, 230 - 8 Street S., Lethbridge, AB

Tel: 403.380.4825 or Email: bemaz@shaw.ca

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EXHIBITION CALLS

SUMMER GALLERY

July 1 – August 17, 2014

ENTRY DEADLINE: JUNE 3, 2014

PAINTINGS DUE: JUNE 26, 2014

20 to 25 members will be selected to participate for the summer season. Application forms are available online or at the Federation Gallery. *Open to Active & Signature members.*

PAINTING ON THE EDGE (POTE)

August 19 – September 7, 2014

ENTRY DEADLINE: JUNE 30, 2014

PAINTINGS DUE: AUGUST 14, 2014

POTE 12th Annual International Open juried exhibition – any medium, any subject. A full colour catalogue will accompany the show. Prospectus available online and at the Federation Gallery. *Open to members and non-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 Mila Kostic 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 2014 WORKSHOPS

CALGARY

Kathie George, OWS, FWS, Watercolor Batik May 1-4

Michael O'Toole, SFCA, Color & Value Acrylic May 23-25

Brent Lynch, SFCA, Light in the Landscape June 6-8

EDMONTON

Brent Lynch, SFCA, Light in the Landscape June 12-14

JASPER

Jerry Markham, Painting en Plein Air June 20-22

For details/registration www.greatartworkshops.com

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See wppvideos.com/video-previews

FOR SALE AT THE FEDERATION GALLERY

Inventor of the Tri-Hue method, **Dick Nelson** is offering instructional CD and DVD. Each are \$38 or \$70 for both plus shipping and handling. Check out his website dicknelsoncolor.com to find out more about the teacher.

We have new stock of the demonstration DVD's by **Robert Genn**, **Alan Wylie**, demonstrating Acrylics and Oils plus **Mike Svob** and **Joyce Kamikura** demonstrating watercolour and mixed media. \$20 per 2 artist set or \$40 for all 4 on one DVD plus shipping and handling.

DVD BY JEAN PEDERSON—WET GLAZING—WATERCOLOUR PORTRAIT

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SUBMISSION DEADLINE: JUNE 1, 2014

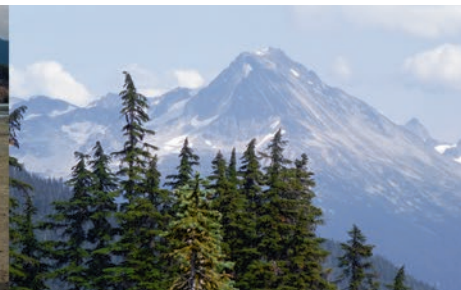
Rate for an advertisement .40 cents per word for members, .60 cents per word for non-members, per issue. Submissions are restricted to 100 words maximum, and must be paid in advance. Business Card - \$100 members - \$150 non-members, 1/8 Page - \$120 members - \$180 non-members, Banner 7.5w x 2h - \$150 members - \$225 non-members, 1/4 page - \$160 members - \$240 non-members, 1/2 page \$300 members - \$450 non-members, Full Page (Black and White) \$600 members - \$900 non-members. Full Page Colour Back Cover - \$1000 members - \$1500 non-members. All prices are subject to GST. To place an ad, please contact Helen Duckworth at 604-681-2744 or email artavenue@artists.ca.

WHISTLER, SEPTEMBER 15-21, 2014

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For more information and to register, visit:

www.pleinairfestivalcanada.com



Paintings BY Numbers

November 7th, 2014 6pm–10pm

The proceeds from Paintings, by Numbers go a long way to supporting the FCA's goals and programs. A huge thank you to the contributing artists. Without their generosity the evening would not be possible. Thanks also to the sponsors, volunteers, directors, staff, service providers, host and above all, those who buy tickets for this fabulous event.

FCA ANNUAL FUNDRAISER

FRIDAY 7TH NOVEMBER 2014 6PM – 10PM
\$700 EACH – \$350 DEPOSITS NOW BEING TAKEN
VIA 604-681-2744 OR WWW.ARTISTS.CA

This exciting fundraiser welcomes ticket holders to the venue with a number. Numbers are picked at random throughout the evening, with the first number chosen getting to pick the first artwork of their choice from the pop-up exhibition on display, as generously donated by member artists.

The purchase of a ticket not only ensures you an original painting by an FCA member artist and a fantastic evening, but also goes a long way to supporting the FCA's goals and programmes including our educational services.

The \$700 ticket price includes entry to the event for two people, an exhibition brochure and one painting per ticket.

12TH ANNUAL

PAINTING on the EDGE

August 19th – September 7th, 2014

Opening Reception & Awards Ceremony

August 21st, 2014 6pm–8pm

PROSPECTUS AVAILABLE NOW
ENTRY DEADLINE: **JUNE 30TH 2014**

The prospectus for Painting on the Edge 2014 is now available online, via: http://artists.ca/federation_gallery/painting_on_the_edge

This includes information on eligibility, entry guidelines, where to send your work and the 2014 POTE jurors.

Get your entries in now.



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PRINTMAKING IN THE LIFE OF...

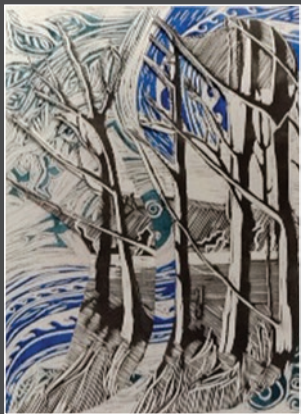
MARY PARSLOW



**Charcoal Lift Drawing of
Aspens**



Reconstructing Experiment



Wind Glittered Trees



Deconstructing

The continual inspiration of being surrounded by trees close to my home gives me motivation and intention for experimenting with the image that I am showcasing in this article. The Peace River region of North Eastern B.C. supports a huge network of Aspen trees. They are resilient and persistent and epitomize the pioneering and exploratory nature of the region. I wanted to make them an exemplar of those characteristics.

I decided to make a charcoal lift drawing as a starting place for producing a dramatic black and white lino-cut print. A lift drawing is a good vehicle for examining the values in a piece especially if the final print is going to be monochromatic, black and white.

I gained some familiarity with the composition as I completed the drawing and transferred the drawing onto a lino-block using tracing paper. The next phase was to use my carving tools to cut out the areas of the plate that I wanted to be white, and then work on the mid tone values with cross hatching. Finally, I had to make sure the dark areas remained uncut and that there was an accurate balance of white, mid tone and dark values to make the landscape look credible. I did some experimental inking and printing to see if the print was rendered accurately, that the inking was smooth, and that enough carving had been done. I made several trial prints using Stonehenge print paper and a medium-soft brayer to ink up the plate with Charbonnel Aqua Wash ink. I like this high quality, non-toxic ink with water clean up capability.

As I looked at the rendered print there were areas I liked and areas that seemed flat and uninteresting. I liked the overall stark quality of the trees that indeed were 'Wind-Glittered', and the way the light fell dramatically on one side of the trees. But I thought the linear and flat appearance of the white area against the backdrop of the trees needed to be more organically rendered. The white area itself could not be changed unless I redid the whole plate, which I may do down the road. However, there were things I could do with this particularly pleasing rendering of the trees. I could just use the trees.

I then went into inventive mode and cut out the two clumps of trees. I began to place the trees on a variety of backgrounds; textured papers, gold paper, and other lino-cut prints that I had printed on blue Canson print paper. The prints were of the Peace River, symbolic of the contents and nature of the river, depicting, fish, flowing currents, and wind-blown shrubs. I tried several backgrounds and happily settled on one that flowed around the trees in a very natural organic way. I attached the trees using Duramount dry chine colle material and put it through the press to make the two prints one.

This is a new arena of operation for me but I have found constructing, deconstructing, combining and reconstructing an image a satisfying challenge. It is a creative way of reusing some of the good areas of a print and reconstructing something entirely new. Printmaking is always a risk driven endeavour and this additional process just adds to that risk. New risk can bring innovation and if something seems to fail it is always an opportunity to problem solve and come up with a creative solution. I was pleased with the composition, dramatic quality and added colour of the final print which not only exemplified the Aspens but incorporated the life of the mighty Peace River as a unifying backdrop.



Final Print