

FALL EDUCATION EDITION

Art Avenue

A Federation of Canadian Artists Publication – JULY/AUGUST 2014 \$5



TOWARD ABSTRACTION

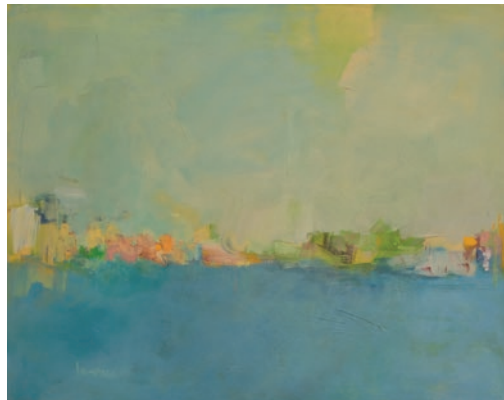
MAY 13 TO 25, 2014



Jutta Kaiser SFCA Release
42" x 42", Acrylic, \$3500



Hazel Breikreutz Guests
10" x 10", Acrylic, \$950
FCA THIRD PRIZE AWARD



Mena Martini Spring Mood
24" x 33", Acrylic, \$900
AWARD OF EXCELLENCE



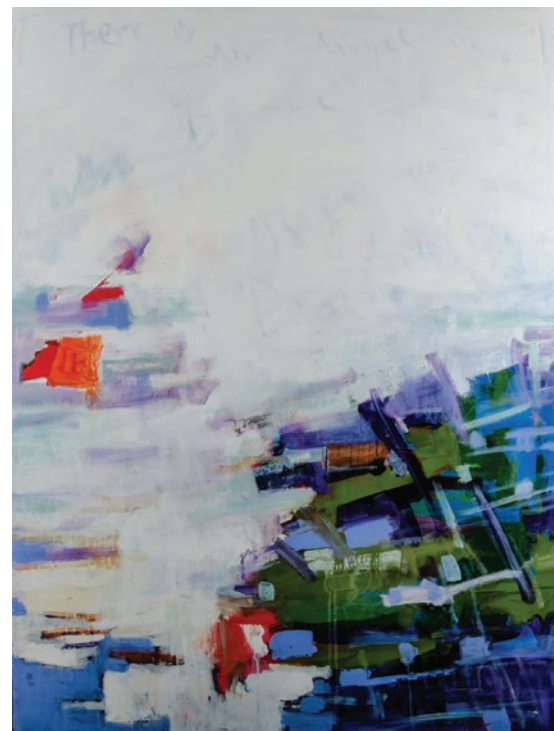
Leslie Gregory AFCA Flying Wallendas
36" x 48", Mixed Media, \$2900



Lori Bagneres Suburban Fusion
12" x 36", Mixed Media, \$575



Chris Kazeil Bilberry Gelato
36" x 48", Acrylic, \$3200



Mila Kostic AFCA Fragments Series 22
48" x 36", Acrylic, \$3000



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

JULY/AUGUST 2014

EXHIBITIONS



TOWARD ABSTRACTION

MAY 13 TO 25

-02-



FOLIAGE AND FLOWERS

MAY 27 TO JUNE 8

-16-



CANVAS UNBOUND

APRIL 29 TO MAY 11

-23-

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ON THE COVER



Jill Charuk Blazing a Trail
24" x 36", Oil, \$1900

Heading in a new direction can be fun and challenging. For this piece I picked up the palette knife instead of my brush. The application of oil paint, from the tube, using a knife, is tricky. This painting method creates a stroke of vibrant colour that I don't think can be equaled, in any other way.

Art Avenue

A FEDERATION OF
CANADIAN ARTISTS
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VIDEO

In the Opus Video & Article **Field Studies: Painting En Plein Air**, Gaye Adams (SFCA) shares her process of finding the right location, her preferred materials and techniques, and how working outdoors is the best way to grow as a painter.

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NEW MEMBERS

BRITISH COLUMBIA

LOWER MAINLAND

Adelle Airey *Vancouver*
 Veronica Bekker *Vancouver*
 Monica Bromley *West Vancouver*
 Alex Burton *Abbotsford*
 Raphael John C. Diangkiny *Richmond*
 Jane Duford-Johnston *Maple Ridge*
 Amy J. Dyck *Langley*
 Caesar Hujun *Burnaby*
 Doreen Isaak *Vancouver*
 Karl Kuepper *Surrey*
 Rhonda Le Grovegartan *North Vancouver*
 Andrea Matus *Coquitlam*
 Guy Mathany *Vancouver*
 Bindoo Matharu *Surrey*
 Gerald Nicol *Coquitlam*
 James Sclater *Aldergrove*
 Mary Stott *Vancouver*
 Rhaya Therrien *West Vancouver*
 Elizabeth Watson *Richmond*

PEACE RIVER

Carolyn M. Plunkett *Taylor*

VANCOUVER ISLAND & GULF ISLANDS & SUNSHINE COAST

Tanya Richards *Qualicum Beach*
 Nancy Young *Parksville*

OKANAGAN

Linda S. Churcher *Penticton*
 Liz Derksen *Hefley Creek*
 Libby Dybikowski *Merritt*
 Sharon E. Fitch *Westbank*
 Renata Kerr *Kelowna*
 Darlene Moore *Kelowna*
 Taosha Nowek *Vernon*
 Jenni Isfan Rutland *Kelowna*
 June Seed *Lake Country*
 Garry Toop *Kelowna*
 Jetta Williams *Kelowna*
 Gale Woodhouse *Vernon*

ALBERTA

Marcelle MacCallum *Calgary*
 Jeff MacKenzie *Cochrane*
 Darlene Moore *Airdrie*
 Kim Pollard *Didsbury*
 Diana Yuen *Airdrie*

ONTARIO

Irfan Muhammad *Oakville*
 Meg O'Hara *Toronto*

IN THE NEWS

Salmon Arm artist VALERIE ROGERS has been awarded the Outfitters Association GOABC Artist of the Year for her painting 'Seeking Solitude' of a mountain goat on top of a craggy bluff. Also her painting 'Down by the River' of a grizzly beside the water is in the top three finalists for BC Wildlife Federation Artist of the Year.



Valerie Rogers



Loraine Wellman

In a ceremony at Richmond City Hall, May 6 2014, Active FCA member LORAIN WELLMAN (second from the left) won the Arts Award for Volunteerism. She has lent her time and talents to many local arts initiatives over the years including the Artists Among Us program for Richmond Art Gallery, Steveston Grand Prix of Art and the Community Living Association 25th Anniversary mural and is Vice-President of Richmond Artists Guild.

MARTINA SHAPIRO's painting 'Abstract Red Tulips' was featured in the book of lectures of Her Highness Princess Takamado, held at Osaka University of Arts. The title of the book is "Stepping Stones for an International Perspective", published by the Osaka University of Arts in Japan 2014.



Martina Shapiro

MARNEY WARD SFCA will be participating in the TD Art Gallery Paint-In July 19, 11am-4pm along Moss St. Don't miss this major art event with over 100 artists and 30,000 visitors each year.

ROBERTA COMBS, SFCA is featured in the current Pastel Journal Magazine as First Place winner in the Still Life category for her painting 'Masquerade'. 'Masquerade' is also showing in the Pastel Artists of Canada show, where it received an Honorable Mention Award for The Pastel Journal. In addition to these achievements, Southwest Art Magazine will feature her piece 'Passionate' in their publication.

KATHY HILDEBRANDT'S ASA, SCA, PAC, MPAC, AFCA, PSA received notification that she has been elected to Signature status with the Pastel Society of America (PSA). The PSA is North America's oldest pastel society and sets very high standards for achieving signature status. She was also honored to receive a 'Master Pastelist' of Canada Designation with the Pastel Artists of Canada 23rd Juried Exhibiton, where her painting 'Because I'm a Girl' won an honorable mention award.

Congratulations to GERRY THOMPSON SFCA, who was awarded third prize for the International Artist Magazine Challenge No. 81. Her watercolor 'The Gathering #2' was featured in issue 97 of 'International Artist Magazine' and the prize is a one page editorial feature in 'American Art Collector' magazine, well done!



Christine Camilleri

The FCA congratulates the following member artists who were successfully accepted into the International Association of Pastel Society's (IAPS) 24th Juried Exhibition: CHRISTINE CAMILLERI, AFCA, PAC with her painting 'The Watchful One'. ROBERTA COMBS, SFCA with 'So Many Choices', and KATHY HILDEBRANDT who's painting 'Life is Like a Box of Chocolates' (as featured in the May/June edition of Art Avenue) also won Bronze at this exhibition. The exhibition was held at America's oldest gallery, Vose Galleries, in Boston.

JARNAIL SINGH's 8x16 ft. quadriptych 'Voyage of the Komagatamaru' that was part of the 'Ruptures in Arrival—Art in the wake of Komagatamaru' Show at Surrey Art Gallery, from April 12 – June 15, 2014.



Jarnail Singh

SANDY KAY has been invited to exhibit at the 'Fabriano Watercolour Invitational Exhibition', Fabriano Italy with the piece 'Meeting of the Board III' - Watercolour-15 x 23. Painted using the Grisaille method, this piece has a graphite drawing under-painting. The method is very time consuming, as first a complete grey scale of the work is created, then layers of color applied, Grisaille paintings can be found on the frescoed ceilings of the Sistine Chapel. WWW.SANDYKAYART.COM



Sandy Kay

JUNE HAYNES' artwork - (five designs) is on about 500 light posts in downtown Victoria until fall. June was the winner of the City of Victoria Summer Banner design competition for 2013/2014.



June Haynes

CURRENT EXHIBITIONS

JEFF WILSON, AFCA will be having a solo show, titled 'Mid-Century Neons', at the Main Gallery of the Port Moody Arts Centre from June 19th to July 10th, 2014.



Jeff Wilson

RON STRAIGHT, Active FCA member will have a solo exhibition starting July 1st – July 26th with the New Westminster Arts Council, at the gallery in Queens Park.



Ron Straight

MARNEY WARD SFCA will have a solo exhibition of 25 of her paintings at TOSH (The Old School House), Qualicum Beach on Vancouver Island, July 14 – August 10. She will be in attendance for the opening reception Saturday July 26, 1-3 pm, 122 Fern Road West, Phone: 250-752-6133.



Marney Ward

BEV MAZURICK's exhibition 'Visual Portal' takes place at the CASA Galleries in Lethbridge from June 28th – August 30th. This solo exhibition uses narratives drawn from cultural mythology, stories and belief systems to explore how we comprehend abstract art. 403-380-4825 Email: bemaz@shaw.ca

GABRIELLE GREIG has a selection of her paintings showing from June until August at the Sunflower Cafe, 12310 Beecher St, Surrey (604) 541-8511, Open 9 am – 3 pm

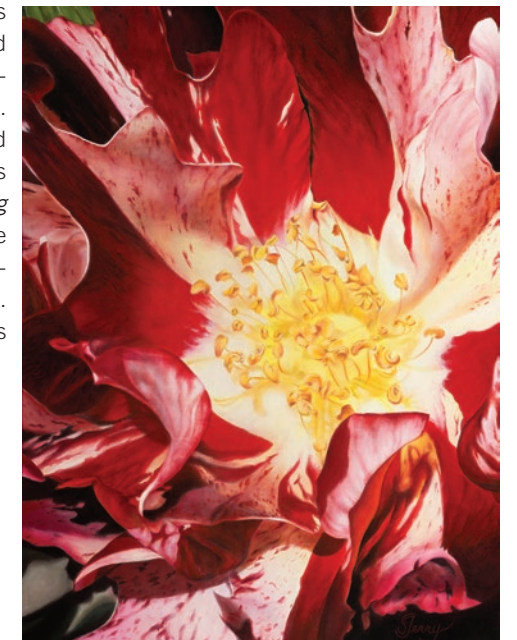



Gabrielle Greig

SIGNATURE STATUS

SANDY TERRY, AFCA

In the May/June Edition of Art Avenue, we congratulated the new FCA signature members for 2014 by showcasing their works from the 2014 Success! exhibition. Much to our embarrassment, a piece by new AFCA Sandy Terry was not represented in the visual gallery, we apologize. The image featured here by Sandy is called 'Awakening Blaze' and was one of the pieces featured in the exhibit. Congratulations again Sandy.





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CHAPTER EVENTS CALENDAR

ARROWSMITH CHAPTER

Arrowsmith Chapter is delighted to announce a partnership with The Beach Club Resort on Beachside Dr in Parksville, BC. Each month one of our members will display art in the Resort lobby. To date Sheila Warren, Sherry Mitchell SFCA and Dawne Brandel have each displayed. July, August, September and October artists will be Laura Hilts, Jacqueline Smith, Lisa Danesin and Eunmi Conacher. The Arrowsmith Chapter thanks General Manager, Arthur Wong, and his staff at the Beach Club Resort for welcoming us. We also thank member Alan John for making this contact for us.

CENTRAL OKANAGAN CHAPTER

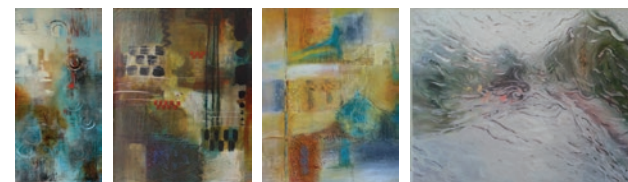
The first annual Okanagan Art Show and Inspirational Symposium was an amazing success with 150 people attending! Rick McDiarmid, Suzanne Northcott and David Langevin gave very interesting presentations and with Dennis Weber, participated in a lively panel discussion with questions from the audience.

In the afternoon, the four artists broke out into different rooms, Rick, Suzanne and David doing demonstrations and Dennis doing critiques. We are very much looking forward to the second annual OASIS event next year! Many thanks to the OASIS committee for all their hard work in putting this event together in just 6 months!

NORTH OKANAGAN CHAPTER

CURRENT EXHIBITS

Aspha Naira Gallery, Vernon, BC, ABSTRACT BREAK, May 4 - July 27, 2014. Featuring work from the following FCA members: Lorraine Betts, Ria Carpay, Gail Dyer, Colleen Dyson, Colleen Faulkner, Diana Gritten, Angelika Jaeger, Ev McDougall, Marlene McPherson, Elizabeth Moore, Martha Moorie, James Postill, Barry Rafuse, Gail Short and Katherine Upton. Performing Arts Centre, Coat Check Gallery, Vernon, BC, for May, June and July 2014



Colleen Dyson, Ria Carpay, Colleen Faulkner, James Postill

UPCOMING EXHIBIT

Armstrong/Spallumcheen Gallery, Armstrong, BC, an "Artists Choice" FCA juried show will run for the month of August 2014.

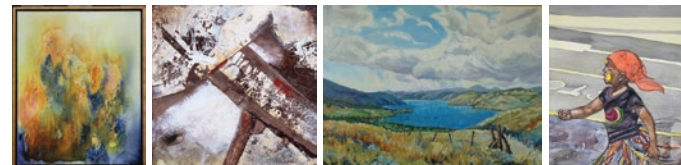
MEMBER EXHIBITS ON GOING

Angelika Jaeger, Martha Moore and Barry Rafuse are exhibiting at ARTE funktional Gallery in Kelowna, BC. Barry Rafuse, Charlene Woodbury and Elizabeth Moore are exhibiting at Gallery Odin, Vernon BC.

Teyjah McAre, Colleen Faulkner, Frances Hatfield, Angelika Jaeger, Trish Martian, Ev McDougall, Joan Rowan, Eileen Sawracki, Gail Short, Holly Smith and Mary Tremayne are exhibiting at Nadine's Fine Art in Vernon, BC

Martha Moore is exhibiting her paintings at Creatio Gallery in Lake Country, BC.

Angelika Jaeger, Martha Moore, Diana Gritten and Holly Smith were invited to exhibit their work at a private function at Sparkling Hill Resort in Vernon, BC in May.



Angelika Jaeger: Awaiting
Martha Moore: SkyWalk
Holly Smith: Natural Rhythms
Diana Gritten: Dancing African Girl

Wendy Goodall, our talented webmaster is leaving for a two year international teaching assignment in Jinshitan, in Dalian province, China for Maple Leaf International Schools. Wendy will be working at a very large all boys high school, grades 10 to 12 providing learning support and will still be able to keep her creative energy flowing with extracurricular instruction in art. We wish her a memorable adventure and every success while she's away. Good Luck Wendy!

The North Okanagan FCA is a thriving chapter who meet the third Thursday of the month at the Vernon Community Arts Centre, 7-9pm from September to June and new members are always welcome.

For more information on upcoming meetings, demos, workshops and shows please visit: <http://www.northokanaganfca.com>

FRASER VALLEY CHAPTER

The Fraser Valley Chapter is proud to announce our upcoming juried exhibition at The ACT in Maple Ridge from October 18 - November 15, 2014 with the Opening Reception on Saturday, October 18 from 2 to 4 pm.

The chapter will also be hosting a workshop by Leanne Christie on October 4 & 5th in Abbotsford. More information can be found at <http://www.fraservalleyartists.com/workshops/>.

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 an artist demo.

More information can be found at: <http://www.fraservalleyartists.com/meetings/>

NANAIMO CHAPTER

CALL FOR SUBMISSIONS

'Coastal Expressions' Nanaimo FCA Summer Juried Show Aug 15 - Sept 6, 2014 at Nanaimo Art Gallery downtown.

To All NFCA Members - Check out the NFCA website for information and entry forms for this show. Just click here on Shows.

IN THE SPOTLIGHT



JUDITH MADSEN

Judith Madsen and the Group of Several are showing their art May 22 to June 11th, 2014 at Gabriola ArtWorks in the Village Center. <http://www.judithmadsen.ca>



TERRY NIMMON

Terry Nimmon will be showing his pastels in a new show, 'Intuitive Light' at Gabriola ArtWorks, June 12 - 25, 2014. Opening reception is June 12th, 7 - 9PM.

<http://terrynimmon.ca>



TOM HUTTON

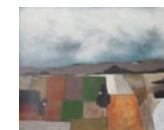
Congratulations to Tom Hutton who was presented with the Vic Wilson Memorial Plaque on our May 14 meeting as recognition for his service to the NFCA chapter. Thanks for all your hard work, Tom. It is much appreciated.

NEW NFCA MEMBERS

Welcome to Tom Shardlow (Active) and Harald Wetklo (Supporting) who recently joined our Chapter.

For more information, visit our web site: www.nanaimofca.com

PEACE RIVER CHAPTER



Alan White

The Peace River Chapter had the opening of its spring show 'Dimensions of Reality' on May 2nd at the Peace Art Gallery in Fort St John. The show closed on May 17th. First place, The Encana Award of Excellence, was presented to Baldonnel resident Alan White for his acrylic on paper piece 'Fields of the Peace'. Second place, generously supported by the Peace Art Gallery Society, went to Grande Prairie resident Patricia Peters for her acrylic on canvas piece 'Après Londe'. Third place went to Charlie Lake resident Sandy Troutd for her acrylic on canvas piece 'Autumns Adieu'. The third place award was sponsored by the Fort Saint John Rod and Gun Club.



Patricia Peters

Thanks to the generous support of the Chapter's major sponsor ENCANA a workshop was held on May 3rd, 4th and 5th. The course was led by Victoria based artist Alain Costaz and focused on drawing and etching. Classes were full on each day. A rewarding, exhilarating and socially engaging time was experienced by participants. Plans are in place to have Alan lead another course in etching later in the year. The fall show will be held at the Beaverlodge and Area Cultural Centre in Alberta.



Sandy Troutd

The course was led by Victoria based artist Alain Costaz and focused on drawing and etching. Classes were full on each day. A rewarding, exhilarating and socially engaging time was experienced by participants. Plans are in place to have Alan lead another course in etching later in the year. The fall show will be held at the Beaverlodge and Area Cultural Centre in Alberta.

THOMPSON NICOLA SHUSWAP CHAPTER

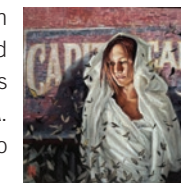
The 2014 TNSC Open Show was held in Kamloops in April. This was our strongest show ever and received rave reviews from viewers. Jurors were Gaye Adams SFCA, Kiff Holland SFCA, and Peter Stuhlmann AFCA. Thanks to all who participated and congratulation to the following artists:

SFCA AWARD: **Dene Croft SFCA** Capital Café

FIRST PRIZE: **Lisa Figueroa** Lilies of the Upper Eagle

SECOND PRIZE: **Gerda Volz** Three is Company

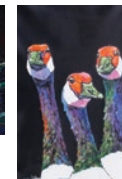
THIRD PRIZE: **Colleen Dyson AFCA** Asteraceae IV



Dene Croft



Lisa Figueroa



Gerda Volz



Colleen Dyson



Debbie Milner

TNSC AWARD: **Debbie Milner** Lively AFCA New Orleans Jive
EXCELLENCE: **Michael Beseau AFCA** Eagles, **Cindy Whitehead** Where the Owls Call II, **Jan Crawford** Moorpark Apricots and Jam

VICTORIA CHAPTER

UPCOMING MEETINGS:

Held at Windsor Park Pavilion in Oak Bay, 7-9 pm, the third Thursday of the month from September to April.

SPRING SHOW: MARCH 12-23 AT COAST COLLECTIVE

Honorable Mention: Sheryl Sawchuk for "Hibiscus", Shirley Schmidt for "Childhood Bicycle", Jean Wilmshurst for "Royal Yellow"

FALL WORKSHOP: NANCY SLAGHT, PLAYING WITH PASTELS

Saturday and Sunday, October 25 and 26, 9:30-4:30
\$160 for FCA members, \$175 for non-members. Maximum 16 students. Poplar Room, Saanich Fairgrounds, 1528 Stelly's Cross Road, Central Saanich, B.C. Snacks, coffee and tea will be provided, bring your own lunch. For more info contact Chris Stusek, cstusek@shaw.ca.

Nancy welcomes the opportunity of taking you on a romp using soft pastels to explore a wide variety of application methods on a few types of papers. She extols pastels as immediate, sensual and beautifully colourful. Nancy thinks pastels are an underestimated and misunderstood medium and is confident that whether you have had experience or not you will make discoveries. We will do some exercises and create a small series of pieces. A few samples of fabulous new papers and a range of her pastels will be available for you to try.

Note: For those who are really curious but can't invest in pastels for the workshop she will make available some for you to use.

FALL EXHIBITION:

Month of November 2014, Goward House at 2495 Arbutus Road, Victoria, B.C. Open from 9 am - 4 pm Monday to Friday

Drop-off of paintings: October 30, 10:30 am - 12:30 pm

Opening Reception: Sunday November 2, 2014, 1:30 - 3:30

Hanging date: October 31, 2014, 1 - 4 pm.

Dismantling Date: November 27, 2014, 10 am - noon

The jurors for the fall show will be Clement Kwan, Catherine Moffat, and Mary Conley. Please check our website for more information www.victoriafca.com

WEST KOOTENAY CHAPTER

Winter has slipped by and the chapter is planning a Juried Show in the late fall. "Off the Wall" will show the latest works of all our Chapter's hard working painters. We recently had our AGM in Castlegar at the Kootenay Gallery. All committee heads reported the results of our last show in Rossland and the workshops of the past year. Both were well attended. Lis Semenov received an Outstanding Service Award from the FCA. She has worked tirelessly for our chapter as well and we all appreciate her efforts on our behalf. The next meeting will held September 13, 2014.

DIRECTOR'S COMMUNIQUÉ

Patrick Meyer
Executive Director
Federation of Canadian Artists



In previous issues of Art Avenue I wrote about the expanding role the FCA has in supporting its members by providing opportunities for mentorship, networking, education, public exposure and sale of artwork. As was said by one of the founding members, Lawren Harris, a fundamental goal is “to unite all Canadian artists...for mutual support in promoting common aims.”



Yet there is more to our mission. Our mission also states that the FCA will help “advance the knowledge and appreciation of art and culture to all Canadians”. As artists and

art appreciators, we recognize the value inherent in art.

One recent success I would like to share is a partnership with the “Together in Arts Foundation” of Delta, BC, which focuses its efforts on people with special needs as well as children in grades 10-12. This partnership culminated in a project called ‘Draw me an Opera’. The participants were young children with significant challenges in communication and self-expression. They had an opportunity to view a dress rehearsal by the UBC Opera Ensemble. The opera ensemble Director, Nancy Hermiston, hosted the event. Before each act, Nancy explained to the children what they would be seeing on stage. While the performance took place, the elementary students diligently took notes and drew sketches. During breaks they compared drawings and we expect that in coming weeks they’ll be creating a story board of all their impressions.

‘Draw me an Opera’ was fun and memorable for the students, parents and performers. Since visual arts engage the whole brain and stimulate the mind, the level of enjoyment, learning, and communication can increase significantly. This accelerated development can result in bolstered self-confidence, blossoming social skills, and heightened emotional development.

Similarly, the FCA hosted free children’s art activities for the recent Vancouver International Children’s Festival during the last week of May. Little visitors were able to make simple flower art pieces inspired by the FCA ‘Flowers and Foliage’ exhibition, while our fantastic volunteers read them stories with art themes. Thank you to our excellent volunteers who really brought the stories to life!

The FCA will be hosting a grander activity for Canada Day 2014. Visitors to the Federation Gallery (of all ages) can create a maple leaf for a ‘Maple Mural Tapestry’. This is a temporary, collaborative community



project intended to get the many Canada Day visitors to Granville Island excited about art. There will also be free guided tours of the ‘Summer Gallery’ exhibition, and a few good-natured volunteer FCA member artists are planning plein air painting around the island on the day as well.

Though we realize that these projects won’t change the world, we know that projects like ‘Draw me an Opera’ and our involvement with the younger members of our art community, can change the world of a child. We are proud to be a part of this type of change.



FEDERATION
of CANADIAN
ARTISTS

2014

EDUCATION PROGRAM *art classes & workshops*

ANDREW MCDERMOTT
ANDREW YOUNG
BILL HIGGINSON
DAVID LANGEVIN
JAMES KOLL
LALITA HAMILL
NICOLETTA BAUMEISTER

RICK MCDIARMID
TERESSA BERNARD
SUE COWAN
DAVID GOATLEY
INGRID CHRISTENSEN
JANICE ROBERTSON
ROXSANE TIERNAN
SUZANNE NORTHCOTT

WWW.ARTISTS.CA

WEEKEND WORKSHOPS

PORTRAITURE



Portraits are one of paintings greatest challenges. Under the instruction of renowned painter David Goatley, students will explore basic proportions of the head, the complexities of drawing in paint, building form, capturing a likeness, tone, and colour.

Participants will start in black and white to encourage thinking tonally, then progress through to colour in a series of directly painted studies. David is very much a hands on instructor, demonstrating everything he discusses and giving sound practical 'how- to' tips on how to make your portraits come alive.

With David Goatley, SFCA

Medium: Oils, Acrylics

Date: October 10th, 11th and 12th

Time: 10 am – 5 pm

Location: Holland / Croft Studio, North

Vancouver

Level: Advanced

Pricing: \$300 Members, \$350 Non-Members

MASTERING ACRYLICS



Learn everything you need to know to master acrylic painting. Respected instructor David Langevin will guide students through the effective use of the acrylic medium. Many oil and watercolor painters dabble in acrylic but quickly become frustrated when they discover their favourite approaches and techniques in these mediums don't yield the same results in acrylic.

This workshop is a great opportunity to work under the tutelage of Langevin, who not only has a firm grasp on visual aesthetic, art technique, and theory, but also extensive knowledge in the 'science of art', the properties of paint, and a knack for explaining why these details matter, in an accessible way.

With David Langevin, SFCA

Medium: Acrylics

Date: October 25th and 26th

Time: 9 am – 4 pm

Location: Holland / Croft Studios, North

Vancouver

Level: Intermediate to Advanced

Pricing: Member \$200, Non-Member \$250

ACRYLICS—TECHNIQUES AND BEYOND



In this two day workshop, Janice Robertson will demonstrate a broad range of acrylic techniques from blocking in, values, positive and negative painting, to texture, glazing and color mixing.

With time for one-on-one instruction, supporting handouts and informational literature, this workshop will compliment and build upon student knowledge of the acrylic medium, and take artists beyond their current working practices in acrylic.

With Janice Robertson, SFCA

Medium: Acrylics

Date: Nov 1st and 2nd

Time: 10 am – 5 pm

Location: Steveston Hotel

Level: Intermediate to Advanced

Pricing: Members \$200, Non-Members \$250

ACRYLIC AND MIXED MEDIA: YOUR OWN VOICE



Come be challenged to be yourself, be brave, and have fun. Mixed Media loans itself to a creative freedom unlike any other art practice. In this workshop Susanne will help you develop your creative style through this exciting and extensive medium. Participants can expect to explore new techniques while referencing their own vision and addressing their own artistic challenges. Suzanne's intention is to meet each individual exactly where they are and help them expand their practice in a personal way.

With Susanne Northcott, SFCA

Medium: Mixed Media / Acrylic Creative Process

Date: Nov 14th, 15th and 16th

Time: 10 am – 4 pm

Location: Holland / Croft Studio, North

Vancouver

Level: Intermediate

Pricing: Members \$300, Non-Members \$350

THE CONTEMPORARY STILL LIFE



"With an apple, I will astonish Paris," —Cezanne. Still life is a rich genre that holds surprises for both the painter and the viewer. Artists have been using it for centuries to not only

create beautiful images, but also to build their brush skills and sharpen their eyes.

Join Ingrid for an intensive 2-day workshop that puts a contemporary spin on this time-honoured genre.

From learning how to set up a satisfying still life, to applying paint in a logical yet bold manner, you'll spend the weekend taking risks, loosening up, exploring colour, and pushing your brush to its limits.

With Ingrid Christensen

Medium: Oils, Acrylics

Date: Nov 28th, 29th and 30th

Time: 10 am – 5 pm

Location: tba

Level: Intermediate to Advanced

Pricing: Members \$330, Non-Members \$380

COLLAGE – CHIGIRI-E'



Chigiri-e is a delicate paper-based art form, which originated in Japan. 'Chigiri' comes from the Japanese word 'chiguru' which means to rip or to tear, and 'e' is the general Japanese term given to 'painting' or 'artwork'. In this method of art practice, the artist tears pieces of artisan paper which is usually hand-dyed and affixes them to a surface to make beautifully composed artworks.

In this class, Roxsane will inform students all about the properties and characteristics of the artisan papers used in this practice. Students will not need to bring paper ahead of time, Roxsane will bring paper for purchase and the materials you will need to work on your first composition. For students looking to experiment outside of traditional mediums, this workshop is ideal.

With Roxsane Tiernan,

Medium: Collage and Paper

Date: December 13th and 14th

Time: 1pm – 4pm

Location: Steveston Hotel

Level: Intermediate to Advanced

Pricing: Member \$110, Non-Member \$140

MONDAYS AT THE GALLERY

APPROACHING ABSTRACTS



Abstract art, as understood by art historians, began as a movement in the early 1900's. Often maligned and ridiculed, Abstract art tends to be misunderstood and devalued as there seems to be no discernible criteria for judging if it is good or bad. If you have found yourself in front of an abstract grappling with questions, or found yourself in the studio wondering how to paint or make an abstract, this course is for you.

In this one-day workshop, students can expect to explore the definition of 'abstract' and use hands-on exercises to put the ideas that characterize this style into practice. Baumeister will be supplying materials for student exercises during the class, and students are asked to bring their preferred medium to work in as well. This workshop is open to beginner, intermediate, advanced and even non-artist students.

With Nicoletta Baumeister

Medium: Of your Preference

Date: September 15th

Time: 10 am – 5pm

Location: Federation Gallery

Level: All Welcome

Pricing: \$95 members \$120 non-members

ALLA PRIMA



'Alla Prima' is the Italian term for an oil paint methodology that utilizes the effect of painting 'wet-on-wet'. The nature of this method requires quick execution, and as such, is perfect for the decisive or impatient painter. Through a series of demonstrations, group discussions and one-on-one critiques, with this workshop you'll be able to add life to static portraiture, improve efficiency in Plein Air painting, and most importantly, find personal expression in your brushwork.

With Andrew Young

Medium: Oils

Date: September 22nd

Time: 10 am – 5 pm

Location: Federation Gallery

Level: Intermediate

Pricing: Members \$95 Non-Members \$120

BLACK AND WHITE



A solid understanding of drawing technique and a working foundation of drawing skills are a vital aspect of every painter's skill-set, no matter what their medium. In this one day workshop, instructor Bill Higginson will share with students a variety of drawing techniques, with emphasis on gaining a greater realism in your drawing.

These techniques, easy to learn, but often overlooked, are delivered by Higginson with humour and enthusiasm. Never one to be 'black and white' in his own approach, participants can also expect Higginson to share his extensive knowledge and tips regarding the contemporary artist and their relationship to social media marketing, online possibilities for the artist and more besides. The workshop is suitable not only for beginners but also artists wishing to refresh or touch-up their existing drawing abilities.

With Bill Higginson

Medium: Pencils

Date: October 6th

Time: 10 am – 5 pm

Location: Federation Gallery

Level: Intermediate to Advanced

Pricing: \$95 members \$120 non-members

COMPOSITION AND DESIGN



Back by popular demand. Strong composition can seem intangible; initially one has to deliberately work at understanding and implementing key design principles, but with attention and practice it will become instinctive. You are likely aware of what it means to use elements of design such as line, shape, value and colour. Perhaps you have a sense of principles of design such as unity, contrast, rhythm, symmetry, and balance. However, few artists use these to their full advantage.

Composition is a fundamental aspect of any artwork. The artist must consider not only how an object or person appears, but also how that subject matter relates aesthetically to the other subject matter in the piece, how that subject matter 'fits' into the landscape of your painting. In this informative class, Hamill will give participants a deeper understanding of not only the terminology of composition, but also how to utilise these techniques to improve their paintings.

With Lalita Hamill, AFCA

Date: October 20th

Time: 10 am – 5pm

Location: Federation Gallery

Level: All

Pricing: Members \$95 Non-Members \$120

LIGHT AND ATMOSPHERE IN WATERCOLOR



Good execution of light can illuminate a work, elevating it to greater heights, and poor execution of light can have your work fading into the shadows. Join James Koll as he guides students through effective technique for convincing lighting in your watercolor works. Koll will explore the ways in which lighting can be used to convey mood, emotion and atmosphere. Students can expect to leave the workshop with a greater knowledge, appreciation of and confidence in the use of light in their own works.

With James Koll

Medium: Watercolor

Date: November 10th

Time: 10 am – 5 pm

Location: Federation Gallery

Level: All

Pricing: Members \$95 Non-Members \$120

SMALL PAINTINGS —LARGE IMPACT



Learning a few tricks to aid in your creative decision-making is part of the building of a painting, whether using limited color choices from transparent to opaque or by building layers of color. Andrew will teach students to use studies advantageously. Painting loosely and using color effectively participants will paint strong dynamic small paintings.

With Andrew McDermott, SFCA

Medium: Acrylics

Date: December 15th

Time: 10 am – 5 pm

Location: Federation Gallery

Level: Intermediate to Advanced

Pricing: \$95 members \$120 non-members

PROFESSIONAL DEVELOPMENT WITH THE FCA

IMPORTANT DETAILS

FCA CRITIQUES

'The trouble with most of us is that we would rather be ruined by praise than saved by criticism' —Norman Vincent Peale.

Critiques give artists the necessary feedback and direction to build and improve upon their current practice.

With the guidance of these established professionals, participants can expect to join in group critique, present samples of their work for consideration, and receive constructive feedback which can be applied to improve upon their works. Participants are welcomed to explain common or recurring challenges and difficulties, and ask how to combat and overcome these stumbling blocks.

Date: September 29th, October 27th and November 24th

Time: 2 pm – 5 pm

Location: Federation Gallery

Level: All

Pricing: Members \$20, Non-members \$25

THE ART OF BUSINESS



FINANCIAL SUCCESS FOR THE ARTIST

The most elusive skill set for the modern generation of artists has nothing to do with creativity or painting techniques but is more often related to business and marketing. Strategies for achieving financial success for the artists are rarely taught, written or spoken about in artistic circles. Moreover, most of the ideas and schemes artists employ are ineffective. This is clearly evident by the results. Artists are amongst the lowest income earners of all professions.

This has not always been the case. Historically the greatest artists were also very astute at business and unlike today there was never a fear that financial success would somehow infect the artistic process.

The strategies for achieving financial success in the art market are actually much simpler and easier to implement than we have been led to believe—we just have to clear up a few myths and misconceptions...

With David Langevin, SFCA

Date: October 24th

Time: 7 pm – 9 pm

Location: Federation Gallery

Level: All

Pricing: Members \$30, Non-Members \$40

LIFE DRAWING

'Let whoever may have attained to so much as to have the power of drawing know that he holds a great treasure' – Michelangelo.

These sessions are a great opportunity for artists to practice or experiment in figurative life drawing, with the benefits of working from a live model. These classes have no formal instruction, but 'host' artists will be on site to advise and assist. Models are clothed and students are asked to bring their own drawing media.

Date: November 3rd, November 17th and December 8th

Time: 6:30 pm – 9:30 pm

Location: Federation Gallery

Level: All

Pricing: Members \$49, Non-Members \$59

PREPARING YOUR APPLICATION FOR SIGNATURE STATUS

So you're an Active Member of the FCA, or have been an Active member for a while. Or you are an Associate member (AFCA) and have your sights set on SFCA status.

Ready to take it to the next level?

Find out at this informative session where artists from the Board of Governors who are involved in the jury process for new signature members will guide you through the process of creating an effective application and portfolio. Participating artist speakers all have signature status, who better to learn from about how to work towards your next step with the FCA, than member artists who've achieved these goals themselves?

Participants will learn what is expected of them in order to obtain their goal status, with direction, input and informative advice that will help shape their applications and portfolios.

Following a presentation and talk, participants will be given the opportunity to ask questions to specifically address their individual needs and concerns regarding applying for the next status.

With Rick McDiarmid, Teressa Bernard and Sue Cowan

Date: December 1st

Time: 10 am – 5pm

Location: Federation Gallery

Level: Active and AFCA Members

Pricing: \$95 Members Only

***ALL CLASSES AND WORKSHOPS ARE SUBJECT TO GST**

REGISTRATION

You can register online at www.artists.ca, by phone at 604.681.2744 or at the Federation Gallery (Tuesday to Sunday 10am – 4pm).

LOCATIONS

FEDERATION GALLERY

1241 Cartwright St, Vancouver BC
(on Granville Island, across from the Granville Island Hotel)

HOLLAND / CROFT STUDIOS

#303 Holland / Croft Studio, 3rd floor, 106 West 1st Street, North Vancouver BC V6B 1A7

THE STEVESTON HOTEL

The Steveston Hotel (The Sockeye Room)
12111 3rd Avenue, Steveston, Richmond, BC

REFUND/CANCELLATION POLICY

Withdrawal from a workshop may be done until 4 weeks prior to the program start date to receive a full refund (minus a deposit IF the program expressly states that it has a non-refundable deposit). No refunds will be allowed after this cut-off. After this date you may transfer your registration to another student.

The FCA reserves the right to change or cancel any of its educational programs. If we cancel a course, a full refund will be given to all registrants. In the event the instructor is unavailable, either an alternate instructor with similar credentials or a make-up workshop may be arranged.

BEHIND THE EASEL: IN MEMORY

Robert Genn, SFCA

May 15, 1936 – May 27, 2014



With a great sadness we share the news that Robert Genn passed away on May 27th 2014.

Robert was an avid supporter of the Federation of Canadian Artists. He frequently donated his works, time, articles for Art Avenue and his infectious enthusiasm for the arts. He touched the lives of many of our members, as an instructor, a mentor, a comrade for the arts, a friend. He will be greatly missed and our thoughts and prayers go out to his family and loved ones at this time. The response to the announcement of his passing on our Facebook pages was as overwhelming as it was heartwarming. In this issue of Art Avenue, gallery director Mila Kostic remembers and celebrates Robert Genn:

Robert Genn is recognized as one of

In this new feature, AFCA Peter Stuhlmann shares with us a lighter approach to the world of the artist, allowing us to step back and consider: 'The Bigger Picture'.

THE BIGGER PICTURE

by Peter Stuhlmann



Dear Artist,

Have you ever wondered what it might take to push your painting to the next level? If so, then this column might prove interesting.

Creatology researchers from several reputable online universities have recently come forward with a controversial and shocking report linking creativity with brain injury, specifically blunt force trauma.

They detailed the case of ten year-old Johnny Lardbristle, an aspiring NHL goalie (read slowest

Canada's most accomplished artists, with his work recognized internationally as well. His manner of portraying subjects along Canada's West Coast has received acclaim in North America and throughout the world. Robert Genn has painted in most parts of Canada as well as in South America, the U.S.A., Europe and the Orient.

He likes to put his own stamp on nature's grand themes, and he worked predominately with acrylic. His techniques include a tradition of strong design: harmonic patterns and colour arrangements that poignantly capture the essence of the composition. His artistic style is unmistakable. Robert Genn's autobiographical book "In Praise of Painting" provides a rare opportunity to obtain insight on the early progress of a Canadian painter.

I met Bob when I started working for the FCA many years ago and my first task was to have jury panel to jury POTE, and Robert was one of jurors. I was incredibly surprised by his willingness to help the FCA; he regularly donated artwork for the PBN, he was on the board of Governors and every year he attended the event, he would jury exhibitions for the FCA either small or international ones, and he supported the FCA to the last day. One of my last phone calls was in the beginning of April

when he informed me that he will soon be gone to heaven and he will be painting there. He said that very casually as though this will be his natural next step...and was quiet I could not bring myself to talk.

He helped the FCA by being a mentor, a teacher, but most of all being a friend to all of us. He was always supportive of me from the day when he voted for my painting. I feel incredibly lucky to have known Bob, and to have worked

with him in many occasions, and I will cherish the book that he signed for me saying "To my friend..." He was fun to be around with a lot of energy, warm, witty, articulate, and most of all being true to himself. I will miss him greatly.

With respect,

Mila Kostic



kid in group) from Fort Nelson, who happened to receive an especially insistent tennis ball to the forehead one afternoon. That evening, after dishes and chores, he proceeded to spontaneously recreate, exactly, Durer's Great Piece of Turf—while including a rabbit.

His parents, astonished and sensing lottery-type returns, had him play in net again the following day—this time with Dad taking the shots. Sure enough, after a similar incident, dishes and chores, he produced another masterwork, this time Duchamp's Nude Descending a Staircase. Initially concerned her young son was contemplating anything naked, Mrs. Lardbristle resumed festivities once assured that Analytical Cubism was incomprehensible to the point where recognizable nudity could never be achieved.

Unfortunately, they tried once too many times, hoping for something Pop (they'd done their homework, and knew Warhol was yet the world's best-selling artist), but sadly created a situation from which painting was no longer possible. Indeed, today Johnny sits in a darkened room (believing himself to be Brando in Street Car) shouting 'Stella' for hours on end.

Another case: Paul Udderfield, a lactose

intolerant dairy farmer from Grindrod who had never shown even a rudimentary ability to draw, became suddenly and dramatically able to paint one June morning. So remarkable was his transformation that he was able to set Botticelli's Primavera to shame by including 209 (the original had a mere 190) different species of flowers in a similarly styled effort. The scientists noted that earlier in the day he had received a kick to the head from a cow that had clearly not been inclined to release her milk to poor Paul. Today his journey in art has moved forward to where he specializes in Robert Motherwell-type black and white splotchy canvases of enormous scale.

Friends, the evidence is clear. If you find yourself frustrated and stalemated by art, you might well need to actually give your head a shake. Better yet, have a loved one (preferably a spouse—they're easier to convince) brain you with a heavy-bottomed frying pan. It could very well be the difference in your gaining acceptance to the next POTE or AIRS.

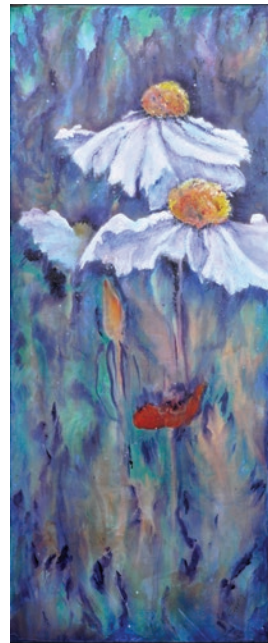
For those daring to dream of Signature Status and beyond—you might want to keep the following in mind: To attain great heights you must first be willing to plunge from them. Head first.

FOLIAGE AND FLOWERS

MAY 27 TO JUNE 8, 2014



Jennifer Harwood AFCA Bouquet Revisited
36" x 36", Acrylic, \$2200
AWARD OF EXCELLENCE



Ellen Kilpatrick
Reach for the Sky
40" x 15", Acrylic, \$1400



Kathy Cameron Amour
10" x 10", Mixed Media, \$275
FCA THIRD PRIZE AWARD



Joy Munt A Bunch of Bright Forget-me-Nots
46" x 46", Latex Paint, \$3000
FCA FIRST PRIZE AWARD



Sandrine Pelissier AFCA Still Life in Red
24" x 24", Mixed media, \$850
FCA SECOND PRIZE AWARD



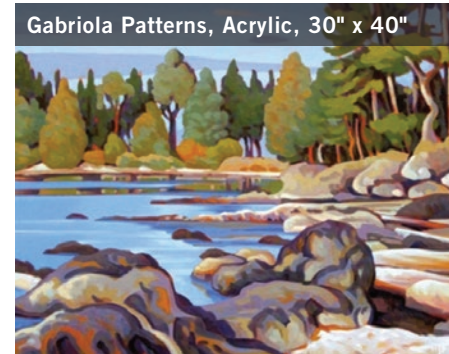
Sharlene Stushnov-Lee Cannas #5
30" x 30", Acrylic, \$1500
AWARD OF EXCELLENCE



Leif-Kristian Freed Table is Set
30" x 40", Mixed Media, \$1250
AWARD OF EXCELLENCE

PAINTING IN PARADISE – FAVORITE SUMMER PAINTING LOCATIONS

By Tatjana Mirkov-Popovicki, SFCA



Gabriola Patterns, Acrylic, 30" x 40"

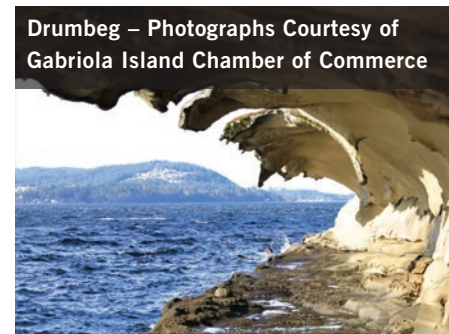
Every once in a while I run into a fellow artist at the beginning of their art journey asking where to find good landscapes to paint. We live in one of the most beautiful parts of the world and beauty is everywhere you turn, but some locations have something extra special that make artist's heart throb. I will share my favorite spots with those of you with your paint boxes packed and your good camera ready to go.

Grab your sunscreen and power up your GPS, we're heading out!

DRIVE-IN DESTINATIONS

My favorite places are easily accessible and have rich scenery irresistible to artists.

Whytecliff Park (<http://whytecliffpark.com/>) in West Vancouver features a tiny island, beautiful pebble beach and adjacent rocky park with twisted pines and a view of Gulf Islands. Workdays are best to avoid picnic crowds.



Drumbeg – Photographs Courtesy of Gabriola Island Chamber of Commerce

From Vancouver Island, take an easy ferry ride to Gabriola Island (<http://www.gabriolaisland.org/>), or Salt Spring Island (<http://www.saltspringisland.org/>). Load your car with painting gear and drive right into Drumbeg or Ruckle Park to find amazing rock formations,

arbutus groves, romantic little coves and farms with sheep, cows and horses.

Vermilion Lakes road in Banff (http://albertatravel.org/Vermilion_Lakes.htm) is located a couple hours' drive from Calgary. Stop at several points to take in amazing views of Mt Rundle and surrounding peaks reflected in the lakes.



Mt Rundle from Vermilion Lakes
Photograph – Tatjana Mirkov-Popovicki

MODERATELY ACCESSIBLE DESTINATIONS

Some great places take a little bit of effort to reach, but once you get there, you will be rewarded with extraordinary opportunities.

Seymour Mountain (<http://www.vancouvertrails.com/trails/mount-seymour/>) is accessed from North Vancouver. From the parking lot you will hike up the mountain trail and reach the first peak, Brockton Point, in less than an hour. The views overlook the entire Vancouver, Fraser Valley and Vancouver Island to the south, and endless snowy peaks to the north.



Seymour Mountain – Photograph Courtesy of Vancouver Trails

Long Beach in Tofino (<http://tourism-mall.victoria.bc.ca/longbeach/>) requires a few hours of driving on winding roads, but you will be rewarded with wild endless flat sandy beaches, interesting little islets, surreal graveyards of driftwood, rainforests, and charming little houses and marinas. Don't miss the Wickinnish Beach where Arthur Lismer used to paint.

Maligne Lake (http://albertatravel.org/Maligne_Lake.htm) is about one hour drive from Jasper, and then you need to take a boat cruise to reach breathtaking scenery of glacial peaks, and the famous Spirit Island. You won't have time to paint there, so be ready to take photos and absorb the magic of the place.

CHALLENGING DESTINATIONS

These mountain trips are challenging in different ways, but it's easy to forget obstacles when you find yourself in a magical place that completely revitalizes your artistic vision.

Garibaldi Park (<http://www.vancouvertrails.com/trails/garibaldi-lake/>) is accessed by a grueling seven kilometers uphill hike to reach the subalpine level where the views start. From there, you still need to do quite a bit of hiking to reach wild flower meadows, snow patterned mountain peaks, turquoise alpine lakes, and all kinds of wonders. Make sure you are fit, travel light and don't forget your camera.

Lake O'Hara Park (<http://www.field.ca/yohonationalpark/lakeohara/>) is a painter's paradise where many famous artists have painted. Your main challenge is to gain access to the park which is tightly controlled by Parks Canada. Once you are there, mountain beauty is everywhere you turn. September is the best time to witness the magic of golden larches.



Tatjana sketching in Lake O'Hara Park

Bugaboos Mountains (<http://www.env.gov.bc.ca/bcparks/explore/parkpgs/bugaboo/>) in southeast BC are monumental vertical walls of rocky spires tearing the clouds. You can only get there by a helicopter, so the challenge is in the budget. If you can afford it, don't miss this experience of the lifetime. Being in a place so up high, isolated and wild opens up something entirely new to the artist.



Bugaboo Mountains – Photograph Courtesy of BC Parks

Whatever kind of adventure we can tackle, there is something available, and often right here in our neighborhood. The summer is perfect for an art adventure that will revitalize and inspire your art, and your studio will be there for you when you come back.

Happy painting!
www.mirkov-popovicki.com

OASIS 2014 A SUCCESS!

By Diana Palmer

A wonderful event begins with a good idea, is pushed forward with passion and brought to fruition with work and dedication. The *OASIS, Okanagan Art Show and Inspiration Symposium*, was a wonderful event, a successful joining of artists and community in Kelowna on May 9th and 10th.

The Art Exhibition Opening was well attended with guests enjoying the 70 juried paintings from the *North, South and Central Okanagan Chapters of the FCA*. There were \$2,500.00 in prizes thus many happy and excited award recipients.

The *OASIS* Show will remain up until June 15, an extended time due to a request from the RCA for our show to be the ART part of their *WAM (Wine, Art and Music) Festival* on June 14. Many positive comments have been received by the *OASIS* Committee and the RCA about the professional quality of the art as well as the presentation of the artwork. A suggestion has been made that FCA-COC consider holding *OASIS* in June of next year so that it corresponds with *WAM 2015*.

The Inspiration Symposium was a big hit with the artists, sponsors and art lovers who attended. There were 146 participants which we hope will grow to 300 next year. Our guest artists, *Rick McDiarmid, SFCA, NWWS, Suzanne Northcott, SFCA* and *David Langevin, SFCA* were joined by Kelowna's own SFCA artist, *Dennis Weber, SFCA, CIPA*, to create a diversified and inspiring panel.

Rick spoke about transitions in his life and his work. He asked questions of himself then strove to answer them in a personal fashion using images from his life and work. Suzanne shared a personal journey to finding her voice. She gave sage advice that we listen to what is within and be open to hearing, to guard against too much outside influence. David was entertaining and pragmatic in his approach to the business of art. David says he is a very practical person and proceeded to share what worked for him with humorous anecdotes to illustrate his thesis. Fun and good information were shared as the guests fielded questions from the audience during the panel discussion.

In the afternoon, Dennis critiqued paintings brought by symposium participants and demonstrated his work in pastels. Suzanne, Rick and David demonstrated their skills



each painting within a two hour window.

There is nothing like watching an image appear at the hand of a master.

Barb Hanington, president of FCA-COC, who with her husband, *Rob*, owns Pleasant Pear Orchard B and B, hosted the artists. The committee joined the artists and hosts for a musical soiree the evening of the Opening. Guitars and violins, flutes and voices rose in harmony as we celebrated art and music.

The ambience of the exhibition, symposium and the social was one of enthusiasm and energy growing out of our shared pleasure. Everyone learned something new and most importantly, went away inspired!

The *OASIS* Committee would like to thank all the sponsors who helped to make this event possible and in particular the City of Kelowna which gave *OASIS* a kick start to becoming a positive addition to Kelowna's cultural scene.

Also, a warm special thank you to David, Dennis, Suzanne and Rick for sharing their talent and invaluable knowledge with us.

The winners of the \$2,500 in awards from the Okanagan Art Show are:

- BEST IN SHOW – Lorraine Burns**
- GOLD AWARD – Linda Lovisa**
- SILVER AWARD – Jan Crawford**
- BRONZE AWARD – Justin Maas**
- AWARD OF EXCELLENCE – Juve Furtado**
- HONOURABLE MENTIONS – Bonnie Roberts, Diana Palmer, Irene Gray, Anne Willsie and Margaret Robertson**

Stay tuned for the Second Annual *OASIS* already in the planning stages.

RETURN SHIPPING

Ted Fraser
Federation Gallery



In the first shipping article in the January/February issue of *Art Avenue* I spoke about bringing and shipping your painting to the Federation Gallery. In this issue, I'll deal with

picking up your painting and having it shipped back to you.

PICKING UP YOUR PAINTING FROM THE GALLERY

Every show at the gallery ends on a Sunday. I'm not back to work until the following Wednesday, at which point the inventory is not yet shelved and labeled and easily found. If you can, please wait until Thursday to pick

up your painting in order to minimize confusion. If you need it sooner, just call ahead at 604.681.8534 or email shipping at fcashipping@artists.ca and I will be able to have your piece out front for you. Email is best.

SHIPPING YOUR PAINTING BACK

Effective immediately the gallery has a new shipping policy:

The artist is now responsible for their own return shipping arrangements. It is up to the artist to arrange for return shipment and to have their shipment paid for. The easiest way to do this is to generate a return label at the same time you ship to the gallery. For instance, if you use Fedex, just print up or ask for a return label and include it with your shipment. I will pack your box and use the return label. Should your artwork sell, there's no problem. You are only charged when the item travels.

There are two exceptions to our new policy: Canada Post and Greyhound Courier Express.

CANADA POST:

If you send your painting by mail you **MUST** include with your painting the shipping form provided by the Federation Gallery. It can be downloaded from our website at:

(www.artists.ca > Member Resources > Gallery Submissions > Downloadable Shipment Form) Provide your credit card information on this form. Please include your name as it appears on the card and the number on the back of the card.

There is a \$3.50 cent charge (plus tax = \$3.68) that will appear as a separate charge on your credit card statement in addition to the mailing charges.

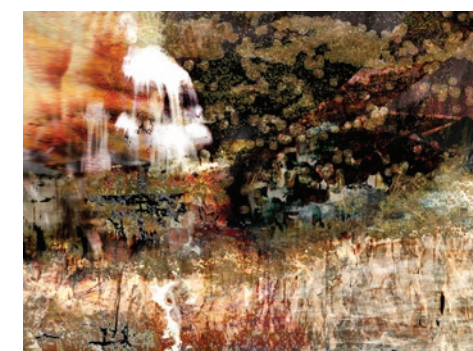
Please include a shipping form in all your shipments to the gallery. I do keep a log of all the shipments leaving the gallery and the forms are another way I keep track of things and I can refer to past shipments if need be.

GREYHOUND COURIER EXPRESS:

Greyhound does not require a credit card. All Greyhound return shipments are collect and you are billed at your end. You can have your package held for pickup at a location convenient to you. You don't need to arrange for the return shipment, I'll fill out the waybill for you.

However you ship your work to the gallery, please be sure to include the shipment form. It is used as a record along with a shipping log here at the gallery and helps me keep track of things.

Thanks and have a productive, wildly creative summer. I really love looking at all your artwork. They are an inspiration to me and many others who come in to the gallery.



DIGITAL IMAGERY EXHIBITION

November 25th –
December 7th 2014

Submission Deadline:
October 10th, 2014

The FCA is pleased to announce their first exhibition of digital artwork. Members and non-members of the Federation are welcomed to apply.

The introduction of digital art technology has changed the way artists draw, paint, compose and create. Digital art technology has also changed the way we view artwork, while some people will only view traditional mediums in a gallery a few times a year, contemporary society is exposed to digital art on a daily basis. This exhibition represents those Canadian and international artists who use these technologies to create exciting, new, original artworks that change what it means to create and view art.

Please note that original digital photographs will not be accepted for this exhibition. Digital photography is an art in its own right, this exhibition is reserved for those artists who take photographs and use digital art technology to take them further, or who use digital art to create completely new and original works.

FEDERATION of CANADIAN ARTISTS
PAINTINGS BY NUMBERS
FRIDAY 7TH NOVEMBER
6 PM - 10 PM
WHAT'S YOUR NUMBER?
GALA FUNDRAISER
TICKETS INCLUDE:
ENTRY FOR TWO
COMPLIMENTARY REFRESHMENTS
ONE ORIGINAL ARTWORK
BY A SIGNATURE FCA ARTIST
FEDERATION OF CANADIAN ARTISTS
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WWW.ARTISTS.CA FCA.GALLERY@ARTISTS.CA 604-681-2744

THE INSIDE VIEW

A SERIES OF ARTICLES
LOOKING INTO PROFESSIONAL
ARTIST STUDIOS



DORSET NORWICH-YOUNG, AFCA'S STUDIO

I arrived to Pender Island from Victoria approximately 10 years ago to try some country living and it's definitely influenced me...after 30 years of painting mostly boats and flowers I'm back to doing landscapes again. My property is secluded but neighbours Poets Cove resort which brings a nice stream of people to the island and my studio in the spring through fall. In the peaceful quiet winter I close my doors to focus strictly on painting.

I left behind a wonderful classy city studio wondering if I'd ever have another studio again that was such a true fit...but there was this car port...freestanding log posts and with a vaulted metal roof...within a short time the cars were out and I re-designed it to my latest most loved studio.

It is really a studio/gallery combination, a relaxing but serious space of approximately 450 square feet. It's got a new city and old country feel created with stark white walls beautifully crafted between the rounded irregular vertical logs and a open beamed cathedral ceiling, great lightening, plus I have two antique family bureaus adding a very special touch.

The floor plan is simple but effective. I've found that people love to see where I paint and see what I'm actively working on. However, I also want my art displayed so they can be seen and purchased.

Therefore, I paint in the centre. My work area is loosely defined by sacrificial rugs with their ever-changing paint splattered pattern,



cornered with my L-shaped tables covered with paints, brushes and new canvases stacked alongside and underneath...calling my name. My easel floats in the middle.

The perimeter walls and areas are clear for my art lovers to walk around and view my paintings and sketches. I use the picture rail hanging method with monofilament line allowing me to hang big to small canvases and re-hang the walls without punching nail holes...done that before!

My lightening is a bit of everything—drop track halogen, incandescent overhead, full spectrum by my easel & lots of natural light through my windows & double french doors.

I have special art interested deer who like the lower windows... Pender style deer.

What else do I covet in my studio? I have a studio cat, Sunny Boy who is the self appointed ambassador to meet and greet. I have my blue mechanics overalls which are also covered in paint. I wear them 5 days a week, they are my art uniform saving my clothes from disaster. I



also cherish my Big Sky easel, it handles a 10 foot canvas and best of all goes completely horizontal. Having been a watercolourist for 20 years I often prefer to paint flat and do a lot of glazing on my acrylics. Another great thing is that I keep my art jungle, all my tents, display easels, tripods, bubble wrap, saws etc in an attached storage area which is easy to access but out of sight.

The only improvement I've yet to do is an air exchange system. Does anyone have any ideas for me? For this so far my design is calling for a range hood idea over my paint palette area drawing air out & fresh heated air in...this is this summers project to top off my little bit of heaven.

LIQUIN QUESTIONS

By David Langevin



Dear David,

I am largely self taught in the method of oil painting, but for a short course where the (well known and experienced) artist used the turpentine-linseed oil mix as a medium. Reading your articles I'm horrified to realize how little I know!

I have been painting now for many years using W & N Quick Drying Liquin (and W & N oil paints) mainly on canvas and I love what the Liquin can allow me to do. However, I wanted to be sure that the method that I've developed using it has permanence without risk of cracking, yellowing or darkening.

"Just use it when you need it to create the effect you want" (from your technical Q & A, under Liquin for Oil Painting). Music to my ears but am I right in believing (hoping) that one has more leeway with oils when using liquin than with any other medium?

Yes, one does have more leeway with an alkyd medium like Liquin, so using a bit more than required will not cause problems. Using too much in the underpainting may make it difficult for subsequent layers to stick properly however.

Does the "fat over lean" principle apply when using Liquin if one uses Liquin throughout? The fact that it has quick drying properties means it is usually dry to the touch when applying the next layer.

Yes it does apply, but to a lesser degree. Adding an alkyd medium, like Liquin, to the paint speeds up the drying time of the colors and equalizes the variance of drying time between them, to a certain extent. I mix a bit of medium with all my colors by first letting the paint sit on an absorbent paper towel for a couple of minutes, that soaks up some of the oil from the paint, then I 'replace' it with the medium. The Old Masters always used resin-oil paints, not pure oil paints like are sold in art stores today. This technique gives the paint properties that are more consistent with resin-oil paints: faster and more even drying times; less yellowing; and more shine.

You still have to be aware of slow drying colors in the underpainting like Cadmuims.

A paint that is dry to the touch but still soft underneath is the most dangerous to cover over with regards to cracking of the top layer. In this state, the paint layer is still expanding.

Also, you don't want to have too much shine and smooth varnish-like layers in the underpainting, which you would get by adding too much

medium. I use a more diluted version of the Liquin in the underpainting to make it more 'lean' and faster drying—normally a 1-1 mixture of the medium with solvent.

Am I correct in understanding that if one has a layer of paint using varying amounts of Liquin one can then apply paint that has been mixed with less Liquin (therefore more oil paint and so more "fat") over the top and it will not crack since the paint beneath would have dried?

'Fat' refers to the amount of oil in the paint, not medium. Some paints have a higher oil to pigment ratio than others—these are typically the shinier, more transparent colors. You would expect colors with a higher amount of oil to be slow dryers but that ignores an important factor—that the pigments themselves affect the drying time of the paint as well. So, Pthalo Blue is a 'fat' color (high oil content) and Cadmuim Orange a 'lean' color (low oil content), but the Blue dries faster. I know, it's complicated.

The best practice is to use fast drying and lean colors (which are also less shiny so subsequent layers stick to them better) whenever possible in the underpainting.

This is why early Renaissance painters liked to do their underpaintings in egg tempera (lean and not shiny) and paint over them with oils to avoid all this fuss. Today, some painters like to use acrylics in the underpainting for the same reason. Though I would only recommend doing that on a rigid painting support, not canvas.

You said: "The Liquin is not dangerous for cracking as long as you don't use too much, especially in the under-layers of the painting." How much is too much?

As stated above, too much Liquin will make the layer smooth and shiny and subsequent layers will not adhere as well to this kind of surface. So, as much as you need to create the desired effect (transparency), and not more. In the later stages of the painting I tend to use more in the glazes



to give more shine and transparency.

As long as the layers beneath are completely dry (even if it's thickly applied paint) am I correct in understanding that it is okay to do a "wash" of color with Liquin? (based on your reference: "If you prefer to paint over a dry surface, a thin layer of paint with the Liquin added will usually be dry enough to paint over within a few hours.") So this would not cause cracks, so long as the under layer is completely dry I assume?

Yes, when in doubt painting over a completely dry underpainting, is a safe bet. Remember that paint will not stick as well to a shiny varnish layer ('fat') with too much medium though.

Does the Liquin effect colors from yellowing in any way? Increasing the chances or minimizing?

Yes, it is the oil that yellows with age, so more medium less oil means less yellowing. Note that the above guidelines apply to all of the alkyd mediums on the market.

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

FEDERATION GALLERY
JULY/AUGUST
2014

SUMMER GALLERY
JULY 1 – AUGUST 2, 2014

POTE
PAINTING ON THE EDGE
AUGUST 19 – SEPTEMBER 7,
2014

EXHIBITION CALLS

SCENES FROM WESTERN CANADA

September 30 – October 12, 2014

ENTRY DEADLINE: AUGUST 22, 2014

A celebration of Western Canada, cityscapes, seascapes any medium. *Open to Active and Signature members.*

AIRS – ANNUAL INTERNATIONAL REPRESENTATIONAL SHOW

October 14 – November 2, 2014

ENTRY DEADLINE: AUGUST 29, 2014

The 5th AIRS, an open juried exhibition of representational style, landscape, portraiture, narrative and still life.

DIGITAL IMAGERY EXHIBITION

November 25th – December 7th 2014

SUBMISSION DEADLINE: OCTOBER 10, 2014

The FCA is pleased to announce their first exhibition of digital artwork. *Members and non-members of the Federation are welcomed to apply.*

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

FALL ART WORKSHOPS AT BEAR VALLEY HIGHLANDS

Cecelia Jurgens – Watercolour Sketchbook Sep. 5-7

William Rogers – Figure in the landscape Sep 11-13

Karl Herrmann – Photographic Vision Sep. 26-28

For more information check out www.artworkshopsbc.com or call 250 306 6762

Bear Valley Highlands, Barbara Fresz /Juergen Deschner phone 778 373 5684, cell 250 306 6762

e mail info@bearvalleyhighlands.com

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

<http://www.facebook.com/pages/Bear-Valley-Highlands/202854219743774>

LEADING EDGE ART WORKSHOPS – FALL 2014 CALGARY

Robert Burrridge, ISAP Acrylic/Collage Aug 13-16

Kate & Bob Burrridge, Art Marketing Aug 17

Brian Atyeo, CSPWC, Design for Acrylic Oct 2-5

Mike Svob, SFCA Oil/Acrylic Oct 23-26

EDMONTON

Robert Burrridge, ISAP Acrylic/Collage Aug 20-23

Brian Atyeo, CSPWC Design for Acrylic Sept 27-30

WINNIPEG

Linda Kemp SCPWC, Experimental Acrylic Oct 17-19

For details/registration www.greatartworkshops.com

Louise Hall - 403 233 7389 - louise.hall@shaw.ca

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Finest Quality Digital Production featuring some of Canada's Top Artists:

Brent LAYCOCK, Sharon WILLIAMS, Eleanor Lowden PIDGEON,

Susan WOOLGAR, Karin HUEHOLD, Doug SWINTON

See wppvideos.com/video-previews

SUBMISSION DEADLINE: AUGUST 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 – Members - \$140 for one, \$120 for three, \$100 for six adverts – Non-members \$160 for one, \$140 for three, \$120 for six adverts. 1/8 Page – Members - \$160 for one, \$140 for three, \$120 for six adverts – Non-members \$190 for one, \$170 for three, \$150 for six adverts. Banner 7.5w x 2h – Members - \$200 for one, \$175 for three, \$150 for six adverts – Non-members \$250 for one \$225 for three, \$200 for six adverts, 1/4 page – Members - \$215 for one, \$185 for three, \$160 for six adverts, Non-members \$265 for one, \$235 for three, \$210 for six adverts. 1/2 page – Members \$500 for one, \$400 for three, \$300 for six adverts. Non-members - \$600 for one, \$500 for three, \$400 for six adverts. Full Page Colour – Members - \$800 for one, \$700 for three, \$600 for six adverts, Non-members - \$900 for one, \$800 for three, \$700 for six adverts. Double page spread – Members - \$1,600 for one, \$1,400 for three, Non-members - \$1,800 for one, \$1,600 for three. All prices are subject to GST. To place an ad, please contact Helen Duckworth at 604-681-2744 or email artavenue@artists.ca.

CANVAS UNBOUND

APRIL 29 TO MAY 11, 2014



Laura Hilts Coffee Table

40" x 30", Acrylic, \$1200

AWARD OF EXCELLENCE



Sharlene Stushnov-Lee Driftwood #4 - Illumination

40" x 30", Acrylic, \$1975

SECOND PRIZE



Elaine Alföldy Lost In Thought

12" x 24", Mixed Media, \$600

THIRD PRIZE



Sara Morison In December Drinking Hot Chocolate

24" x 36", Acrylic, \$950

FIRST PRIZE



Leslie Gregory AFCA Ironworks

25" x 35", Mixed Media, \$1500

AWARD OF EXCELLENCE



Adam Briggs Red Cheek

16" x 12", Oil, \$350

PAINTING IN THE LIFE OF... LEANNE CHRISTIE

The term "The January Painting" was coined after a pattern of dedicating the month of January to research and experimentation, emerged. As a full time professional painter, I find that the year fills quickly with commitments and it becomes tougher to retain clarity of vision and honesty in my work. January brings a quiet that the rest of the year does not possess. In this 31 day oasis I find the space to direct my energy, to learn something new, to break patterns and to set my compass for the moments when I feel lost during the year. January is lock down.

The idea for the January painting 2014 rested on my desire to explore working on a large format and to add a supporting narrative matrix while still maintaining emphasis on strong brushwork and creating a well balanced painting. Painting is a physically engaging activity and the idea of physically committing to a large format was intriguing.

The Centerm Terminal at the northern end of Main street was the obvious choice as subject. She forms part of the backdrop to my studio life and not a day passes when I do not stir at the sight of her. January is about choosing subjects with which I am comfortable so that I can focus on the new challenges I am exploring.

Oil is my chosen medium as it feels intuitive and we have a deep dialogue. It is with this, my favoured companion that I executed the January Painting 2014 on a 7' x 5.5' canvas which I proudly stretched in the studio.

December often found me on the Main street overpass, tantalizing my senses with my subject for January and simply watching the ballet of trucks, containers and gantries. It is this absorption which is most important to my work. When I initially started working in landscapes, I religiously visited the location, did charcoal drawings and took photographic references. Now I am more open to allowing the subject to find me but always with that essential ingredient of being present so that I absorb the moment. It is this presence which records the data for the mental video which will hopefully play later in the studio.

I am always cognisant of the importance of starting strong, making a statement of intent and setting my will against that of the painting so that it knows that this conversation will not finish until it is finished. As so often happens in January, this statement was a little tentative with inadequate movements of my brush across the canvas which created more marks than were necessary and which loaded the painting with irrelevant problems with which I would need to deal with later. In realizing this and allowing myself room to get comfortable on the format, I was able to start settling down to do some real work and to lay solid foundations.

The painting progressed comfortably over the month. The luxury of choosing a subject so close to the studio is the ease with which I was able to keep revisiting her. Adding the story matrix came in the form of video which filmed almost constantly and which I edited each evening. The story matrix is not as rich as I would have preferred but it has, as intended, provided an excellent spring board for the rest of the year.

"Quiet life at the bottom of Main street" once again proved that my role is that of editor. It is to apply the basics, to listen and to recognize what should stay and to eliminate the unnecessary until the weaving process is complete and the painting finds an internal balanced tension. I love when the painting presents an opportunity to start removing paint at this inevitably refreshes the conversation and opens up a new avenue which I would not have had the capacity to imagine. The January Painting revealed the opportunity to step up with the area in the right of the work.

To my surprise, January 2014 resulted in a finished painting along with 3 short videos: The first 20 minutes of the work, the subsequent building on the foundation and a slightly longer 4 min feature which overviews the month. All of the videos can be viewed at: <http://www.leannechristie.com/the-january-pieces/january-painting-2014/> or visit my YouTube Channel : leannemchristie

