

AGM BALLOT INSERT

Art Avenue

A Federation of Canadian Artists Publication – MARCH/APRIL 2013 \$5



ACTIVE MEMBERS SHOW

JANUARY 8 TO 20



Adam Briggs Vivid Pearl II
18" x 30", Oil, \$400



Darlene Dautel
Depth of the Aspen
Forest, 24" x 8.5",
Encaustic, \$750



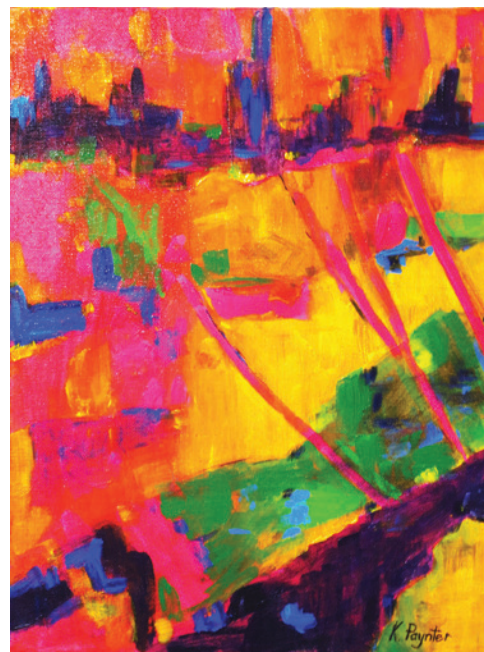
Larry Achtemichuk Over View 1
18" x 24", Oil, \$485



Gwen Murphy Running River
20" x 24", Acrylic, \$425



Jim Walsh Summertime
24" x 48", Acrylic, \$2000



Kathleen Paynter City to Country
16" x 12", Acrylic, \$200



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

MARCH/APRIL 2013

EXHIBITIONS



ACTIVE MEMBERS SHOW
JANUARY 8 TO 20

-2-



ABSTRACT SHOW
JANUARY 22 TO FEBRUARY 3

-9-12-



WORKS ON PAPER
FEBRUARY 5 TO 17

-19-

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ON THE COVER



Arlene Connolly And Dances With Daffodils, 16" x 16", Acrylic, \$400

Allow me to say I am so honored to have my work on the cover of The Federation's magazine, Art Avenue. These daffodils caught my eye last March in Vancouver's Queen Elizabeth Park and, as I watched their sunny blooms swaying in a fresh spring breeze, they brought to mind that famous poem "The Daffodils" by William Wordsworth, especially the last four lines: "**They flash upon that inward eye Which is the bliss of solitude; And then my heart with pleasure fills, And dances with the daffodils.**"

I never consciously decided to produce just one kind of painting, and my work with various mediums and techniques attests

to that, but looking back over what inspires me most I realize that my major influence is nature and all the wonderful moods, subjects and scenes that it encompasses. I have a passion for detail, shape, line and color which nature provides in spades, and with endless possibilities for creativity. I have a Certificate in Fine Arts from Emily Carr University and, informally, have participated in many workshops and demos. I am a member of Art Focus Artists' Association as well as the Port Moody Art Club. In addition to my own on-going personal projects, I have recently committed to a collaborative work with five other artists and look forward to the collective process and all the possible outcomes.

Art Avenue

A FEDERATION OF CANADIAN
ARTISTS PUBLICATION

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OPUS PLUS

MEMBER SALE • MARCH 1-31, 2013

Opus Special Event

CANVAS CASE LOT SALE

Begins March 1

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50%
OFF

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We do the work so you can focus on your artwork. The Opus Custom Surfaces Service offers you the surface you want, made to your specified size. And this month, custom comes at a savings!

Save on custom-made canvas, cradled wood panels, and more from March 1-31, 2013.

10%
OFF

MADE
IN BC



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*Canvas Case Lot Sale pricing on Chinook Canvas cases is available in store and through our Mail Order department from March 1-31, 2013 for Opus PLUS Members only. *36" x 48" is not available for shipping, all other sizes are available for shipping with oversize shipping charges being applied. All sales are final. Sorry, this sale is not available via our online store. While quantities last, no backorders or rainchecks.*

Custom Surfaces Sale pricing is available in store or by phone through our Mail Order department from March 1-31, 2013 for Opus PLUS Members only. All sales are final. Sorry, this sale is not available via our online store.

BRITISH COLUMBIA

ALBERTA

Christine Teasdale	<i>Beaverlodge</i>
June Gauld	<i>Calgary</i>
Kathleen Heal	<i>Calgary</i>
Janet Armstrong	<i>Calgary</i>
Dennis Ronald	<i>Calgary</i>

VANCOUVER ISLAND, GULF ISLANDS, SUNSHINE COAST

Christine Allan	<i>Chemainus</i>
Collin Elder	<i>Duncan</i>
Rita Haaf	<i>Nanaimo</i>
Nicole Vaugeois	<i>Nanaimo</i>
Peggy Jameson	<i>Tofino</i>
Johanne Young	<i>Masset</i>

LOWER MAINLAND

Bonita Budlong	<i>Langley</i>
Marguerite Mahy	<i>North Vancouver</i>
Jim Soules	<i>Tsawwassen</i>
Merilee Clarke	<i>Vancouver</i>
Leonardo Cunanan	<i>Vancouver</i>
Susan Fraser Hughes	<i>Vancouver</i>
Rhonda Milne	<i>Vancouver</i>
Gerald Oyen	<i>Vancouver</i>
Reynato Pablo	<i>Vancouver</i>
Elvira Kravenkova	<i>Port Moody</i>
Jennifer Sparacino	<i>Chilliwack</i>

COLUMBIA SHUSWAP

Isabella Carlson	<i>Salmon Arm</i>
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THOMPSON NICOLA

Norma Stewart	<i>Barrier</i>
Daryl Nelson	<i>Kamloops</i>
Debbie O'Donnell	<i>Kamloops</i>

OKANAGAN

Elizabeth Christie	<i>Kelowna</i>
Vikki Drummond	<i>Kelowna</i>
Sheila Linden	<i>Kelowna</i>
Janice Sich	<i>Kelowna</i>
Shelia Zur Linden	<i>Kelowna</i>
Doreen Velin	<i>Kelowna</i>
Wade Neukomm	<i>West Kelowna</i>

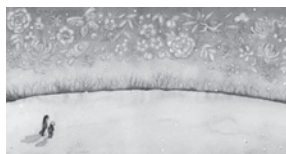
ADRIENNE MOORE, AFCA was invited to exhibit her expressionistic abstract paintings in an international exhibition in Chang Hua, Taiwan. The collection represents about 80 paintings from artists around the world.



ANN TIMMINS has created a series of paintings inspired by her experience at the Arctic Winter Games in 2008. The works are intended to encourage all youth across the North, in sports, art, music and culture. This series was featured at Spectacular NWT Days, Winterlude celebrations in Ottawa, February, 2013.



Ann Timmins



Kristi Bridgeman

Mandalas, Mooncakes and Rockets: Exhibit of Mandalas and new children's book illustrations by artist KRISTI BRIDGEMAN as well as a launch of two books: The Rainbow Rocket by Fiona Tinwei Lam (Oolichan Books) and Mooncakes by Loretta Seto (Orca Books). Join the authors and artist for a reading, signing and reception 2:00 p.m. Sunday May 5th at the Dr. Sun Yat-Sen Memorial Gardens, 578 Carrall Street, Vancouver. (Carrall Street entrance please) www.vancouverchinesegarden.com or call 604-662-3207.

BRENDA HILL has received honorary membership in the Drawing Society of Canada, Canadian Drawing Master. Brenda won the People's Choice Award at the Newton Arts Center, Christmas Art Competition.

GLORIA AINSWORTH MOUT has had her painting "Crystal Pears" accepted as a finalist in the February/March edition of The International Artists Magazine. She has been elected as a member of the International Guild of Realism.



Gloria Ainsworth Mout

KAREN MARTIN SAMPSON is exhibiting February 12th to March 3rd at the Pearl Ellis Gallery in Comox, BC with Yvonne Maximchuk in a show titled "Oil & Water".

LENNART OSTERLIND and Vladimir Kolosov together with art teacher Julie Lymburner and 106 students from South Delta Senior Secondary School with 28 members from South Delta Artists Guild and 8 Students in North Delta successfully held the art show under the theme Adventure. Sixteen students received awards. Six of the students were interviewed at the World Poet Café on Coop Radio. A book containing all the artwork and poems will be ready first week in February as well as an exciting video that will be shown on local TV.



Lennart Osterlind

NANCYANNE COWELL was part of a show titled Multiple Featured Artists during November and December, 2012 at the Gallery at Mattick's in Victoria BC.



SHELIA KERNAN's painting, 'When I Close My Eyes' has been selected for a public art installation in Banff, AB. The 24'x30' reproduction will be on display at the Bear Street Mall.

Sheila Kernan (left)



Nancyanne Cowell

An exclusive invitation from AEDA (The Spanish Association of Watercolour) was made to 5 members of the Federation of Canadian Artists; TERESSA BERNARD SFCA, ALAN WYLIE SFCA, HAROLD ALLANSON SFCA, ALFONSO TEJADA and KIFF HOLLAND, SFCA who will represent Canada in the Spanish Iberoamericana Watercolour Biennale 2013 in Madrid, Spain. The exhibition runs from March 13 to April 23, 2013 at the Mint House (CASA DE LA MONEDA). Kiff Holland SFCA won an award of Honour.



NEW MEMBERS

ONTARIO

Yvonne Opalinski
Nadia Silvestri

Toronto
Windsor

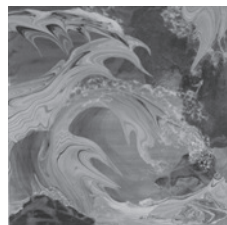
MANITOBA

Debora Cardaci
Bibana Vidal Curell

Winnipeg
Winnipeg

CURRENT EXHIBITIONS

FCA members LORI MCGEE, ANN ROWLEY and IRMELA JOHANNA TOPF are showing their 'AT ONE WITH NAURE' paintings with the Artists of Kerisdale in the Kerrisdale Community Center Artspace from April 4 to May 2nd 2013, with a show and sale event on April 13 & 14, 2013 from 10am to 4pm.



Ann Rowley



Darrell Baschak

DARRELL BASCHAK is having a solo show at the Shurniak Art Gallery in Assinaboi, SK that runs from January 19th until April 6th, 2013.

ELSIE GRIFFITHS' show 'People & Places' will be at The Old School House Art Centre, Qualicum Beach, B.C. - Feb 18 to March 8, 2013.

LESLIE GREGORY AFCA, SCA, SUSAN MCLENNAN & CHRIS KAZEIL SCA have a show in Qualicum Beach at the fabulous new gallery called Artworx on Primrose Ave. The name of the show is "Lush" and the opening is on April 12, 2013. twitter.com/artworx

MARGOT CORMIER SPLANE is having an Exhibit called "Art for Thought" at the Georgian Arts Center and Gallery, at 149 High Street, in Sutton West, ONT. The show will hang from April 13th to May 26th, with an opening reception on April 14 from 1 – 3pm. For more information please call the Gallery at 905-722-9587.



Margot Cormier Splane

NANCYANNE COWELL will have a solo display coming up at the Annual Saanich Municipal Hall Art Exhibit. The solo display is called Recycled Vases and will be presented from Feb 28-March 26 at the Saanich Municipal Hall in Victoria.



Nancyanne Cowell

SANDRINE PELISSIER, AFCA is a contributing artist of 'Exquisite Landscapes', a collaborative art experiment that produced a massive panoramic painting that wraps around the entire gallery at CityScape Community Art Space, 335 Lonsdale Ave, North Vancouver, BC. The show runs from Feb 8 – March 9, 2013.

LINDA BELL, BIRGIT COATH, NANCY DEAN & GABRIELLE GREIG have a group show, "Four Women Four Stories", at the Tsawwassen Longhouse Gallery, 1710 56 Street Tsawwassen. The show runs from April 18 - 28,



Linda Bell



Nancy Dean



Gabrielle Greig

with the Opening Party on Sunday April 21 from 1:30 - 4:00. Gallery hours are 11 am - 4 pm.

IN MEMORIAM



PAT JOBB
1951 – 2012

Patricia Ann Jobb passed away peacefully at St. Mary's Hospital in Sechelt, BC, on Wednesday, October 10, 2012, at age 61.

Pat had a great love of the outdoors and nature that manifested itself in her photos, paintings, sketches and fine art prints. The acquisition of a Rembrandt style press built by brother-in-law Gary Collier was a highlight in Pat's art career.

Her drypoint piece 'Tofino Tree' recently received an Award of Excellence in the 2011 Federation of Canadian Artists exhibition. It was also juried in the 32nd Mini Print International of Cadaques, 2012, Barcelona, Spain. 'Tofino Tree II' won the intaglio print category in the 4th Annual Miniature Biennale Exhibition in Ottawa.



Pat Jobb Tofino Tree II



FEDERATION GALLERY
MARCH/APRIL
2013

SUCCESS!

MARCH 12 – MARCH 24

STILL LIFE

MARCH 26 – APRIL 7

TRANSITIONS

APRIL 9 – 21

INTERNATIONAL WATERCOLOUR

BINENNALE

APRIL 23 – MAY 5

BEHIND THE EASEL

with Robert Genn, SFCA



WHAT MOTIVATES YOU?

“The Matthew Effect” in economics was named after the verse in Matthew in the New Testament of the Christian bible: “For unto every one that hath shall be given, and he shall have abundance: but from him that hath not shall be taken away even that which he hath.” (25:29) A popular way of saying this is, “The rich get richer and the poor get poorer.”

The Matthew Effect as applied to education was first described in 1990 by Canadian psychologist Keith Stanovich. You can get

the idea with all the talk these days about the importance of grade three. Children who move into grade four without knowing how to read suffer significant disadvantages for the rest of their lives. Learning to read is the vital precursor to reading to learn. Poor readers drop out. Later on in life, good readers get the good stuff, and poor readers, don't.

The Matthew Effect can be applied to art. Historically, would-be artists who didn't learn the basics of drawing, composition, colour and form, put themselves at a disadvantage. But with the widespread democratization of art, particularly in the Western hemisphere, folks these days often feel self-expression is up ahead of proficiency. It seems that many artists are simply educated with a sense of entitlement and audacity.

In many places, big, decorative art is popular. It's possible that artists with very little training or academic instincts can make effective, even sensitive wall-fillers that make people happy. One of my more conservative dealers calls it “The end of connoisseurship.” He tells me that people are not looking so closely for exquisite rendering, good drawing or the skillful nailing of light and shadow. “Right now they want 'em mighty, moody, and splashy,” he says.

“Because traditional skills aren't so

respected anymore,” my dealer says, “there's an industry in teaching people to be amateurs.” As he said this I was remembering Picasso's remark: “It took me four years to paint like Raphael, but a lifetime to paint like a child.”

Another good friend regularly attends courses where everyone is encouraged to throw paint onto giant, inexpensive surfaces--often from a lineup of commonly-shared pots of colour. The idea of these events is to free up the creator within, express oneself, shake out demons, and have a good time. Colour mixing and other basics are not part of the curriculum. After a weekend of emoting and splashing, my friend asked if she could bring her results to me for a crit. In as humble and diplomatic manner as I could muster, I pointed out what I thought were their strengths and weaknesses. After a while she hesitantly asked, “How much do you think I should charge for them?”

Robert Genn writes a free twice-weekly email letter that's read by painters in more than 100 countries. You can find out all about it and his other services at www.painterskeys.com



Fine Art Giclee Printers

NEW!!! Océ Arizona 350 GT Flatbed UV Printer, printing on 4'x8' rigid substrates and roll substrates up to 82" wide.

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*Our 82" width canvas make large artwork available for commercial projects

*Three Canon 12 color printers up to 60" using Longevity pigmented inks and two Iris printers.

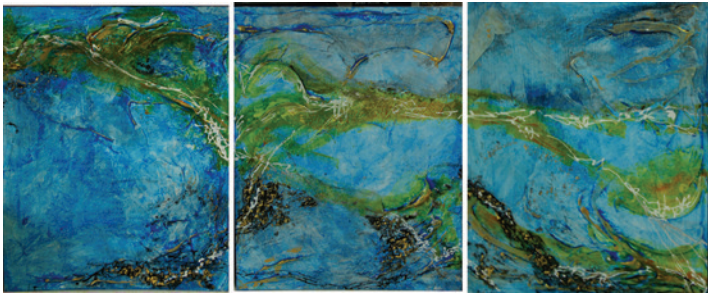
*Custom framing and Direct Digital Scans on site

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ABSTRACT SHOW

JANUARY 22 TO FEBRUARY 3



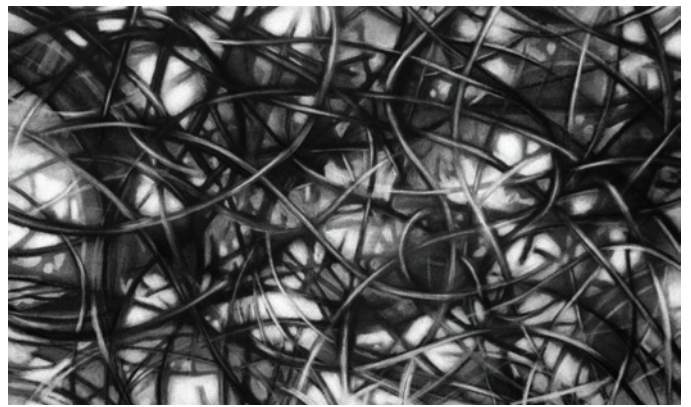
Judy Sims Let the River Run
10" x 24", Mixed media, \$750



Lisa Danesin And She Was
30" x 30", Acrylic, \$1100
FCA SECOND PRIZE AWARD



Leslie Gregory AFCA Moon Over Fukushima
26" x 38", Acrylic, \$1700
FCA FIRST PRIZE SANDRA TAYLOR AWARD



Maureen Flynn-Burhoe Paper Matrix: Tracing the Traceless
29" x 17", Charcoal, \$450



Linda Bell FCA Freedom (Diptych)
36" x 60", Acrylic, \$1500
THIRD PRIZE AWARD



Kathy Hildebrandt AFCA
Tangerine Sunset I
18" x 6", Pastel, \$500

ABSTRACT SHOW CTN'D...

JANUARY 22 TO FEBRUARY 3



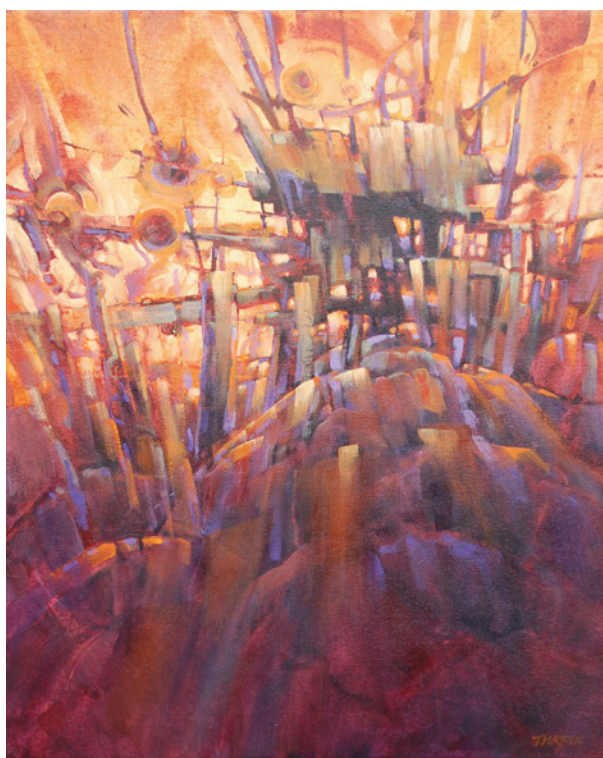
Marianne Meyer *Golden Sands*
30" x 36", Acrylic, \$820
AWARD OF EXCELLENCE



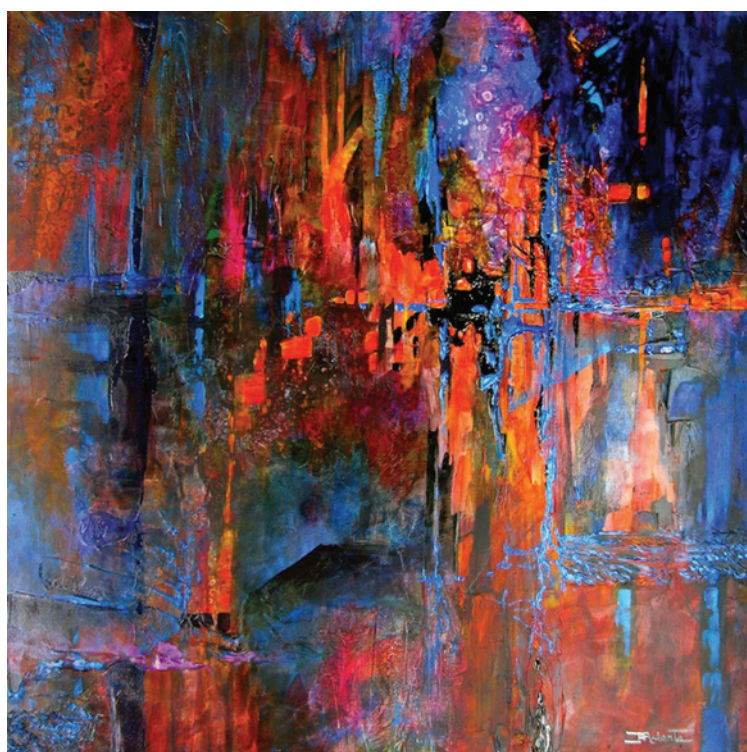
Yvonne Morrish *White Cottage*
10" x 8", Watercolour, \$295



Karen Marcus AFCA *Corsican Landscape*
13" x 14", Mixed Media, \$650
AWARD OF EXCELLENCE



Jack Turpin AFCA *Rhythms in Time*
20" x 24", Acrylic, \$1200



Bonny Roberts *Inner*
30" x 30", Acrylic, \$2200



Ann Willsie *Life is Good Today*
30" x 30", Oil, \$1150



Barbara Ann Scott *Brainstorm*
12" x 12", Acrylic, \$475



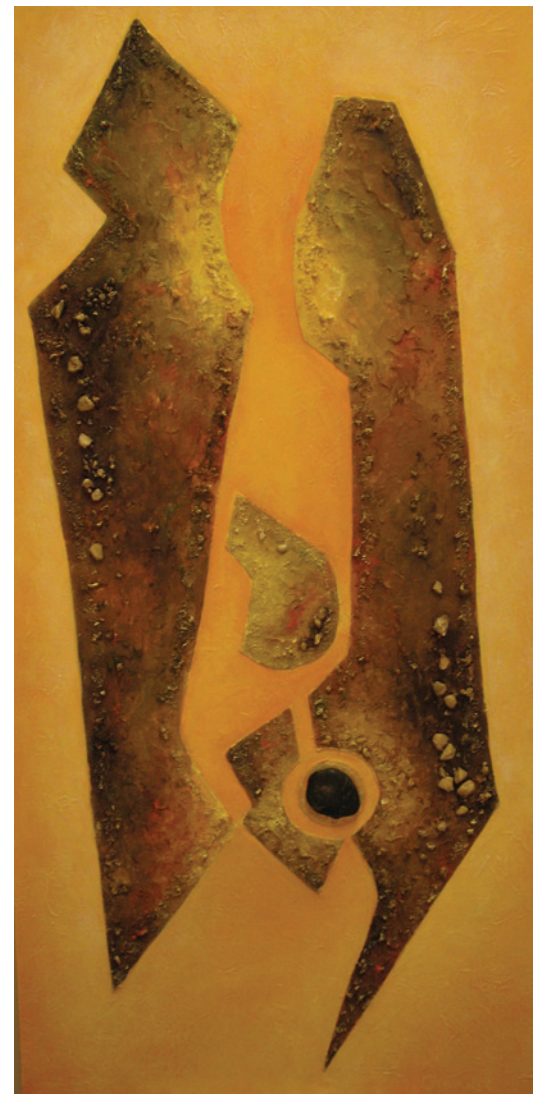
Christine Yurchuk *Fractured*
10" x 13", Watercolour, \$450



Helen Ruddell *Moon Rising*
11" x 9", Collagraph, \$200



Ingrid de Jong *Nesting*
12" x 24", Acrylic, \$425



Catherine Janusz *Family*
18" x 36", Acrylic, \$720

ABSTRACT SHOW CTN'D...

JANUARY 22 TO FEBRUARY 3



Ray Bradbury Rockescape
24" x 36", Oil, \$850



Catherine Fields Passion 1
18" x 36", Acrylic, \$650



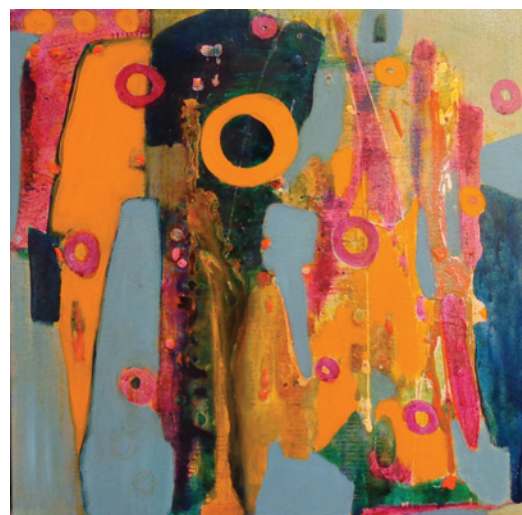
Roxsane Tiernan Taos?
36" x 48", Acrylic, \$2500



Marlise Witschi Balance
22" x 28", Mixed Media, \$1300
AWARD OF EXCELLENCE



Nicola Cannone Reflections
18" x 24", Acrylic, \$650



Patt Scrivener Juxtaposition
16" x 16", Canvas-Acrylic, \$450
AWARD OF EXCELLENCE

CHAPTER EVENTS CALENDAR

ARROWSMITH CHAPTER

ARROWSMITH SPRING JURIED SHOW

February 18 - March 8

The Old School House Arts Centre, Qualicum Beach



Lisa Danesin
Silverwave no. 55
11" x 8",
Watercolour & Ink
FIRST PLACE
AWARD



Cindy Mawle Forest
Lanterns, 24" x 24",
Acrylic
SECOND PLACE
AWARD

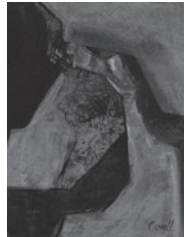


Ros Ross Sweet Peas
24" x 30", Oil
THIRD PLACE AWARD

AWARDS OF EXCELLENCE



Denise Macdonald
At the Top, 12" x 9",
Mixed Media



Patricia Carroll
Refuge 4, 9.75" x
7.5", Acrylic



Lisa Danesin Before
48" x 48", Mixed Media,

CALGARY CHAPTER

Tuesday March 19th, 2013 (3rd Tuesday of month)
Chapter meeting, 7 pm Haysboro Community Centre
1204 89 Avenue SW, Calgary. All Welcome.

Tuesday April 16th, 2013 (3rd Tuesday of month)
Chapter meeting, 7 pm Haysboro Community Centre
1204 89 Avenue SW, Calgary. All Welcome.

WORKSHOPS

Sat/Sun March 23rd and 24th, 2013
Darcy Presiloski Workshop - Western Artwork with Animals
Location - Atlantis Framing, Calgary

May 26th to June 1st, 2013
Zhoaming Wu - Model Workshop
Location - Atlantis Framing, Calgary

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

Saturday March 9th, 2013

JURIED SHOW AND SALE "ALL THINGS SPRING" 10 AM - 4 PM

Edgemont Community Centre
33 Edgevalley Cir NW, Calgary

CENTRAL OKANAGAN CHAPTER

MEETINGS: Meetings are held the first Monday of every month from September to June (or the following Monday if the first is a holiday). Meetings are held at the Rotary Centre for the Arts in Kelowna, BC at 421 Cawston Ave in the Drawing & Painting Room. Meetings are from 7:00 PM to 9:00 PM and consist of guest artists and speakers that provide demonstrations, critiques, and discuss industry related topics and services.

MARCH 24, 2013 – ACRYLIC WORKSHOP WITH LINDA LOVISA

One Day Workshop

Instructor: Linda Lovisa

Date: March 24, 2013 – 9:00 AM – 4:00 PM

Location: Rotary Centre for the Arts, Kelowna Painting Room

Cost: Members - \$100, Non-Members - \$125

APRIL 27 & 28, 2013 - WORKSHOP WITH KEN GILLESPIE

Two Day Workshop

Instructor: Ken Gillespie

Date: April 27 & 28, 2013 – 9:30 AM – 4:30 PM

Location: Central Okanagan Sailing Assoc., 4220 Hobson Road,
Kelowna, BC

Cost: Members - \$175, Non-Members - \$210

MAY 26, 27 & 28, 2013 – COLOUR FOUNDATIONS WITH GERRY MARCHAND

Two and a Half Day Workshop

Instructor: Gerry Marchand

Date: May 26th & 27th - 9 am - 4 pm plus May 28th - 9 am - 1 pm

Location: Rotary Centre for the Arts, Painting Room

Cost: Members - \$150, Non-Members - \$175

JUNE 27, 2013 – PAINTING LOOSE & EXPRESSIVE PORTRAITS FROM PHOTOS WITH INGRID CHRISTENSEN

One Day Workshop

Instructor: Ingrid Christensen

Date: Jun 27, 2013 – 9:00 AM – 4:00 PM

Location: Rotary Centre for the Arts, Painting Room

Cost: Members - \$100, Non-Members - \$125

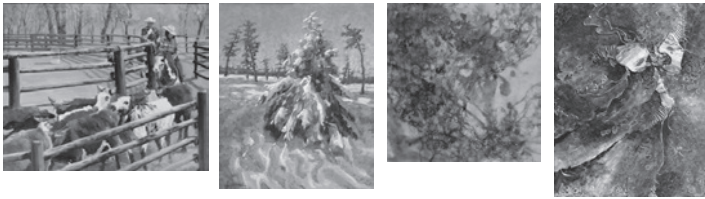
FOR MORE INFORMATION ON UPCOMING WORKSHOPS PLEASE
VISIT centralokanaganfca.com.

CHAPTER EVENTS CALENDAR CTN'D...

SOUTH OKANAGAN-SIMILKAMEEN CHAPTER

The South Okanagan-Similkameen Chapter held our first Juried Show of the year. The show was called "New Beginnings" and was held at the Osoyoos Art Gallery and ran from January 19 to February 9 2013.

We have plans for another 5 or 6 shows this year. Our Chapter meets the first Saturday of every month at the historic Leir House in Penticton.



Award winners from left to right:
"Best In Show" - "In The Chutes" by Michael Jorden
Three Honorable Mentions - "Clearcut Survivor" by Bill Hibberd
"Sweet Disintegration" by Carol Munro
"Intrigue" by Bonny Roberts

PEACE RIVER CHAPTER

The next show for the Peace River chapter, Peace Without Borders, will be held at the Beaverlodge Cultural Centre, Beaverlodge, Alberta. It runs from April 28 to May 23, 2013. Opening reception will be at 2:00pm on April 28th.

FRASER VALLEY CHAPTER

The Fraser Valley Chapter of the Federation of Canadian Artists is hosting an Art Show at the Semiahmoo Arts Centre Mel Edwards Building/Centennial Park, 140 North Bluff Road, White Rock, BC. Gallery Hours: Monday to Thursday from 10:00am to 6:00pm
Opening Reception Friday
- May 3 - May 31, 2013
www.semiahmooarts.com
604-536-8333

For more information
please visit: <http://www.fraservalleyartists.com/exhibits/>

Image credits:
Christine Camilleri AFCA
From Sea to Sky



VICTORIA CHAPTER

MEETINGS: All meetings are held at the Windsor Park Pavilion in the middle of Windsor Park, Oak Bay, usually on the third Thursday of the month, from 7-9 pm. Note the **March** meeting is the **Fourth** Thursday.

March 28: Critique with Mark Heine, bring one or two paintings each to be critiqued or just come to listen and learn.

April 18: AGM followed by Ken Campbell giving a demo and instruction on the importance of drawing. Ken never fails to delight, amuse, inform and expand our awareness.

SPRING EXHIBITION:

Our Spring Show will be at Coast Collective Art Centre, 3221 Heatherbell Rd., March 6-17th.

Hours are Wednesday-Sunday, noon-5pm. www.coastcollective.ca

Opening Reception, Saturday March 9, 2-4pm. Artists in Attendance, everyone welcome!

SPRING WORKSHOP:

April 20 & 21, Deborah Tilby, \$180. Visit www.deborahstilby.com to see Deborah's stunning work.

In-depth workshop in oils, focus on composition, value, temperature, intensity and colour mixing

\$75 deposit due by February 28, mail cheque to Mary Conley, 1-908 St. Charles St., Victoria, V8S 3P6

Held at Saanich Fairground, Stelly's Cross Rd., Saanichton (just outside Victoria)

For more info and to register contact Sam Boehner, sam@samboehner.com. **Non-chapter members welcome.**

WEST KOOTENAY CHAPTER

The West Kootenay Chapter of the Federation of Canadian Artists will be offering the following workshops. Please contact Sandra Irvine for more details at sandee@telus.net.

APRIL 27-28, 2013 GREGG JOHNSON

SEPT 21-22, 2013 HAROLD ALLANSON SFCA

OCT 12-13, 2013 BRENT LYNCH

HOSTING THE FIRST FCA INTERNATIONAL INVITATIONAL WATERCOLOUR BIENNALE 2013

Alfonso L. Tejada

FIRST VICE-PRESIDENT & CHAIR OF PUBLIC RELATIONS
THE FEDERATION OF CANADIAN ARTISTS

During my travels and workshops in Europe and Mexico the search for other artists working in these locations has always become a turning point to both my perception of cultures and the process of learning how others are working the medium of my preference, watercolour.

Last year's travels in Spain and Portugal gave me a unique opportunity to meet many other artists, punctuated by exciting weekends that became both a festival of the community and an Open Studio for directors of other associations in the Iberian Peninsula. I was honored to have been invited to participate in a painting encounter of Spanish, French and Portuguese artists in the beautiful city of Santa Cruz, Portugal, on the edge of the Atlantic Ocean. Here I discovered a fresh European approach to watercolour that resonated deeply with the way I love working "En Plein Air".

Artists in Europe and Latino America have a common way of painting because of the light material requirements and its direct approach to an end. These qualities make it ideal for quick sketches and colour notations. What I found different in Europe was the size in which some artists work outdoors (3 x 4 feet minimum). The watercolour paper is stapled to a plywood board and paintings are done in 3 to 4 hours. This process is called "pintura rapida" (fast painting) and can be thought of as a shorter version of painting "en plein air" or outdoors. This approach is encouraged by municipalities and painting groups.

The municipalities I saw during my travels are strong supporters of the arts community because they are seen as a foundation of culture and identity. Support is shown by having weekend competitions of pintura rapida and awarding cash prizes. Not only can everyone



see how artists produce their work, the competition becomes an opportunity for the artists to tune up their skills by working quickly to capture the best of the subject. For the groups and associations, painting outdoors is an opportunity to learn from other artists the skills needed to work with watercolour in more of a free style than a studio approach.

My time in Portugal, painting in the company of this group of artists, filled me with inspiration and the wish to share what I found. With this in mind I submitted a proposal to the board of directors for a pilot project, an Invitational Biennale that could bring to our members some examples on how watercolour is done in the direct approach of working outdoors with the themes of urban, rural or nature landscapes. It is also the beginning of a cross-cultural exchange, in which we all may be able to participate in other events in Europe. This time watercolor is the featured media because of my connections with these groups in Europe and Latin America. The Invitational Biennale is also an opportunity to see what the changing generations of watercolour artists are producing from the traditional to the present new younger artists.

I invite all our members to see this exhibition as an opportunity to reflect on our working approach as sources of inspiration or as informative update on works in watercolour.

This "First International Invitational

Watercolour Biennale" will display the works of a total of 40 European artists, (Spanish and Portuguese) members of AEDA and the Free associations of watercolours artist in Spain and Portugal plus 20 invited Canadian members of the Federation of Canadian Artists. The initial exhibition runs from April 23-May 5, 2013 and a second show will be presented at the International Art Gallery in Tinsel Town, Vancouver from May 18-27, 2013.

April 23 - May 5, 2013 &
May 18 - 27, 2013

**1st FCA International
Watercolour Biennale 2013
Invitational Exhibition**

**PARTICIPATING
DELEGATIONS**

**SPAIN
PORTUGAL
CANADA**

Hosted by The Federation of
Canadian Artists &
The International Arts Gallery

Vancouver, British Columbia

ESCODA
The International Arts Gallery
Unit #2083-2091
International Village Mall
88 Pembroke St. West
Vancouver, BC V6B 6N9
2013-2014
Opening Hours: noon to 6:00pm
www.theinternationalartgallery.com

**FEDERATION
OF CANADIAN
ARTISTS**
The Federation of
Canadian Artists
1241 Carwright St.
Granville Island
Vancouver, BC V6H 4B7
2013-2014
Opening Hours: Sunday - Sunday 10am - 4:00pm
www.artfca.ca

WHISTLER WORKSHOP 2013

FEATURED INSTRUCTORS

BRENT LYNCH
www.brentlynch.net

MICHAEL REARDON
www.reardonwatercolors.com

CAMILLE PRZEWODEK
www.przewodek.com

MICHAEL WORKMAN
www.workmanstudio.com



ITINERARY

The Whistler Workshop 2013 brings you some of North America's most recognized artists in the resort town of Whistler, BC one of Canada's world class destinations.

The workshop consists of four groups who spend one day with each of the featured instructors for Plein Air painting at various locations in and around the Whistler area during the day, including a gondola ride up Whistler Mountain.

There will be several evening events including group critiques, demos,

a gallery tour, a show and wet sale and a banquet on the last evening.

You will paint alongside Signature Members of the Federation and join them for evening demos and discussions. The painting locations will include; Whistler Village, Green Lake, Pemberton Farm and Whistler Mountain.



REGISTRATION

Register on-line with full price at www.artists.ca or pay a deposit only of \$350 contact the office: 604-681-2744.

ACCOMMODATION

Registrants are responsible for their own accommodations. For information about accommodations check out our website:

www.artists.ca

 <p>CLASSIC GALLERY FRAMING</p> <p>www.classicgalleryframing.com 1-800-892-8855</p>	<p>exclusively for</p>  <p>FEDERATION of CANADIAN ARTISTS</p> <p>MEMBERS</p>	<p>ORDERS 10% discount on any order value* 20% discount on orders over \$500*</p> <p>SHIPPING \$15 up to \$150 10% of order value over \$150 Free shipping on orders of \$500 and over†</p> <p><small>*excludes shipping :: †before discounts and taxes</small></p>
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DRAWING WITHOUT A PENCIL

By artist Wendy Mould



TIPS FOR CREATING FINE ART DRAWINGS IN GRAPHITE

I am always filled with joy and excitement when I start a new drawing; it is so much fun to see my birds and animals just jump off the page. When my animals come alive I know I have got my values right. Creating a good range of darks and lights seems to make all the difference but is not always easy to do. The darkest darks can be made with the softer B pencils but getting soft tones in the light values that blend nicely can be difficult. I have found to achieve those really soft tones that pencils aren't the answer; I need to use other tools.

Pictured on the right are some of my favourite tools.

The well-known tools like chamois and tortillions I often use and they work well to blend and lay down graphite, but they have their limits. Chamois do not work in small areas as they are wrapped around your finger and tortillion can leave harsh edges if you rub too hard. One of my favourite tools is a soft, dry, round watercolour brush, size 3 or 4; it can work miracles. Not only can I use it to lay down graphite but I can blend edges and lift a bit of graphite off to give very soft values and value changes without any sharp edges. It is

really great for getting those smooth blended changes of light and darks on a baby's face. Another very useful tool for me is a Colour Shaper. (Found in the acrylic brush area) Mine has a taper point, size 0 and is great to give that little flick of the hair on the edge



of a dog's ear or blend the iris in an eye. I also like to use a Kleenex or Q-tip. Both can lightly lift off graphite or softly blend and extend an area without leaving an edge.

So when you are working hard on a drawing and wanting to get that really soft subtle touch or value change don't be too quick to reach for a hard pencil. Other tools might just work better!!

Visual Artist, Wendy Mould has been drawing with graphite for over 20 years and still loves the magic of pencil on paper.

See more of her work at www.artbywendy.com or www.artbywendysblog.blogspot.com

HARDWARE STORE MATERIALS

By David Langevin



Hey David, I was talking to a US based artist who sprays a coat of "rust-oleum" enamel paint to Ampersand gesso ground panels. It makes for a great smooth, non-ab-

sorbant, but toothy (using a flat paint) surface to paint on. It got me to thinking about simply spraying a couple of coats directly

on an untempered hardboard. It seems to be such a strong protective coating that there would be no need to 'size' the board first or apply gesso. I am curious what your thoughts are on this. I am painting in oils.

Brian

Hi David,

It was suggested to me that I could use primer paint from the hardware store instead of gesso as it serves the same function and is cheaper. I know they use it at the local art school. What do you think of this practice?

Thanks, Karen

If permanence is a concern and you would like your paintings to last for more than a couple of decades then you should only use materials that are specifically made for professional artists (*not student grade*) as they have been tested to remain stable for at least 100 years.

Any product that you buy at the hardware store, **un-tempered hardboard** panels being one of the only exceptions, is likely made with a number of 'unstable' chemicals that will have unpredictable and adverse effects on the art: Yellowing, cracking, flaking, separation of layers, and so on. Most hardware store paints and coating materials are specifically engineered to be short-lived and deteriorate to encourage you to buy more product after a few years.

If you are a student, or just practicing and learning, and permanence is not a concern, then use whatever materials are the most practical and affordable for the task at hand.

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

EXHIBITION CALLS

TRANSITIONS

April 9 – 21, 2013

ENTRY DEADLINE: MARCH 8, 2013

PAINTINGS DUE: APRIL 4, 2013

THEMED SHOW

Passage from one state, stage or place to another. A movement, development or evolution from one stage or style to another. Open to Active & Signature members.

CANVAS UNBOUND

May 7 – 19, 2013

ENTRY DEADLINE: APRIL 5, 2012

PAINTINGS DUE: MAY 2, 2013

Paintings on stretched canvas or linen (no frames) any subject any medium. Open to Active & Signature members.

Entry regulations and submissions online at www.artists.ca.

All submissions online only. If you are having problems with the online 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 online submission process.

EXHIBITION REGULATIONS:

Environmentally sensitive artwork, such as watercolour and pastel are required to be framed under glass or Plexi-glass. 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 HST 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

DEADLINE: APRIL 1, 2013

Rate for an advertisement .40 cents per word, Business Card - \$100, 1/8 Page - \$120, Banner 7.5w x 2h - \$150, 1/4 page - \$160, 1/2 page \$300, Full Page \$600 (Black and White). Full Page Colour - \$800. To place a classified ad, please email artavenue@artists.ca.

LEADING EDGE ART WORKSHOPS – SPRING WORKSHOPS

Michael O'Toole, SFCA Acrylics-Color and Value - March 9-11 Edmonton
Michael O'Toole, SFCA Acrylics-Color and Value - March 13-15 Calgary
Linda Kemp, CSPWC Watercolor-Negative Painting - April 5-7 Winnipeg
Lian Zhen, BFA, MA Exquisite Watercolors - April 20-22 Calgary
Lian Zhen, BFA, MA Exquisite Watercolors - April 24-26 Edmonton
Gerald Brommer, AWS Stained Paper Collage - May 6-10 Calgary
David Langevin, SFCA Mastering Acrylics 1 - May 25-26 Calgary
David Langevin, SFCA Mastering Acrylics 2 - May 27-28 Calgary
Kathleen Conover, AWS Mixed Media - June 15-19 Calgary
For details/registration www.greatartworkshops.com
Louise Hall - 403 233 7389 - louise.hall@shaw.ca.

WHITEPINE ART INSTRUCTION VIDEOS

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 www.wppvideos.com

DVDS AND CDS FOR SALE AT FEDERATION GALLERY

Richard Nelson's Lessons CD and Richard Nelson In Retrospect DVD
The CD features more than 200 pages of lessons, discoveries and ideas from the beloved teacher and the inventor of the Tri-Hue Method. Full copyright reserved. \$38 each, taxes included. \$70 for both. Shipping and handling \$5.00

PICTURE THIS WAY DVDS

Watercolour & Mixed Media: painting demos by Mike Svob SFCA and Joyce Kamikura SFCA, or Acrylic & Oil: painting demos by Robert Genn SFCA and Alan Wylie SFCA. Each video has two 30 minute technique tutorials. Full copyright reserved. \$20 each, tax included. \$40 for the hour-long video featuring all 4 artists. Shipping and handling \$5.00

JEAN PEDERSON'S WET GLAZING WATERCOLOUR PORTRAIT DVD

Jean Pederson's gradual glazing process keeps portraits under control. You learn to build smooth facial contours with thin, deliberate layers of transparent paint. Jean's in-depth discussions of anatomy, lighting and color provide all the tools you'll need to capture the nuances of the human face. \$40, tax included. Shipping and handling, \$5.00

To purchase any of these DVDs or CDs, please phone 604-681-2744, or email fcaadmin@artists.ca.

WORKS ON PAPER

FEBRUARY 5 TO 17



Marney-Rose Edge, AFCA Celebration
48" x 31", Watercolour, \$4950
FCA Second Prize Award



Mary Parslow This Way!
6" x 9", Monoprint, \$350
FCA First Prize Victoria McCarthy Award



Dee Poisson Brushes with Nature
16" x 14", Colored Pencil, \$500
Award of Excellence



Linda Franklin Ennui
10" x 14", Graphite, \$300
AWARD OF EXCELLENCE



John Pryce Morning Glory
19" x 15", Watercolour, \$750
Award of Excellence



Elisabeth Sommerville Birchwood Ravens
18" x 24", Lithograph, \$675
AWARD OF EXCELLENCE



Carolynn Doan Clouds - A Study
17" x 20", Acrylic, \$650
AWARD OF EXCELLENCE



James Koll Trapp Block on Columbia
20" x 14", Watermedia, \$950
FCA Third Prize Award

A PAINTING IN THE LIFE OF...

JANICE ROBERTSON, SFCA

I began painting in acrylics about 12 years ago, after 15 years of painting exclusively in watercolours. Being a somewhat “one track” kind of person, I might be sticking to watercolours still, but works under glass were getting more difficult to sell and I felt compelled to try a new medium for economic reasons.

After a couple of years of floundering around, trying to figure out how to handle this new medium, I cobbled out a system of working that felt comfortable to me. Now I am a passionate fan of acrylics and a great source of joy for me is teaching other people how to paint with them.

One of the wonderful things about acrylics is how versatile they are. You can paint them on paper, board or canvas, and there are a myriad of different styles and techniques possible within the medium. There are also a dizzying number of products that one can buy to achieve different effects with acrylics. Again, I have to mention my one track nature, as I only use about a dozen pigments and Golden's acrylic glazing fluid is the only medium I use.

My favorite surface to paint on is canvas, although I occasionally paint on primed masonite. All my paintings start with one colour painted over the entire surface. Current favorite colours for underpainting are quinacridone nickel azo gold, any shade of red or black.



STAGE 1: I decided to under-paint in purple for this piece, just for a change of pace. I like to start painting very fast and loose and get all the big shapes in first. If the painting is fairly large, I use a 2 inch house painting brush for this stage, as it keeps me from getting too detailed. I don't worry about getting anything perfect- the goal is to get things in more or less the right place, and to be able to size up the composition very early on in the painting.



STAGE 2: I have now used some transparent glazes in the foreground to begin to paint the sand and have begun the process of negatively painting the sky to refine the trees. The white foam on the beach was an important element so it needed to go in early on.



STAGE 3: The first layer of sky is in and you can see where I am going in a second time around the trees to build more detail. Also I have started the first layers in the rocks. All my paintings proceed in layers of opaque and transparent passages.



STAGE 4: The second layer for the sky is in now and I'm beginning to paint the details and different values on the rocks. I added a couple more trees. Also I have put the first layer of the water in and have begun the reflections in the sand. Colour decisions are made up as I go and I often change the colour a lot as the painting progresses. It's not unusual for me to try six or more different colours in the sky [or any area of the painting] before I get to the final result.



STAGE 5: The sky and treeline are finished and I'm building more fine details throughout the painting- working towards the foreground. Things move much more slowly at this point as I'm paying attention to detail. I'm still working layers of opacity and transparent glazes. On the sand I use some wet in wet techniques so that the edges are soft and the details flow together. The glazing fluid is helpful for this, as it slows down the drying of the paint.



STAGE 6: the final painting; "Along the Great Bear Coast" 30 x 40" acrylic