

# Art Avenue

A Federation of Canadian Artists Publication – JULY/AUGUST 2013 \$5



# 1ST INTERNATIONAL WATERCOLOUR BIENNALE

APRIL 23 TO MAY 5



**Alice Mahon** Okanagan Gold  
20" x 30", Watercolour, \$1000



**Luis J. Labrador** Buscando Setas  
30" x 20", Watercolour, \$2015



**Sandy Kay AFCA** Museo del Vino de Ronda  
28" x 19", Watercolour, \$3000



**Javier Zorrilla** Figuras en La Playa de San Martin  
18" x 25", Watercolour, \$1100



**Jose Ysmer** Parque del Retiro  
20" x 30", Watercolour, \$1075



**Ana Del Campo** Fiesta en Cibeles  
20" x 30", Watercolour, \$680

THE FCA WOULD LIKE TO THANK OUR GENEROUS SPONSORS FOR THEIR CONTRIBUTION TO MAKING THIS SHOW A SPECIAL AND UNIQUE EVENT.





# Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

JULY/AUGUST 2013

## EXHIBITIONS



**INT. WATERCOLOUR BIENNALE**  
APRIL 23 TO MAY 5

-2-



**CANVAS UNBOUND**  
MAY 7 TO 19

-10-12-



**TRANSITIONS**  
APRIL 9 TO 21

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## ON THE COVER



**Lisa Danesin Seven Years**  
*48" x 48", Acrylic, \$400*  
**FCA FIRST PRIZE AWARD**

House Arts Centre (TOSH) in Qualicum Beach. She is an active member of the FCA (currently the president of the Arrowsmith Chapter, past president of the Nanaimo Chapter) and is an associate member the Coast Collective in Victoria, BC.

[www.lisadanesin.ca](http://www.lisadanesin.ca)

Lisa Danesin was born in Sidney, B.C. and grew up on Vancouver Island.

When developing her current work in abstract she has the following to say... "...My work invites an intimate experience between art and viewer. Within each painting there is a trace of the familiar, forgotten but now remembered, seen but not yet understood. Every piece is a conversation between the simple and the complex, expressed in line, shadow and colour, at the point where drawing and painting intersect..."

Lisa is a resident artist at The Old School

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A FEDERATION OF CANADIAN  
ARTISTS PUBLICATION

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# Painting out in the **OPEN**

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our latest video demonstrates the use of  
Golden OPEN Acrylics.

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Acrylics on location and in his studio,  
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artists wanting to work in warmer weather,  
and walk away with the knowledge to begin  
utilizing OPEN Acrylics to the fullest!



**VIDEO**

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# NEW MEMBERS

## BRITISH COLUMBIA

### LOWER MAINLAND

Alice Bottrill	<i>North Vancouver</i>
Galina Cooper	<i>Maple Ridge</i>
Susan Falk	<i>Langley</i>
Doug Fennerty	<i>White Rock</i>
Drena Hambrook	<i>South Surrey</i>
Gina Kling	<i>Langley</i>
Jean Lee	<i>Vancouver</i>
Jongsook Lee	<i>West Vancouver</i>
Tow Teh Lim	<i>New Westminster</i>
Reine Longson	<i>North Delta</i>
W. Jan Noppe	<i>West Vancouver</i>
Gillian Pearson	<i>Vancouver</i>
Christopher Potter	<i>Fort Langley</i>
Seanna Quressette	<i>Vancouver</i>

### WEST KOOTENAY

Jillian Davis	<i>Castlegar</i>
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### OKANAGAN

Patricia Kemppainen	<i>Penticton</i>
Pat Thomson	<i>Summerland</i>

### BULKLEY-NECHAKO

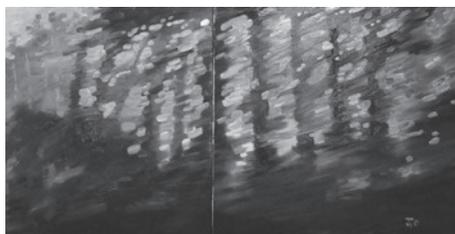
Lynn Martens	<i>Burns Lake</i>
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### SUNSHINE COAST

Ashley Sagar	<i>Gibsons</i>
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## ALBERTA

Maureen Heffring	<i>Calgary</i>
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**Tatianna O'Donnell**

ANTONIA OLAK had a solo exhibit of her abstract work, Flux, at the Performance Works Theatre Gallery at Granville Island from June 2 - July 3.



**Antonia Olak**

CHRISTINE ALLAN has been given an **Honorable Mention** of the Independent Art Museum Art Contest & Exhibit, an international juried art competition with submissions from emerging and established artists from around the world. Her work will be featured in **Artist Portfolio Magazine** in a 1 page feature. A high quality 10"x10" print will be featured in the Independent Art Museum, a museum bus for a traveling exhibit of the Los Angeles Area. She was also part of the Ironclad Art Exhibit at the Interurban Gallery on East Hastings until June 8th.

Dimasalang III International Artists Group members participated in the 4th annual Generation One Art Exhibition 2013 to celebrate Vancouver Asian Heritage Month. Among the exhibitors were FCA Active members LEO CUNANAN JR., ESMIE GAYO MCLAREN, and REYNATO PABLO. During the May 20th reception at UBC Asian Centre, the show's feature artist, EDGARDO LANTIN SFCA, painted a 2-hr. oil portrait demo of SFU's Dr. Jan Walls. Ed has just returned from a successful solo exhibition at the Ayala Museum in Manila.



EV MCDUGALL exhibited her pastel work in the Northwest Pastel Society's 27th Annual International Exhibition in Washington May 4 - June 15, 2013 and Pastels USA 2013, the Pastel Society of the West Coast June 9 - 29, 2013. She has also been awarded the designation of Distinguished Pastelist, PSWC-DP.

JUNE HAYNES was the winner of the City of Victoria summer banner design competition for 2013/2014. She created five designs that are installed on about 500 city light posts around downtown Victoria.



**June Haynes**



ODETTE LA ROCHE and Linda M. Anderson had a two artists show, 'Bold Living Paintings' at the Coast Collective Gallery, 3221 Heatherbell Rd., Victoria, BC, July 3 - 14, 2013

PERRY HADDOCK SFCA, AMANDA JONES SFCA, and JACK TURPIN AFCA were in a group show, 'Capturing the Moment' at the Birthplace of B.C. Gallery during the month of May, 2013.

TATIANNA O'DONNELL's painting "On To Chartwell" was juried into the Eleventh Annual Members' Juried Exhibition at the Leighton Centre in Calgary, April 27 - June 3, 2013

Tatianna is pleased to announce the gala opening of a non-profit co-op gallery in Enderby, BC. She has worked diligently with over 20 other artists to make this a success.

ULI OSTERMANN had three works accepted to SOPA Fine Art's Gallery's U8 Show April 4 - 14, 2013 in Kelowna and sold the painting "C 27". Her painting, "Onomatopoeia 3", was accepted in the 'Cascadia', juried group exhibition, Collar Works Gallery May 30 - June 21, 2013 in Troy / New York.

**Jack Turpin AFCA, Amanda Jones SFCA, Perry Haddock SFCA (right)**

### Capturing the Moment



Jack Turpin. Late Summer. Acrylic 24 x 36 in



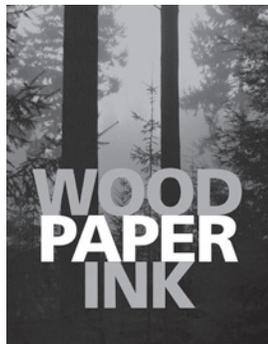
Amanda Jones. Power and Glory. Acrylic 36 x 48 in



Perry Haddock. Autumn Opus. Acrylic 30 x 36 in

# CURRENT EXHIBITIONS

ELISABETH SOMMERVILLE AFCA is participating in a group show with three other artists titled WOOD PAPER INK. Show Dates: July 10 – Aug. 4, 2013. Location: 589 Artisan Lane, Bowen Island, BC. Tel: 604-947-2454



Elisabeth Sommerville AFCA

Fourth annual **MID-MAIN ART FAIR** featuring art work by: ENDA BARDELL, John Beatty, Jackie Conradi-Robertson, Marney-Rose Edge SFCA, Anne Gaze, Jennifer Harwood AFCA, Bill Higginson, James Koll, Faith Love-Robertson, Debra McArthur, Edward Peck, Emmanuelle Renard, Cheryl Roller, Elisabeth Sommerville AFCA, Suzanne Starr, Roxsane Tiernan, Larry Tillyer AFCA. Date: **Sunday June 9, 11 AM – 6 PM**. Location: **HERITAGE HALL, 3102 Main St. Vancouver, BC. FREE ADMISSION.** [www.midmainartists.wix.com/mid-mainartfair](http://www.midmainartists.wix.com/mid-mainartfair)

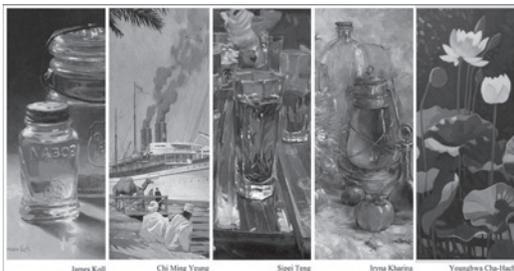
GABRIELLE GREIG has had 3 paintings accepted into the FCA Fraser Valley Chapter show at the Semiahmoo Public Library. Dates: July 1 – July 31, 2013-05-29. Location: 1815 152 St, Surrey, BC.



Gabrielle Greig

FCA members, IRYNA KHARINA, CHI MING YEUNG, JAMES KOLL and SIPEI TENG AFCA will join Younghua Cha-Hach for a show called "A Fresh Sip of Inspiration" at CCM Centre in Crystal Mall.

Dates: July 26 to August 7, 2013.  
Location: 4533 Kingsborough Street, Burnaby.  
For more information please see [www.jameskoll.com](http://www.jameskoll.com)



James Koll, Chi Ming Young, Sipei Teng, Iryna Kharina, Younghua Cha-Hach

NEIL HAMELIN AFCA and PETER KIIDUMAE have been selected to participate in the 2013 Harmony Arts Festival in West Vancouver, The Art Market August 2 – 5, 2013

ULRIKE OSTERMANN will be part of a juried group exhibition in Toronto, Ontario. Location: The Joseph D. Carrier Gallery, Columbus Center. Date: July 11 - Aug. 26th, 2013



Wendy Mould AFCA

WENDY MOULD, AFCA paintings titled "After the Storm" and "Mini-Iris in the Sunshine" were accepted in the 7<sup>th</sup>

Internationale d'art miniature juried exhibition in Quebec. Dates: June 16 to Sept. 1, 2013.

ANGELIKA JAEGER BFA, MARTHA MOORE and BARRY RAFUSE AFCA are exhibiting at Aspha Naira Gallery in Vernon, BC. Dates: May - October, 2013.

BARRY RAFUSE AFCA is exhibiting at the Barn Gallery, Lake Country, The Gallery, Peachland BC, Aspha Naira Gallery and Gallery Odin, Vernon BC. Dates: May - October, 2013

MARTHA MOORE is exhibiting year round at Creatio Gallery in Lake Country, BC and The Gallery in Peachland, BC. Dates: May - October, 2013.

FRANCES HATFIELD has a solo show at the River Rocks Bistro, Enderby, BC. Dates: April 15, 2013 on going.

COLLEEN DYSON AFCA will have a solo show of her work in the Armstrong Spallumcheen Gallery. Dates: The month of July, 2013.

MARTHA MOORE will have a solo show of her work in the Armstrong Spallumcheen Gallery. Dates: August, 2013.

ELIZABETH MOORE and CHARLENE WOODBURY AFCA are exhibiting year round at Gallery Odin, Vernon BC.

Exhibiting in Nadine's Fine Art in Vernon, BC, operated by FCA member Nadine Wilson and Ev McDougall, Colleen Faulkner, Frances Hatfield, Eileen Sawracki, Trish Martian, Joan Rowan, Nadine Wilson, Angelika Jaeger, Gary Whitley AFCA. Dates: Beginning May 31 through out the summer, 2013.

JAMES POSTILL has a solo show in the Mackie Lake House Community Gallery, Vernon. Dates: May 30 - July 25, 2013.



**FEDERATION GALLERY  
JULY/AUGUST  
2013**

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**SUMMER GALLERY  
JUNE 25 – AUGUST 11**

**PAINTING ON THE EDGE  
AUGUST 13 – SEPTEMBER 1**

**AUTUMN SALON  
SEPTEMBER 3 – 15**

# IN MEMORIAM



CAROL-LYNN SANDRA DAVIDSON

1942 - 2013

On May 24, 2013 her family, her friends and her art community lost a precious soul. She will be sorely missed by all who knew and loved her. The twinkle in her eye and her ready smile were always so welcome.

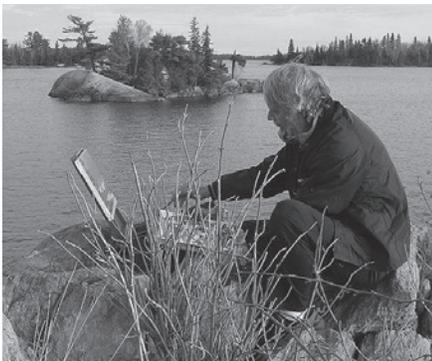
Carol-Lynn has been a member of the Federation of Canadian Artists for about 30 years. In her day, she was involved with many of the FCA workshops and other activities. As an artist, she was passionate about painting in various mediums and excelled as a watercolourist. She won numerous awards for her work and had pieces exhibited in England, Australia, the United States and Canada.

Sharing her interest and knowledge was also a large part of her artistic life. Carol-Lynn often taught classes and workshops through the years and she was an exceptionally good teacher. Along with information and techniques, she doled out reams of enthusiasm and inspiration. Her own excitement about art was contagious! Her well known signature to anything written was always, "Keep your brushes wet."

The members of the North Okanagan chapter of the FCA are truly sad to no longer have Carol-Lynn in our midst.

## BEHIND THE EASEL

with Robert Genn, SFCA



## WINNERS AND LOSERS

In good times and bad it looks like 10% of the galleries do 90% of the business. Similarly, 10% of the artists sell 90% of the art. With the number of folks taking up painting these days and the volume of artists graduating from art schools, this figure may be closer to 1%. In comparison to some other professions, it's pretty depressing. Mind you, there are not a lot of amateur gynecologists hanging up their shingles and offering their services.

Recent studies have indicated what

biologists and sociologists are calling "the winner effect". This is where those who do well tend to continue to do well. It's sort of like "nothing succeeds like success."

In the studies by John Coates of Cambridge University, stock brokers and investment dealers were examined. It seems that brokers who do well with their clients' portfolios tended to continue to do better than the average. While active, committed traders did the best job, there was also evidence of high testosterone levels.

In other studies, testosterone seemed to provide "winning streaks" that often happened about ten in the morning. Funnily, I've always noted this is a hot hour for my painting, but I never thought to connect it with hormones.

Of further interest was that male brokers (who I'm told are blessed with above-average testosterone) take more chances and trade more often than their female associates. It's also the men who tend to get into the most trouble—witness infamous stock traders like Bernie Madoff and the London Whale. As well as courage after periods of successful trading, men become the most daring risk-takers after they have had a string of losses. Heeding this last observation, some big brokerage firms are temporarily suspending brokers' licenses after they sustain 3% in losses.

Another interesting finding in these

studies was that women brokers tended to do just as well for their clients as men. But they traded less often and were apparently more cautious and thoughtful. Women brokers didn't appear to have knee-jerk reactions spurred by testosterone. They were also more able to take advice from others. I'm not sure, but I don't think there are any female felons in the investment world. I may be naïve and gravely limited in my research, but I know of no female felons in the art world.

Rana Foroohar in Time Magazine recently noted "Animals that win one fight are more likely to win another, as the winner enjoys higher testosterone levels, which provide an edge in subsequent battles." She must be talking about alpha males. Do women artists benefit from similar endocrine blasts? I don't think so. Most women artists I know are cautious, thoughtful, open minded, deeply sensitive, gentle souls eager only to fulfill their artistic vision. Big success and mass bamboozlement are seldom priorities. Bite me if I'm wrong.

P.S.: "In men coming off a winning streak there's an endocrine system on fire."

(John Coates)

*Robert Genn writes a free, twice-weekly email letter that goes out to artists in 109 countries. You can find out about it at [www.painterskeys.com](http://www.painterskeys.com)*



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# CHAPTER EVENTS CALENDAR

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## VICTORIA CHAPTER

### CORRECTION:

Desiree Bond received the Third Place award for her painting 'Witty's Lagoon' in the Victoria Chapter's Spring Exhibition.



## PEACE RIVER CHAPTER

The Peace River Chapter held its first show of 2013 at the Beaverlodge Cultural Centre in Beaverlodge, Alberta.

The theme of the show was Peace without Borders. The Chapter received a lot of support from the local community and the major sponsor was Encana.

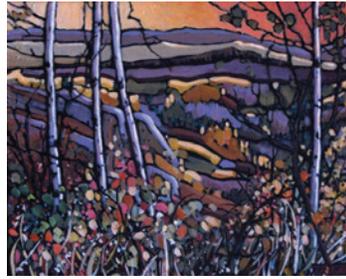
The show was preceded by a day-long workshop led by Ken Housego from Grande Prairie Regional College.



First place winner of the Encana Award of Excellence was Marjorie Henn from Beaverlodge for her piece "Ripe and Ready".



Second place winner was Patricia Peters from Grande Prairie for her piece "Orca after Breach".



Third place winner was Sandy Troutd from Fort St John for her piece "Wild and Sacred."

The Chapter's next show will be held in Dawson Creek in late October.

## NORTH OKANAGAN CHAPTER

### MEETINGS:

Meetings are held the third Thursday of every month from September to June at the Clubhouse, 1001 30th Ave in Vernon from 7-9pm. Our meetings consist of painting critiques, guest artist demonstrations, guest speakers and general discussion about industry activities and opportunities. Our chapter hosts several workshops, one or two juried exhibitions, as well as one or two informal exhibitions per year. New members are welcome!

### EVENTS:

April 17 & 18, 2013 the North Okanagan Chapter held its first Artists Choice juried show of the year in conjunction with a unique two-day workshop with jurors Gaye Adams SFCA, Ken Gillespie SFCA and our own chapter member Colleen Dyson AFCA.

The exhibition is currently at the Performing Arts Centre Gallery in Vernon and runs through to mid July 2013.



First: Beryl Goodall

Second:  
Margaret Robinson

Third: Joan Rowan

### WORKSHOPS:

#### RECENT FIVE-DAY WORKSHOP

Instructor: Brian Atyeo

Date: April 29 - May 3, 9:30am - 4:30pm

Location: Vernon Community Arts Centre

Filled and completed - a truly inspiring workshop with a master.

#### THREE-DAY WORKSHOP

Instructor: Suzanne Northcott

Date: November 15-17, 9:30am - 4:30pm

Location: Vernon Community Arts Centre

Cost: Members - \$275 (TBC) limited to 15 participants

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

# CANVAS UNBOUND

MAY 7 TO 19



**Jennifer Sparacino** Warmblood  
40" x 30", Acrylic, \$2160  
FCA THIRD PRIZE AWARD



**Lucy J. Bates** Columbia at China Bend  
18" x 24", Oil, \$950



**Colleen J. Dyson AFCA** Asteraceae  
28" x 22", Oil, \$1,000  
AWARD OF EXCELLENCE



**Susy Baranszky-Job** Riot in the Garden  
48" x 60", Acrylic, \$2500  
FCA SECOND PRIZE AWARD



**Heather MacNeil** Breakthrough  
24" x 20", Acrylic, \$750  
AWARD OF EXCELLENCE



**Catherine Fields** Moon Dance  
30" x 36", Acrylic, \$1200



**Alireza Sepahi** Deepcove II  
24" x 30", Oil, \$700



**Ann Willsie** Dance me to the End of Love  
36" x 48", Oil, \$2750



**Cindy Mersky** Day and Night  
36" x 36", Acrylic/Mixed Media, \$1300  
AWARD OF EXCELLENCE



**John Pryce** Winter Palette  
18" x 24", Oil, \$1400



**Jennifer Tunner** Sailing through the Rough  
20" x 16", Oil on wrapped linen, \$600

# CANVAS UNBOUND CTN'D...

MAY 7 TO MAY 19



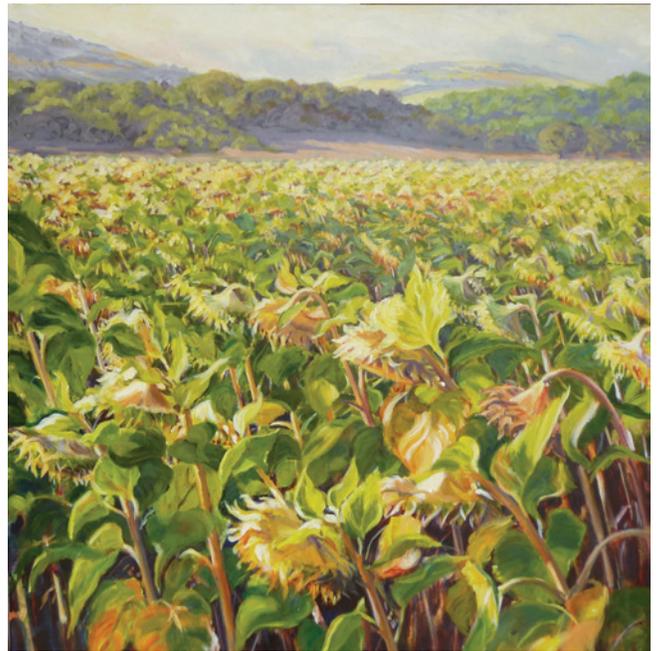
**Pat Gauthier** Hope the rain doesn't hit  
20" x 24", Acrylic, \$650



**Linda Franklin** Long Shadows  
12" x 30", Acrylic on canvas wrap, \$540



**Rene Thibault AFCA** Mount Athabasca  
24" x 24", Acrylic, \$1675



**Maria Galloway** End of Summer  
30" x 30", Acrylic, \$600



**Ximeng Guo** Pond III  
30" x 30", Acrylic, \$1000

PAID ADVERTISEMENT

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Other work by Jan Crawford will be on view at Federation Gallery, Vancouver, throughout the summer.

# FALL 2013 EDUCATION SERIES

## THE INSTRUCTORS



**MICHAEL ABRAHAM, SFCA**  
*OIL PAINTING – THE BASICS AND MUCH MORE!*

Michael Abraham has been painting full time and successfully exhibiting since 1991. He graduated from the Ontario College of Art, and spent a fifth year studying in Florence and Italy. He has exhibited in Vancouver, Los Angeles, and Toronto and in many art fairs internationally. An ideas man, Michael's paintings stand out for their fresh take on narrative painting. One can see him taking inspiration from artists like Ingres who stretched and abstracted his figures. Abraham is also inspired by a variety of renaissance painters and demonstrates this by using his brush like a modern day version of the Flemish painter Pieter Brueghel.

Michael has taught life drawing and painting at artist guilds, high schools and at his studio. Michael has an enthusiasm for art and will share his knowledge of oil painting skills and techniques in an easy going, hands on oil-painting workshop.

[www.michaelabraham.com](http://www.michaelabraham.com)



**ANGELA AU HEMPHILL, SFCA**  
*COMPOSING A PORTFOLIO FOR SIGNATURE STATUS*

Angela Au Hemphill was born in Hong Kong and immigrated to Canada in 1973. Her first formal training was at the age of twelve with watercolour Master Lo Ku Chune. After studying at the Alberta College of Art in Calgary for four years, she moved to Vancouver and worked as a commercial artist and illustrator for over fifteen years.

Painting has always been Angela's passion. Her latest paintings capture the vibrancy of the scene by distilling it into precisely placed blocks of solid and transparent colour. Her work is strongly influenced by the impressionist styles she loves.

Angie is a member of the Board of Directors of the Federation of Canadian Artists and the Chair of the Education Committee. She believes artists must share their thoughts in order to nurture their own wisdom.

She paints full time and teaches occasionally. Angela loves to paint with acrylic, oil and watercolour and she has won awards in all three media.

[www.auhemphill.ca](http://www.auhemphill.ca)



**TERESSA BERNARD, SFCA**  
*VERSATILITY WITH ACRYLICS + COMPOSING A PORTFOLIO FOR SIGNATURE STATUS*

Born in Vancouver, BC, Teresa was first introduced to watercolour painting in 1979. Since 1986, when she started painting seriously in watercolour, she has had an intense desire to learn more and share her excitement with others. Primarily self-taught, she began teaching watercolour painting in 1988. She is dedicated to her art work and as well as selling and displaying her work locally and internationally. Teresa's work is held in numerous private commissions. She has been an active member of the Federation of Canadian Artists since 1987, granted signature status in 1991 and has been the recipient of numerous awards.

Flexibility has allowed her to explore watercolour with the same sense of excitement that she had when first introduced to the medium and she is currently exploring mixed media and painting in acrylics as well as print making techniques, with the same enthusiasm. She is currently the Standards Chair of the Board of Directors of the Federation of Canadian Artists.

[www.teressalbernard.com](http://www.teressalbernard.com)



**SUE COWAN, SFCA**  
*STILL LIFE IN OIL*

Portraits, still life and en plein air, are my favourite painting subjects. To share my expertise and help other artists gain new skills and confidence gives me great satisfaction.

Following a career in television post production and raising my family, I am now fortunate to focus my time and attention on art. My art education has included courses in fine art at Kwantlen College, Vancouver Academy, through the Federation of Canadian Artists' Foundation program and participation in workshops with many recognized artists.

After achieving signature status as an Associate of the Federation of Canadian Artists in 2003, I was awarded Senior Signature status in 2011.

I have been teaching drawing and painting to children and adults at Place des Arts in Coquitlam since 1993 and teach occasional workshops at various art centres in the lower mainland. I am passionate about painting and teaching. I am currently represented by Buckland Southerst Gallery in West Vancouver.

[www.suecowan.com](http://www.suecowan.com)

*(Continued on p.16)*

# WHISTLER WORKSHOP 2013

## FEATURED INSTRUCTORS



## 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 en 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 price \$695.00 includes all taxes [www.artists.ca](http://www.artists.ca) All outstanding balances for the workshop are due June 30th. Call the gallery at 604-681-8534 to make a payment.

## ACCOMMODATION

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

[www.artists.ca](http://www.artists.ca)

# THE ART OF SUBTRACTING LIGHT

By David Langevin



I just taught another workshop and one of the issues that I always cover, and that invariably creates misunderstanding, is the notion of painting over a dark underpainting. Let me explain.

I am often asked how I am able to achieve the luminosity in my paintings. In fact, when I ask it is perhaps the most frequent reason given for taking my workshops. This, in spite of the fact that I like dark compositions and am fond of using the nemesis of modern painting styles; black paint. My painting style and my teaching is based on the methods of the painters of the Renaissance who were very insistent on painting on a smooth white ground and on keeping their underpaintings light. This is contrary to how many contemporary painters develop their compositions i.e., from dark to light instead. In fact, many artists now use gray or black gesso or start their paintings with dark hues and then paint over them with bright opaque colors, adding light as they go so to speak. Remember those Elvis paintings on black velvet from the 70's? This can be an effective technique for

creating compelling compositions if done well but it is contrary to everything I teach about how to create luminous paintings that reflect the maximum amount of light and color intensity – I advocate *subtracting* light instead.

There are several methods that I adhere to that keep my paintings luminous and my colors intense: I use only the best quality *single* pigment paints, and I do not mix colors (like red and yellow together to make orange for example); for transparent effects I use only gloss medium to mix with my paint and lots of it, never matte medium or water (nor solvent for oils). Perhaps most significant, however, is the centuries old practice of reserving the darkest passages for last and then mostly in transparent glazes.

When light hits the surface of a painting it will pass through all but the very thickest and most opaque layers and reflect back whatever is underneath. If the surface underneath is smooth and white, then pure light is reflected back and that literally illuminates the layers on top of it and makes the colors 'pop'. You can imagine then that conversely, if your ground or underpainting is dark, it will absorb most of that light and those dark hues will be reflected back and extract more light and intensity from the colors that are on top of it. You can test this for yourself with a simple exercise: create a composition using bright colors over a dark underpainting, say dark brown or black. Then do the identical painting, except on a smooth white surface instead. Compare them side by side.

The issue is all the more pertinent if you paint in oils because oil paint becomes more transparent with age. Therefore, if your oil painting has a dark passage underneath a

light opaque area, it will look very different decades later as the paint gets increasingly transparent and the dark hues show through even more. This is the reason that the early Renaissance artists painted their light hues very thin over light underpaintings, and their dark colors heavy and opaque. Again, the reverse of most contemporary artists who tend to paint the light opaques thick, and the darks thin. This is also the main reason why so many great oil paintings done after that time have turned much darker than the artist had originally intended – they were not aware of how important it is to keep the ground and the underpainting light. The paintings of the Renaissance Masters are a testament to their technical expertise - the colors are still vibrant and bright centuries later.

I can't remember if it is my own quote or where I may have read it so I am going to take credit for it until someone corrects me: **"The art of painting is the art of subtracting light."** The crux of the matter is that it is easy to subtract light from your composition (by adding layers of paint), but once it is gone, it is very difficult to get it back without the painting looking overworked. If you want to maintain the luminosity in your work and keep the colors intense, start your painting on a bright white surface and subtract the light gradually by working from light to darker until you have subtracted just enough light, but not too much. That is when the painting is done.

*For questions of a technical nature contact David at: [david@davidlangevin.com](mailto:david@davidlangevin.com).*

*To view an archive of technical Q&A's go to [davidlangevin.com](http://davidlangevin.com)*

## 1ST INTERNATIONAL WATERCOLOUR BIENNALE - SHOW RECEPTION



Alfonso Tejada, FCA 1st Vice-President, with the General consul of Portugal, Don Carlos Amaro

# FALL 2013 EDUCATION SERIES – THE INSTRUCTORS

(Continued from p.13)



LALITA HAMILL, AFCA  
*COMPOSITION AND DESIGN*

As a young adult Lalita discovered her artistic abilities during the final year of her Honours Philosophy degree at the University of Victoria. Subsequent years of drawing led to classes at the Vancouver Academy of Art where she studied methods of the Old Masters for four years with classically-trained instructors.

It was not until a car accident in 2003, in which her husband was severely injured, that Lalita decided that *“life is too short to wait”*, and soon thereafter plunged herself fulltime into her passion for visual art. With fifteen years of teaching experience, an eye for composition and beauty and the philosophical training to discuss art, Lalita began her life’s work.

Lalita has won many awards, she is a sought-after instructor and juror, and serious investors are collecting her artwork.

Artist statement: *“I am intrigued by composition and pattern. I am fascinated with understanding and capturing the human spirit, inspired by the challenge of a difficult piece, and propelled by the unknown.”*

[www.hamillstudios.ca](http://www.hamillstudios.ca)



JAMES KOLL  
*MOOD AND DEPTH IN WATERCOLOUR*

James was born in Burnaby, BC, where his passion for drawing and painting developed at an early age. He graduated from the Commercial Art Program at Capilano College in 1986 and worked a number of years as an illustrator in advertising and architecture.

“My inspiration is usually some everyday experience of the world around me and especially the way light and shadow play upon a subject. All types of subject matter interest me and I am reluctant to restrict myself to any one genre. But being fortunate to have grown up in ‘Beautiful B.C.’ and enjoy many trips throughout the province, I feel a deep-rooted connection to British Columbia’s rugged landscapes and waterscapes. This connection often shows up in my work.

*“The choice of watercolour as a medium was influenced by my teachers at Capilano College, and although an unforgiving medium, it continues to intrigue me with its possibilities.”*

James’ specialty has come to be highly detailed and meticulously executed watercolours, but over the last few years he has acted on the urge to get out of the studio and paint more spontaneously en plein air. He has also been experimenting with acrylics on canvas, enjoying the creative freedom provided by this medium’s versatility.

[www.jameskoll.com](http://www.jameskoll.com)



DAVID LANGEVIN, SFCA  
*MASTERING ACRYLICS*

After finishing his Bachelor of Fine Arts degree at the University of Ottawa, David spent several years perfecting his painting skills. He pored over old texts, treatises, and manuscripts stored in the backrooms of art restoration departments and libraries reserved for conservationists. David obtained a Masters in Art Education degree from McGill University, specializing in methods and materials for the painter. Since 1992, he has been living in British Columbia where he finds an endless supply of inspiration for his art. David gives lectures, writes a regular technical column for painters, and consults on painting materials and techniques. His work is sold in galleries across Canada.

[www.davidlangevin.com](http://www.davidlangevin.com)



ANDREW MCDERMOTT, SFCA  
*FROM STUDIES TO PAINTINGS +  
COMPOSING A PORTFOLIO FOR  
SIGNATURE STATUS*

Andrew is a senior member and instructor for the Federation of Canadian Artists. Upon College graduation in Graphic Design and Illustration, he studied and further refined his own unique style, and has won top awards in both Canada and the US. The most recent award is the Master Circle Medallion for the International Association of Pastel Societies, which will be presented in New Mexico in 2013. Having many published articles, including The Artist magazine 25 Under 40, Andrew has also had full feature articles in top art magazines such as International Artist, The Artist UK, Magazin’art, and the Pastel Journal. Andrew is a popular workshop instructor and teaches in the new Illustration Program at Langara College.

[www.mcdermottart.com](http://www.mcdermottart.com)



SUZANNE NORTHCOTT, SFCA  
*THE URBAN JOURNAL*

Suzanne is an interdisciplinary artist working with installation, video, painting and drawing. She is interested in the shifting place where one thing becomes another, studying dreams and meditation and themes of transformation, decay, metamorphosis and migration. This interest in the space between also manifests in her continuing history of collaborative work with poets, scientists and artists in other genres.

Recent Exhibitions include “Crossing Boundary”, a video and sound installation at the Surrey Art Gallery exploring the phenomenon of the migration of thousand of crows from Vancouver to their communal roost outside the city

Northcott's work is held in numerous collections including the Surrey Art Gallery's public collection. She is a sought after lecturer, painting, drawing and creative process instructor. As workshop leader, Suzanne takes groups to Italy and Spain combining painting and yoga instruction with cultural excursions. She has been guest instructor at UBC, Capilano College, York University, Trinity Western College and the Langley Fine Arts School.

[www.suzannenorthcott.ca](http://www.suzannenorthcott.ca)



**JANICE ROBERTSON, SFCA**  
*INTERMEDIATE ACRYLICS*

Janice Robertson launched her career as a professional artist in 1989. She has received many awards over the years and is currently represented by six commercial galleries.

Janice is a signature member of the Federation of Canadian Artists, Landscape Artists International, the Northwest Watercolor Society and Artists for Conservation. She served as President of the Federation of Canadian Artists from 1999 to 2001. She is listed in Who's Who in Canada and her paintings are in collections throughout the world. She is also a popular and well-respected workshop instructor and juror.

Janice lives in the historic village of Fort Langley BC, with her artist husband, Alan Wylie.

Artist's statement: *"I love to paint light and the beauty of simple things. After over 25 years of painting, I am still learning and discovering new ways of expression. It is a privilege to be able to make a living at something that I find so joyful – I am very grateful."*

[www.janicerobertson.ca](http://www.janicerobertson.ca)



**ALFONSO TEJADA**  
*PLEIN AIR PAINTING ON GRANVILLE ISLAND*

Alfonso is an architect and urban planner with a Master's degree in Architecture and Urban Design from UBC. Art has always been a complementary part of his various areas of interest. His early artistic formational years began in Mexico in the Fine Arts School at Guanajuato University where he studied drawing, watercolour and metal etching during his undergraduate studies. He continued to develop his artistic and professional life living in San Miguel de Allende arts colony and later in Vancouver. He also is a prolific painter and advocate of plein air painting, lecturing and teaching sketching and watercolour for various community centers in Vancouver and with The Federation of Canadian Artists.

He is a founder of the annual Vancouver Cherry Blossom Festival's plein air sessions and of the Harmony Festival's plein air competition in West Vancouver. Along with his local pursuits, Alfonso maintains an active participation in international encounters of plein air painting in Spain and Portugal and annually leads workshops in Mexico and Italy. He has participated in numerous invitational international solo and group exhibitions.

"Drawing, sketching and painting places, buildings and objects in the townscape has been a discipline that has helped to strengthen my sense of proportion, scale, form and color. I use sketching and watercolour

painting on my drawing pad to capture time and places. My passion is to paint ordinary locations that capture my vision and leave a lasting memory to share with others in my work. "Vistas" of townscapes, both local and abroad have been my inspiration. All these start as sketches "en plein air", leading to the development of a finished product".

*Art is not a hobby, rather it is a life commitment to show and help others how to see magnificence in the ordinary.*

[www.alfonsotejada.com](http://www.alfonsotejada.com)



**CHRIS TYRELL**  
*THE BUSINESS OF ART*

I have been involved with the visual arts, visual artists and the arts in general since 1976 when I established Presentation House Gallery of Photography in North Vancouver. I am passionate about the arts and have worked as a consultant for many arts organizations including Emily Carr Institute, Arts Club Theatre, Vancouver Film Festival and The Roundhouse. I co-founded the Alliance for Arts and Culture.

I founded the Visual Arts Newsletter of Opus Framing & Arts Supplies in 1986; my editorials in the journal earned two Vancouver Business and the Arts awards. I am the author of *"Artist Survival Skills: How to Make a Living as a Visual Artist and Making It: Case Studies of Successful Canadian Visual Artists."*

I am currently an instructor of professional development for visual artists at Emily Carr University of Art & Design in the Continuing Studies Department.

[www.christyrell.ca](http://www.christyrell.ca)



**JANICE ROBERTSON, SFCA & ALAN WYLIE, SFCA**

Janice Robertson and her husband Alan Wylie have a combined professional life of over 75 years. They reside in the historical village of Fort Langley. Janice was born on Vancouver Island and launched her professional career in 1989. Janice has received numerous awards and has established herself as a highly respected painting instructor and juror. She is listed in the Who's Who in Canada and has earned the letters, SFCA, NWW.S., LAI., AFC.

[www.janicerobertson.ca](http://www.janicerobertson.ca)

Alan was born in Glasgow, Scotland and graduated from the Glasgow School of Art in 1960. He began his Canadian career in Nova Scotia, and moved to BC in 1974. The honours and awards won by Alan are too numerous to list, he has distinguished himself in many organizations earning the letters, C.S.P.W.C, AWSD.F., SFCA, NWW.S,CIPA, CWA, LWS.

[www.alan-wylie.ca](http://www.alan-wylie.ca)

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SEE DETAILS ON ALL OF OUR FALL EDUCATION LINE UP IN OUR BROCHURE AND ONLINE AT [WWW.ARTISTS.CA](http://WWW.ARTISTS.CA)

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## EXHIBITION CALLS

### AUTUMN SALON

September 3 – 15, 2013

ENTRY DEADLINE: JULY 19, 2013

PAINTINGS DUE: AUGUST 19, 2013

Any subject, any medium, any style. Open to Active & Signature members.

### AIRS – ANNUAL INTERNATIONAL REPRESENTATIONAL SHOW

October 8 – 27, 2013

ENTRY DEADLINE: AUGUST 23, 2012

PAINTINGS DUE: OCTOBER 3, 2013

The Fourth Annual International Open juried exhibition of representational style. Landscape, Portraiture Narrative, Still Life

### ARTISTS CHOICE

October 29 – November 10, 2013

ENTRY DEADLINE: SEPTEMBER 13, 2013

PAINTINGS DUE: OCTOBER 24, 2013

Any subject, any medium, any style. Open to Active & Signature members.

Entry regulations and submissions on-line at [www.artists.ca](http://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](mailto: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 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 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

### DEADLINE: AUGUST 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](mailto:artavenue@artists.ca).

### LEADING EDGE ART WORKSHOPS UPCOMING WORKSHOPS

Donna Zagotta, AWS, Adding the You Factor - Design - all media  
- Sept 5-8 Calgary

Mark Hobson, SFCA, Acrylics in the Mist - Acrylic  
- Sept 30-Oct 2 Edmonton

Mark Hobson, SFCA, Acrylics in the Mist - Acrylic - Oct 5-7 Calgary

Mike Svob, SFCA, Value & Color - Oil/Acrylic - Oct 19-22 Calgary

Mike Svob, SFCA, Value & Color - Oil/Acrylic - Oct 24-26 Winnipeg

Michael J. Downs, Impressionistic Realism - Oil - Oct 24-26 Edmonton

For details/registration [www.greatartworkshops.com](http://www.greatartworkshops.com)

Louise Hall - 403 233 7389 - [louise.hall@shaw.ca](mailto:louise.hall@shaw.ca)

### TRAVEL AND SKETCH

Artist Kristin Krimmel leads a land tour in Normandy, France Sept 11 to Sept 23, 2013 during the Festival of the Impressionists.

For itinerary, costs and sign up, contact Trevor Sandwell. Maple Ridge Expedia Tours. Tel: 604.465.7443 or [tsandwell@cruiseshipcentres.com](mailto:tsandwell@cruiseshipcentres.com)  
Register by June 15th, 2013

### 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

### 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](mailto:fcaadmin@artists.ca).

# TRANSITIONS

APRIL 9 TO 21



**Nicola Antonio Cannone** Up...and Away  
18" x 24", Oil, \$650  
AWARD OF EXCELLENCE



**Helen Webster** Phoenix  
48" x 48", Acrylic/paper/board, \$1800



**Sara Morison** Where did the time go?  
12" x 48", Watercolour pencils and acrylic on board, \$625



**Margot Cormier Splane** Global Warming Sucks  
11" x 19", Serigraph, \$390  
FCA THIRD PRIZE AWARD



**Peggy Stel** The Day Ahead  
14" x 14", Acrylic, \$375  
AWARD OF EXCELLENCE



**Catherine Sheppard** Masks  
Transition for Masques  
10" x 14", Pastel, \$930  
AWARD OF EXCELLENCE



**Cindy Mersky**  
Thermonuclear Fusion  
36" x 12", Acrylic, \$750  
FCA SECOND PRIZE AWARD

## A PAINTING IN THE LIFE OF... SUE COWAN, SFCA

This is the tale of a painting that did not go smoothly. However we are told that we learn more from our failures than our successes.

Painting requires good planning and I neglected an essential part. I began this piece some time ago and won't make the same mistake again.



**SETUP** - I enjoy selecting simple everyday objects that appeal to me emotionally and aesthetically. Here, the handmade teapot, old china, and lemons related to each other with a satisfying variety of rounded shapes of various sizes. The striped fabric added a little punch and helped pull things together. The colours harmonized well and the values gave a wide range from light to dark.

I arranged the objects with great care, looking at positive and negative shapes, leading the viewer's eye around the canvas and to the focal point of the white cup. After several sketches and photos, I kept moving objects and light source about slightly until everything felt right.

Experiments with background colour and value led me to a mid value, neutral coloured wall and yellow tablecloth.

It's so much easier to make design changes with a still life that can physically be moved than with a landscape that you can shift only in your mind's eye.

After initial sketches of the grouping, I decided on the square format in a size of 24x24".

If the format had been rectangular, I would have used a circular proportional scale to make sure the ratio of length to width was the same in my canvas as my sketch.

Looking at the photos helped me to assess the design as an arrangement of flat shapes.

I often looked at the painting in a mirror which is mounted on my studio wall. The mental switch in seeing the image reversed helps me to see errors in drawing, values, colour or edges.

This is the point when I realized things were not working. I was so busy focusing on the interaction in the foreground that I neglected to pay sufficient attention to the background. In the photo of the set up, the horizon line at the back of

the table falls neatly at the half way point, rarely a good thing. I thought I could just move this higher and in my initial sketch it seemed fine.

However, once I was mid painting, the fold behind the pot lined up in a very uncomfortable way with the table edge. Trying to move the fabric would have changed all the folds and stripes in the front too.

Disappointed, I put the painting aside for a long time before tackling it again.



*"Jars of Clay" 18" x 24", Oil on Linen*



**STEP 1** - Using my photo reference, I made a careful drawing with a brown pastel pencil to place everything exactly where I had planned on the canvas. Then large areas were stained with fluid acrylic to get rid of the white ground.



My solution was to lower the table top and develop the wall background with a rich texture. I was satisfied with the end result but it would have been so much easier to have planned better right from the start.

How would you have solved this problem?

My painting style has been evolving since I began this painting.

I am using thicker paint and letting my brushstrokes show more.



**STEP 2** - Blocking in was begun with oil colour thinned with high quality odourless mineral spirits, covering the entire canvas with flat shapes.

**STEP 3** - This was the fun part now. Putting aside the photographs that helped me plan the design in two dimensions, I worked freely from the set up, building the illusion of three dimensions. As I painted over my initial layer, I added thicker paint mixing it with a little sun thickened linseed oil and solvent. The oil adds a rich gloss to the paint.

Painting brings me joy and good health. The more I paint, the greater confidence and sense of freedom I feel.

When I look at reproductions of paintings by some of my favourite artists like Fechin, Sargent, Sorolla, and Richard Schmid my excitement grows and I can't wait to get back to my paints.

TO BOOK A WORKSHOP WITH SUE, SEE OUR 2013 EDUCATION PROGRAM BROCHURE.