

Art Avenue

A Federation of Canadian Artists Publication – SEPTEMBER/OCTOBER 2013 \$5



SUMMER GALLERY

JUNE 25 TO AUGUST 11

Each year the FCA has a seven week juried exhibition: SUMMER GALLERY. The gallery was very busy during this exhibition with over 200 visitors per day. Public feedback and sales were excellent this year.



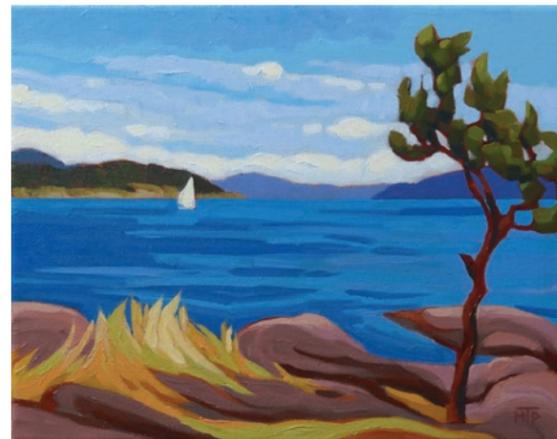
Martina Shapiro
Woman on Red
4" x 6", Acrylic, SOLD



Susie Cipolla AFCA On Ice
5" x 7", Acrylic, SOLD



Patricia Peacock SFCA
Thunderstorm on Prairie Field
11" x 14", Acrylic, SOLD



Tatjana Mirkov-Popovicki SFCA
Ruckle Park at Salt Spring
11" x 14", Acrylic, SOLD



Jutta Kaiser SFCA Blue Ridge
10" x 28", Mixed Media, \$750



Maria Josenhans The Harbour at Night
8" x 10", Oil, SOLD



Cindy Mersky SCA System 36
24" x 24", Acrylic, SOLD



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SEPTEMBER/OCTOBER 2013

EXHIBITIONS



SUMMER GALLERY
JUNE 25 TO AUGUST 11

-02-



PAINTING ON THE EDGE
AUGUST 13 TO SEPTEMBER 1

-08/09-

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ON THE COVER



PAINTING on the EDGE

...is a juried competition open to all living artists worldwide featuring original paintings, printmaking and drawing media. Abstract, expressive, impressionist or realist styles are welcome.

The name, *Painting on the Edge*, is partly derived from the physical location of Vancouver, BC Canada on the West Coast of North America, on the edge of the Pacific Ocean, and from the challenge issued to the artists to push their artistic limits and create extraordinary and unique images.

Successful entries will combine an original subject or concept, feature excellent composition and skillful use of the chosen medium. They will capture the jury's interest and excite or move the viewer because they

Francis Tiffany Duncan and Sienna
50" x 40", Acrylic on Canvas
GRAND PRIZE WINNER

represent the artist's imagination, involvement and sincerity. The jury panel for this year is comprised of three innovative and influential artists in the West Coast scene.

Art Avenue

A FEDERATION OF CANADIAN
ARTISTS PUBLICATION

Editor:
Bev Schenke

Assistant Editor:
Tara Embree

Advertising:
Bev Schenke

Layout/Design:
Sonia Bishop

Printer:
Bond Repro

Issue:
September/October 2013

**Art Avenue is published
6 times per year.**

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

Next editorial submission deadline:
October 1, 2013

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You've come a long way since mastering the basic shapes, but there's always more to learn and explore!

Continue to expand your artistic endeavours this fall as you bring a summer full of inspiration **PLUS** great savings on creative tools and materials back to your studio.



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/SHEET
REG \$5.80



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NEW MEMBERS

BRITISH COLUMBIA

LOWER MAINLAND

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Olga Gvozdic
Georgina Hunt
Sue Ellen Hutchen Lay
Anouk Jonker
Lianna Klassen
Jarmila Kostliva
Nancy Kramp
Michael Masterson
Kathleen Menges
Joyce Ozier
Christina Passey
Sharalee Regehr
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ALBERTA

Marla Blackwell
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Cochrane
Cochrane

ONTARIO

Gloria Blatt
Jacques De Backer

Toronto
London

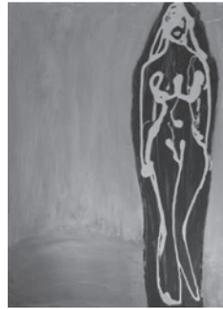
QUEBEC

Helen Girard

Quebec

IN THE NEWS

CHRISTINE ALLAN was accepted into the Chianciano Biennale this Sept. She will be going to Italy to attend the event.



Christine Allan

GABRIELLE GREIG had 2 paintings accepted into the "Oil&Water" show at the Longhouse Tsawwassen and 4 paintings into the Fraser Valley Chapter "Mission Show".

IAN SEMPLE had several paintings on exhibit at the South Delta Artists Guild Oil & Water Show at the Tsawwassen Longhouse Gallery. It ran from July 25 to August 24, 2013.

JEFF WILSON showed 2 paintings in the South Delta Artists' Guild Oil and Water exhibition at the Tsawwassen Longhouse Gallery. The show ran from July 25th to August 24th.



Jennifer Olsen, AFCA

Lianne Gulka

JENNIFER OLSEN, AFCA and LIANNE GULKA had a Summer Show at the Omega Gallery on Dunbar Street in Vancouver. It ran through the summer till August 24th.

KAREL DORUYTER AFCA was the Artist in Residence at the Fairmont Jasper Lodge & Resort the first week in July. Besides painting two works, he also spent some time exploring and photographing the area around the lodge, including gathering enough material for a 108" x 48" triptych of Mt. Cavell.



Karel Doruyter, AFCA

MIRJA VAHALA was invited to partake in the Cannon Beach, Oregon, Plein Air and More Event this June. As a new member of Primary Elements Gallery, Mirja was one of more than 50 artists, sculptors, carvers, woodworkers and other artisans. Visitors met artists while painting on location and enjoyed a group show at the Chamber of Commerce.

NANCYANNE COWELL was featured on the front cover of Island Gals magazine, Volume 3, Issue 2, June 2013, with a featured article: Potent Moments...Cradled in Transformation. She was peer nominated to have her bio and art process featured in this issue as a woman of inspiration and motivation.



Nancyanne Cowell

REX BEANLAND is pleased to announce that he has been juried into the Canadian Society of Painters in Watercolour and the Alberta Society of Artists. He has also had a painting accepted into Open Water 2013, the international open art competition of the Canadian Society of Painters in Watercolour.



Sandy Kay, AFCA

SANDY KAY, AFCA was accepted in the Society of Canadian Artists Annual National Exhibition to be held from Aug. 15 to 17 in Montreal.



Bev Mazurick

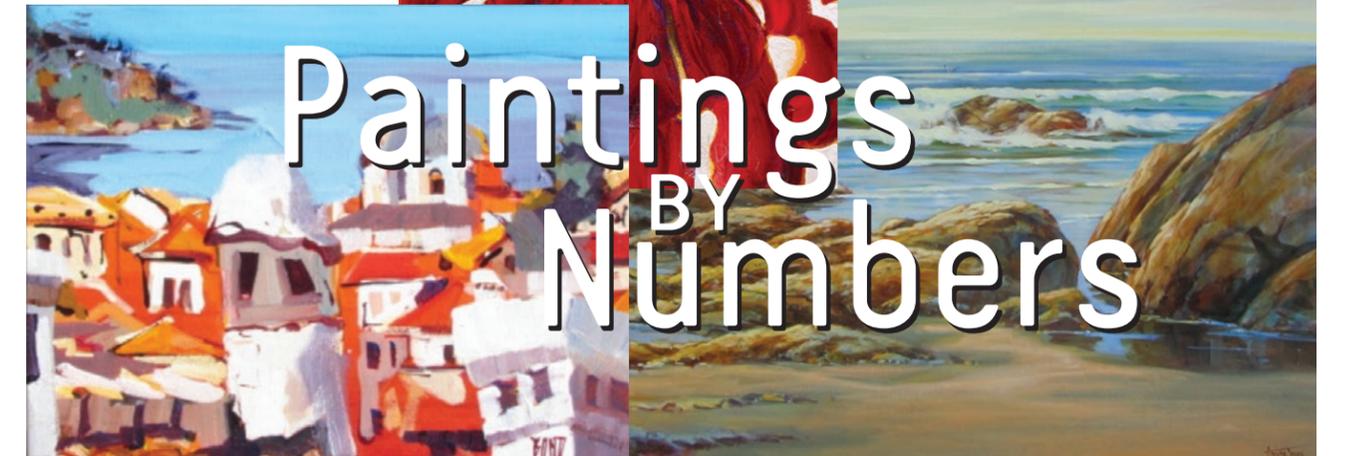
CURRENT EXHIBITIONS

BEV MAZURICK will be having a solo exhibition 'VIRTUAL MUSIC' of her contemporary abstract paintings. The show will be at the Crowsnest Pass Public Art Gallery from October 12 – November 10, 2013.



FEDERATION
of CANADIAN
ARTISTS

presents:



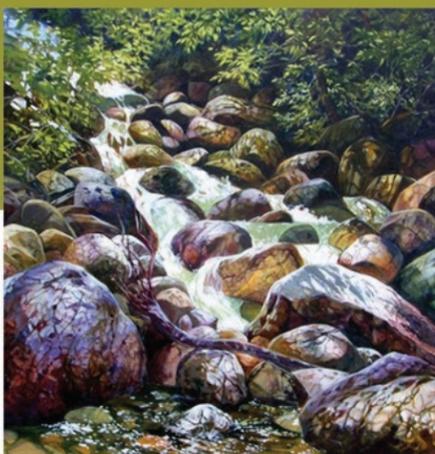
The Annual Fundraising Gala

Ticket Price - \$700.00 each will allow you one painting by our top artists chosen when your number is called. Bring a guest & enjoy 2 complimentary beverages and a delicious buffet of gourmet hot & cold hors d'oeuvres, desserts & coffee/tea catered by the *Healthy Chef*. You will receive a catalogue in the mail featuring approximately 60 available paintings. As each name is called and a choice is made the number of paintings available decreases. Like a lottery, but everyone's a winner receiving a valuable painting to add to your collection.

The evening begins on

November 1, 2013 at 6pm at Performance Works, Granville Island
To purchase tickets call 604-681-2744 or email - fcaoffice@artists.ca

MC for the evening will be radio celebrity, **Clay St. Thomas**, host of JRfm's "Waking Crew"



WIN THIS BEAUTIFUL FRAMED ORIGINAL 36" x 36" ACRYLIC PAINTING, VALUED AT \$5,200.00, ENTITLED 'ROUGH & TUMBLE' BY JANICE ROBERTSON, SFCA

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The winning ticket will be drawn on November 1, 2013. Contact the Federation Gallery 604.681.8534 or email fcaadmin@artists.ca to order yours.

All proceeds from the raffle go to further the goals and programs of the Federation of Canadian Artists.

Class B Raffle Licence #55979

TURN UP THE HEAT AT FCA!

THE HEATING SYSTEM AT THE FEDERATION GALLERY AND OFFICE IS IN NEED OF A MAJOR OVERHAUL. PART OF OUR FUNDRAISING EFFORTS TO TURN THE HEAT BACK ON INCLUDES THE RAFFLING OF THIS MASTERFUL PAINTING GENEROUSLY DONATED BY JANICE ROBERTSON, SFCA.

PAINTING ON THE EDGE

AUGUST 13 TO SEPTEMBER 1



Rebecca Donald Forensic Aesthetics Landscape
59" x 48", Oil on Canvas
EMERGING ARTISTS PRIZE WINNER



Jennifer Heine Momentarily Alight
24" x 30", Oil, Acrylic & Paper on Cradled Canvas



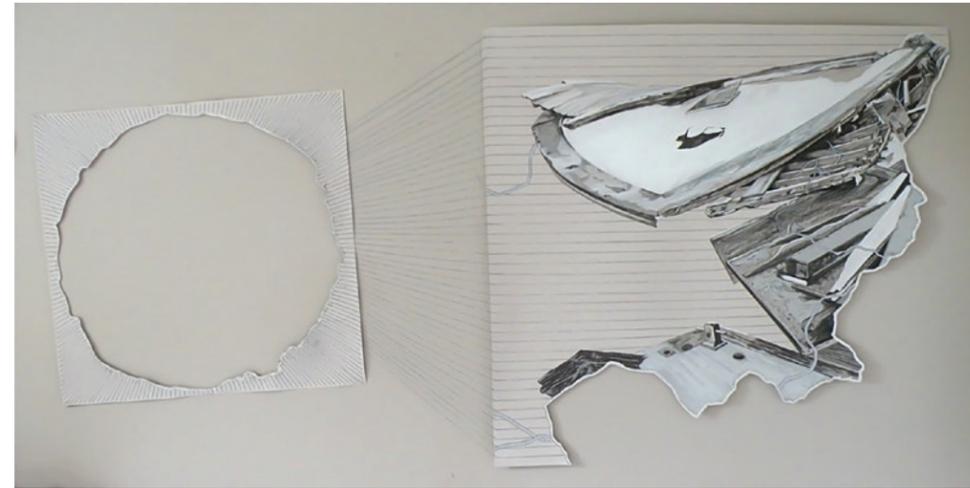
Bob Sheridan AFCA Watchful
16" x 20", Acrylic on Canvas



Nicoletta Baumeister AFCA Recessions and Progressions
22" x 20", Acrylic on Paper



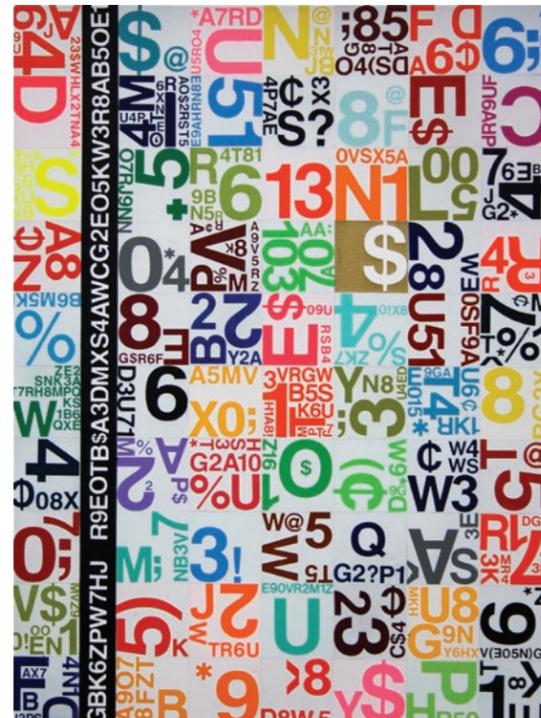
Karen Martin Sampson Pushing the Envelope
36" x 36", Oil on Canvas
OPUS PRIZE WINNER



Anne J Steves An End Where a Beginning Had Been
45" x 96", Gouache, Pencil, Charcoal, Gesso on Paper with Thread
OPUS PRIZE WINNER



Lori Motokado Don't Put All Your Eggs....
13.5" x 18.5", Watercolour on Paper



Michael Soltis System Etiquette
40" x 30", Acrylic on Canvas
OPUS PRIZE WINNER



Yun Yin Tsai Portrait of a Girl
24" x 18", Acrylic on Canvas



Andrea Taylor What is Behind That Curtain
22" x 28", Oil on Vellum



Claudia Lohmann The Observer Effect
52" x 20", Acrylic, Pencil on Plywood

CHAPTER EVENTS CALENDAR

CALGARY CHAPTER

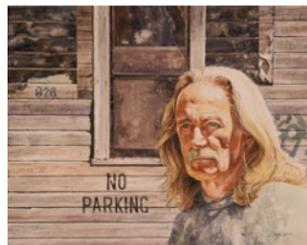
AWARD PAINTINGS
ABSOLUTELY ART – MAY 2013



Samar Metwali Andrew at Black Marble Ranch
Oil, 24" x 24", \$1450
FIRST PLACE



Kathy Hildebrandt Captured Memories II
Acrylic, 18" x 18", \$1125
SECOND PLACE



Robert McAllister Moving On
Watercolor, 16" x 20", \$875
THIRD PLACE

HONORABLE MENTIONS:

- Ron Czemerer** King Eddie Hotel
Acrylic, 24" x 30", \$1200
Linda Wilder Lessons
Acrylic, 8" x 16", \$595
Kathleen Theriault Stake it Out
Mixed Media, 14" x 11", \$450

THOMPSON NICOLA SHUSWAP CHAPTER



SFCA AWARD: **Teresa Bernard**, Autumn Forest,
Acrylic Collage



FIRST PLACE: **Hossein Jajouei**, Fall in Ontario, Watercolour



SECOND PLACE: **Kit Bell**, From the Outside Looking In,
Acrylic



THIRD PLACE: **Gerda Volz AFCA**, Jazzy Barkerville,
Acrylic



TNSC AWARD: **Cindy Whitehead**, Shuswap in Autumn,
Pastel

EXCELLENCE:

- Barry Rafuse AFCA**, Weeping Jade, Acrylic and Conte
Michael Jell, Raven, Oil
Michael Beseau AFCA, Hippos, Pen and Ink
Arrowsmith Chapter

FRASER VALLEY CHAPTER

The Fraser Valley Chapter recently had the second juried show of the year at the Mission Art Centre. There were a total of thirty eight paintings on display and the opening reception was well attended. Congratulations to the award winners.



1ST PLACE to **Alice Mahon** with Rocky Shoreline



2ND PLACE to **Audrey Bakewell** with Finn Slough



3RD PLACE to **Jolanta McPherson** with Sweet & Sour

AWARD OF EXCELLENCE to **Suzette Fram** for Gridlock, to **Kathleen Menges** for Lake of the Woods, to **Gwen Murphy** for Gold in the Hills

ARROWSMITH CHAPTER

FALL JURIED SHOW
September 24 – October 8, 2013
Art Worx Gallery
701 Primrose Street
Qualicum Beach, BC

Opening Reception:
Friday, September 27, 7-9pm

VICTORIA CHAPTER

All meetings are held at the Windsor Park Pavilion in the middle of Windsor Park, Oak Bay.
Usually the third Thursday of the month, 7-9pm.

SEPT. 19
Mitch Springer will give an illustrated discussion on how to photograph your paintings.

OCT. 24
Note the later date to avoid conflict with the Sidney Fine Art Show Reception. This is a critique so bring one or two paintings.

NOV. 21
Watercolour demo with Sandhu Singh AFCA. Sandhu has a loose, distinctive style and won Best of Show at Sidney Fine Arts two years ago.

DEC. 12
Our Christmas party pot-luck. Note this is the second week in December, as is our custom.

FALL SHOW:
Dales Gallery, 537 Fisgard St., Downtown Victoria, November 1-28.
Drop-off of paintings Wednesday October 30.

FALL WORKSHOP has been confirmed with Kiff Holland SFCA for October 18-20.
If interested contact Sam Boehner, sam@samboehner.com for more information.

BEHIND THE EASEL

with Robert Genn, SFCA



WORKING OUT THE PUZZLE

A fellow painter told me her whole approach was intuitive. "Bob, it's not that your ideas aren't intelligent," she told me, "but I just don't need to know all that stuff." After telling me once again she paints how she feels, she went on to say that she wasn't feeling all that motivated. Later, I was wondering if it might be me that was un-motivating her.

Then I was remembering the many painters over the years who reported poor motivation and who also just happened to be from the intuition camp. Looking into old emails I found statements like, "It feels too easy to be worthwhile," "I can't be bothered anymore," "I don't know where I'm going," "All I paint is chaos," and "What's the use?"

That night I happened to be in an airport departure lounge. I couldn't help but notice a fellow traveler abandoning her half-completed crossword puzzle on the seat beside her. She had that internal smile that betrayed her satisfaction.

That was when my banana ripple fell off its cone. It's not only finishing the puzzle that satisfies, I realized, it's going word by word that brings the joy.

In painting, I use the puzzle system. I commit myself to one stroke or another at the beginning—and then look around to see what my next move might be. Thus I go from move to move—working out the puzzle—until it's either completed or abandoned.

The puzzle system starts with the proposition that you may not know what to do. The nice part is that, deep down, you have the feeling that you can figure it out. The system draws heavily on the skills of focus and concentration, as well as your accumulated knowledge of techniques and processes. A logical order may be desirable, but as in the

case of the ice-cream cone, things can go this way or that. In other words, there are plenty of opportunities for intuition during the game. Further, the process is both additive and subtractive. Things you thought you needed turn out not to be needed; and things you didn't know you need are suddenly seen to be needed. That's why they call it "art".

If you decide to play this game, if only as a test, you'll find there are challenges. Thinking is needed. As things go this way and that, you may, for example, need to dig for reference you hardly anticipated. Constantly asking the question "What could be?" may take you onto unfamiliar ground—maybe an odyssey of walking among the stars. The byproduct of this sort of structured but exploratory art-making is exhilaration. Thus joyfully obsessed, you may just happen to find yourself motivated. As far as I can see, this sort of work is more like play. "Ludere ludum" said the Roman poet and philosopher Kjerkius Gennius (36 BC), "Play the game."

PS: "Painting is the passage from the chaos of the emotions to the order of the possible." (Balthus)

Robert Genn writes a free, twice-weekly email letter that goes out to artists worldwide. You can get it personalized to you by going to www.painterskeys.com

CURRENT EXHIBITIONS CTN'D...



DONNA SCHEVEN's 2nd Annual Art In The Untamed Garden Outdoor Art Show and Sale 8516 Bradner Rd., Abbotsford, BC. **Donna Scheven** September 14 and 15, 2013, 11:00 a.m. – 5:00 p.m. For more information www.untamedgardenstudio.com



Ruby Gomez Peabody

Vancouver artists **ESMIE GAYO MCLAREN, RUBY GOMEZ**



Esmie Gayo McLaren Danvic Briones

PEABODY, and DANVIC BRIONES will be exhibiting their artworks at Again Gallery, 1868 West Broadway, Vancouver. The show runs through Sept. 15th. Titled "Brush With Strangers", this exhibit was conceptualized by writer Mel Tobias.

SUSAN FALK, LALITA HAMILL, AFCA, SUZANNE NORTHCOTT, AFCA and JANICE ROBERTSON, SFCA will be opening their show "Figure and Ground" at the Langley Centennial Museum & National Exhibition Centre on Thursday, November 14th from 7pm - 9pm. The exhibit will run from Nov. 13, 2013 - Jan. 8, 2014. www.langleymuseum.org

GABRIELLE GREIG is having a solo show at the Good Day Sunshine Cafe for the month of September. #100 2950 King George Blvd., Surrey.



Gabrielle Greig



Jeff Wilson

JEFF WILSON's show titled "**Planes, Trains and ...**" will be held at the District Foyer Gallery, North Vancouver District Hall at 355 West Queens Road in North Vancouver from September 4th to October 29th. This summer Jeff also won **Best in Show** at the Oil & Water competition!

JEFF WILSON and ANN WILLISIE will be holding a two-person art exhibition at the Silk Purse, West Vancouver, entitled **Leaves and Tides**. The show will run September 3rd - 22nd, 2013.

JACQUIE DUNN and JUNE HARMAN AFCA are having a duo show



Jacquie Dunn



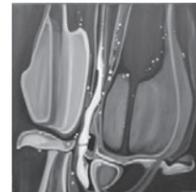
June Harman AFCA

at The Tsawwassen Longhouse Gallery. Dates: Aug. 28th to Sept. 15th. Location: 1710-56th St. Tsawwassen.

KATHLEEN MENGES will have a show at Hycroft, The University Women's Club of Vancouver, 1489 McRae Avenue. Opening Reception is on Sept. 4th from 6:30-8:00.



Kathleen Menges



Linda Wagner AFCA

LINDA WAGNER AFCA will be having a retrospective of her work during the Squamish Artcrawl, Aug. 3rd to Sept. 22nd. Her work will be representative of the 30 years she has been a professional artist and will be shown in 2 main locations, Quest University and The Farm Garden Shops on Mamquin Road.

MAIRI BUDREAU's figurative oil paintings will be representing emerging Canadian art at the Agora Gallery in Chelsea, New York this October 4-24. Nude male paintings featuring two models will occupy 40 linear feet of gallery space.

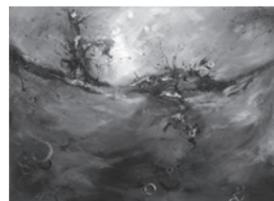


Walks of Life—Significant People of Kamloops is a solo portrait exhibition featuring 13 oil portraits by **MAIRI BUDREAU** that includes; BC Lieutenant Governor Judith Guichon, Global TV's Meteorologist Mark Madryga and NHL star Mark Recchi. The exhibition will be held in Kamloops, BC, The Main Gallery, Kamloops Arts Council, The Historic Old Courthouse, 7 Seymour St. West, Kamloops, BC from October 3-26.



Mairi Budreau

Having won the "Abstract - Splat" competition, **LALITA HAMILL, AFCA and MARNEY-ROSE EDGE, SFCA** will be competing in the Battle of the Brush Finale on the evening of Friday, October 4th, 2013. Please visit <http://goldenbrushart.com/> for information and tickets.



Marney Rose and Lalita



Nancyanne Cowell

NANCYANNE COWELL will be the featured artist at The Gallery-at Mattick's, 109-5325 Cordova Bay, Victoria, BC. The show will run from September 1 - 30, 2013. She will also have her work in the Sooke Harbour House Art Gallery, Library Room from June 1 - September 30, 2013.

NINO DOBRO will be participating in a show at The Tempe Center for the Arts in Phoenix, Arizona with his painting "Tribute to the Caravaggio", Oct. 4 - Nov. 30, 2013. This work is also currently on display in the Surrey Art Gallery.



Nino Dobro

ULI OSTERMANN has a show titled **HORIZONTE 2013** at "BIG gallery", Rheinische Strasse 1, 44137 Dortmund, Germany. The show runs from Aug. 22 - Nov. 17, 2013.

ACIDIC SITUATIONS

By David Langevin



Hello David, I came across your GREAT blog and have a question. I am working on a mixed media piece and found some wonderful mulberry paper that I hope to cut

up and adhere to a much larger piece of arches 300 lb watercolor paper. I tested the mulberry paper and discovered it was acidic. My question is, if I apply a light coating of Golden gesso on both sides of the paper, will this help to seal in any acid and help to preserve the paper and also act as a barrier so that any acid would not effect the aches watercolor paper. I would adhere the mulberry paper to the arches using Golden soft gel medium that I would assume will act as another barrier. I also assume that the gesso'd paper will adhere using soft gel medium. I hope this all makes sense.

Any suggestions would be greatly appreciated. Regards, Netaspen

Hi Netaspen,

Yes, you can adhere the mulberry paper to the arches using the soft get medium, it is perfect for that. It will also act as barrier.

Gesso is a very poor sizing material (barrier), it is very absorbent, like a good ground should be. The best medium for sizing is Golden's GAC 100. You can apply that to both sides of the paper with good results for sure.

Have fun. David

Hello,

From your experience, what would be your opinion on using either Bookkeepers Spray or Wei T'O on a large watercolour painting? The painting is large—20" x 28"—and it is 115 years old. The painting itself is in perfect condition, with bright colors and no staining; but it has spent its entire life in an acidic environment, backed by antique newspaper and wood flats. The watercolour paper is currently glued to a brittle paper board, which is crumbling at the edges. I have taken it to a conservator, who has suggested that the best option would be to remove the painting from the backing board; however, that option is too costly. The other option I am considering is having the conservator trim down the existing backing board and setting it into a sink mat. It was proposed that I allow the use of one of the above sprays to deacidify the painting, thus slowing future degradation. However, I have contacted distributors of the two sprays,

and I am discovering that there is an inherent risk in using either of them with watercolour pigment, especially antique watercolour. If the painting is currently beautiful and

"perfect," I am inclined to "leave well enough alone." So that brings me back to my original question: do you have any comments on using a deacidification spray (or solution) on an antique watercolour?

Thank you kindly for your reply. Dawn

Hi Dawn,

You didn't mention who it was that proposed the de-acidification spray. Was it a conservationist? Unless it was, I would not do it. Besides, if the painting is in good condition as you say, I would not do it, and I don't imagine a conservationist would recommend that either. If the acid had come thru the water color paper you would notice yellowing on the painted surface. If that is not the case what would be the point of the spray? The only reliable and safe way to slow future degradation would be to have the backing removed.

Good luck, David

For questions of a technical nature contact David at: david@davidlangevin.com.

To view an archive of technical Q&A's go to davidlangevin.com



FEDERATION GALLERY
SEPT/OCT
2013

AUTUMN SALON
SEPTEMBER 3 - 15

STAFFORD PLANT COLLECTION
SEPTEMBER 17 - OCTOBER 6

ANNUAL INTERNATIONAL REPRESENTATIONAL SHOW
OCTOBER 8 - 27



ZheeClay Arts Ltd.
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EXHIBITION CALLS

ARTIST'S 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.

SMALL, SMALLER, SMALLEST

November 15 – December 8, 2013

ENTRY DEADLINE: OCTOBER 25, 2013

PAINTINGS DUE: NOVEMBER 7, 2013

Image no larger than 165 square inches, any subject, any medium (including original prints). Open to Active & Signature members.

Entry regulations and submissions on-line at www.artists.ca.

All submissions on-line only. If you are having problems with the on-line system call Mila Kostic at 604-681-8534 or email us at fcagallery@artists.ca.

Entry fees and number of submissions are defined for each show in the on-line submission process.

EXHIBITION REGULATIONS:

Environmentally sensitive artwork, such as watercolour and pastel are required to be framed under glass or 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: OCTOBER 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

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

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

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.



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Federation of Canadian Artists www.artists.ca

WHISTLER WORKSHOP 2013

SEPTEMBER 16 - 21

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 town of Whistler, BC, world class destination resort and home of the 2010 Winter Olympics.

Activities available in Whistler include swimming, canoeing, bike rentals and hiking. The sky's the limit.

There are five full painting days, four spent in smaller groups and one day with the full group. Painting locations; two in the Whistler Valley TBA, one in Pemberton, one in Whistler Village and two days on the mountain.

Evening events include first evening orientation and social, a stunning photography show to music, demos, group critiques, gallery tour, show & sale, and banquet.

ACCOMMODATION

Registrants are responsible for their own accommodations. We have negotiated special rates with the Pinnacle Hotel 1888 999-8986

For more information about accommodations check out our website: www.artists.ca

REGISTRATION

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



A PAINTING IN THE LIFE OF...

LALITA HAMILL, AFCA

I am honoured to share my planning process and resources used to compose a 4' x 6' painting that is part of a series of philosophical paintings depicting scenes from Plato's book "The Republic".

It is my goal to summarize the key aspects of this process, which I use whether I am painting landscapes, still life, or imaginative scenes such as this. I have divided the planning phase into four 'stages', which do not follow a 'step by step' format; rather, I went back & forth between the stages as I honed in on the final design.

CONCEPTUAL DEVELOPMENT

The visual story I am telling is of Plato's "Allegory of the Cave"; an analogy Plato created to describe his philosophical Theory of the Forms, which is essentially about achieving intellectual enlightenment. Plato uses words with great visual detail, and I spent considerable time deciding how to best tell his story through the placement of subjects, number of paintings in the series, lines created by figures (arms, legs, gazes, postures), use of multiple light sources, style of painting, mood of the piece, time period, and so on.



Here I am painting "Plato's Cave" at the 'dead colour' stage

PREPARATORY SKETCHES

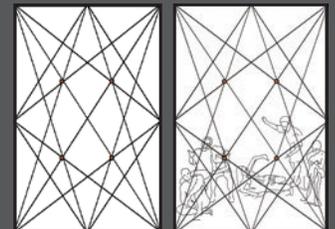
I began with individual poses, drawing from live models, and finding inspiration from a reference site called posespace.com to set up my own scenes. For example, I sketched and photographed small wooden mannequins with varied lighting and poses (see image). Note the compositional weaknesses, such as the height of the standing character being the same as the sitters. After selecting the positions I wanted, I hired models to do specific poses in particular dress.



I often sketch with powdered graphite and compressed charcoal on paper by dipping the chamois (in my right hand) into the powder and rubbing it on the paper to add tonal value. I remove powder using a kneadable eraser in my left hand. The result of this 'powder on, powder off, left brain, right brain' process is a loose, gradual build up of tonal value and shape that can be applied quickly and changed easily. I then add charcoal to the dark areas and use a graphite pencil for key details.

ANALYSIS

Having used my intuition to create preliminary sketches, I then applied assessment methods to improve the compositional elements. One of these methods is to place an 'armature' over the work (see image). The lines create appealing angles, and wherever the lines cross each other a visual 'sweet spot' is created. Primary and secondary focal areas are well situated where three lines intersect. I soon realized I could save time by printing various armatures onto plastic sheets and hold the sheet up in front of the painting.



PAINTING STUDIES

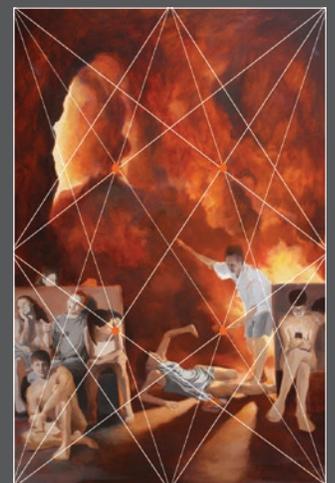
I created the under painting of a study by applying thinned burnt sienna or burnt umber with a brush in my right hand, and removing paint with a small cotton cloth in my left. This 'paint on, paint off' approach has the same benefits as the powdered graphite, though once the paint dries it is permanent. I then completed a colour study using traditional colours such as umbers, yellow ochre, ivory black, cad red light, and flake white.

If you compare the study with the final composition, you will notice a few last-minute changes. For example, I added vertical height in order to give viewers a sense of the enormity of the heavy, dark cave walls. What other key compositional changes can you spot? Why do you think I made those changes?

THE FINAL STAGE was to paint the 4'x 6' oil. I have placed further information on my website at www.hamillstudios.ca I look forward to unveiling the completed painting at the "Figure and Ground" show with Falk, Northcott and Robertson (see 'current exhibitions' for details).



12"x16" study under painting w/ armature



"Plato's Cave" oil 4' x 6' at dead colour stage w/armature

LALITA WILL BE TEACHING ABOUT COMPOSITION AND DESIGN ON MONDAY, NOV. 25TH.
TO BOOK A WORKSHOP WITH LALITA, SEE OUR 2013 EDUCATION PROGRAM BROCHURE.