

Art Avenue

A Federation of Canadian Artists Publication – NOVEMBER/DECEMBER 2013 \$5



AUTUMN SALON

SEPTEMBER 3 TO 15



Leif-Kristian Freed In My Neighborhood #102
30" x 30", Acrylic, \$900
FCA FIRST PRIZE AWARD



Leanne Christie Saturday Morning
30" x 30", Oil, \$1700
AWARD OF EXCELLENCE



Carolynn Doan Three is Company
24" x 30", Acrylic, \$1500
FCA SECOND PRIZE AWARD



Linda Bell Paper Peonies
24" x 12", Acrylic, SOLD
AWARD OF EXCELLENCE



Sherie Welsford Untitled
23" x 19", Graphite, \$450
FCA THIRD PRIZE AWARD



Shirley Schmidt Hummer's Repose
20" x 9",
Watercolour, \$750
AWARD OF EXCELLENCE



Louis Yen AFCA Candlelit Evening
20" x 16", Oil, \$2500
AWARD OF EXCELLENCE

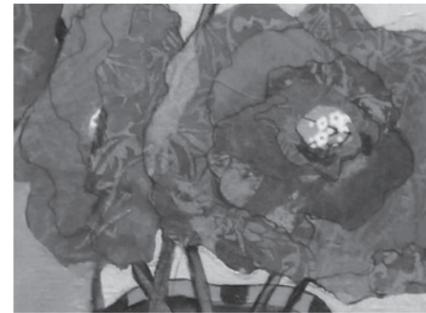


Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

NOVEMBER/DECEMBER 2013

EXHIBITIONS



AUTUMN SALON
SEPTEMBER 3 TO 15

-02-



AIRS
OCTOBER 8 TO 27

-08/09-



STAFFORD PLANT COLLECTION
SEPTEMBER 17 TO OCTOBER 6

-15-

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ON THE COVER



Leanne Christie Hidden Jewels Full time artist, Leanne Christie, was educated at the influential Rhodes University art school in South Africa where she was exposed to the Grahamstown group via the critical analysis of Professor Robert Brooks and Noel Hodnett. Leanne's work reveals an intuitive understanding of oil paint with colour no longer acting as a fundamental element. Leanne's developing maturity with her medium and her critical self awareness has guaranteed her developing reputation and her paintings have become easily recognizable by their sensitive myriad of greys and brushwork which dances on the edge of abstraction.

Art Avenue

A FEDERATION OF CANADIAN
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— Kiff Holland, SFCA

Kiff Holland and Dene Croft speak about framing their work in our latest Opus Video. Watch online at opusartsupplies.com

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NEW MEMBERS

IN THE NEWS

BRITISH COLUMBIA

LOWER MAINLAND

Martin Doyle *Vancouver*
Nancy Kramp *Surrey*
James Spoor *Vancouver*
Ginny Wilkie *Richmond*

NORTH OKANAGAN

Lois Campbell *Coldstream*

VANCOUVER ISLAND

Elaine Meighen *Parksville*
Mark Cramer *Victoria*

MANITOBA

Edward Becenko *Winnipeg*

GABRIELLE GREIG and BIRGIT COATH had an exhibition, FALL FOR ART October 18th-30th 2013 at Semiahmoo Arts, Centennial Park, White Rock.

GABRIELLE GREIG participated in the International Artist's Day Festival in White Rock. Date: Saturday, October 26, 2013 at the White Rock Community Centre, 15154 Russell Ave.

LESLIE REDHEAD, AFCA received her Master of Education in Art from the University of Victoria in August. She has also received her signature memberships with the Canadian Society of Painters in Water Colour (CSPWC) and the Northwest Watercolor Society (NWWWS) this past year.

NANCYANNE COWELL'S show Re Living was featured at The Gallery at Mattick's, Sept. 1 - 30, 2013

RONALD GEORGE STRAIGHT had 2 pieces accepted into the South Delta Guild "Oil & Water" show where he won an Artistic Achievement Award and the People's Choice Award.

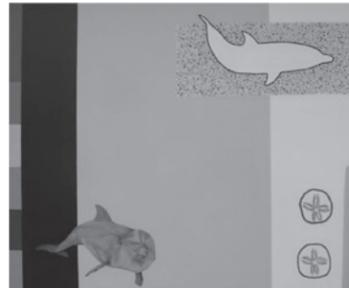
TATJANA MIRKOV-POPOVICKI, SFCA'S solo exhibition of landscape paintings "Rocky Mountain Lakes" is on exhibition at Lando Gallery, Edmonton, AB. Oct. - Nov. 2013



Nancyanne Cowell



Tatjana Mirkov-Popovicki SFCA



Ulrike Ostermann

ULRIKE OSTERMANN'S paintings, "Looking for Sand Dollars" / "Slant House with Three Ocean Pearls" and "Picto 7" have been accepted for "Coastal Exploration", (juried) Comox Valley Airport Exhibition (Vancouver Island). November 2013 - May 2014.



ART WORKSHOPS LUMBY, BC

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CURRENT EXHIBITIONS

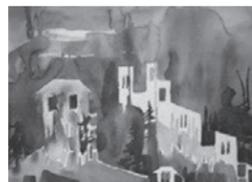


Alice Rabinowitz AFCA

ALICE RABINOWITZ, AFCA will be having a solo show entitled "Fields and Flowers" at the Sidney and Gertrude Zack Gallery located in the Jewish Community Centre, 950 West 41st Avenue, Vancouver, B.C. An opening reception will be held December 12 from 7 - 9 pm. The show continues through January 14, 2014.

RONALD GEORGE STRAIGHT will be having a solo show at Massey Plaskett Gallery in New Westminster, November 12th - December 20th, 2013.

SHEILA KERNAN will have a solo show; "A Time, A Place, A Connection" at Gibson Fine Art Gallery on November 15, 2013.



Yvonne Morrish



Ronald George Straight

YVONNE MORRISH is participating in a CSPWC exhibition at Leigh Square, Port Coquitlam, BC, October 24 - November 25, 2013

It's time to renew your membership with the Federation of Canadian Artists. Your membership will expire on December 31, 2013. You can renew your membership:

ONLINE: www.artists.ca

PHONE: 604-681-8534

POST: 1241 Cartwright St, Vancouver BC, V6B 4B7

Upon receipt of your payment we will forward your receipt.

2014 MEMBERSHIP RENEWAL NOTICE & DONATION REQUEST FORM

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MEMBERSHIP PAYMENT

MEMBERSHIP TYPE: _____

ENCLOSED IS MY CHEQUE FOR \$ _____ CASH \$ _____

PLEASE CHARGE \$ _____ TO MY VISA M/C AMEX

CREDIT CARD # _____ EXPIRY DATE _____

CHARITABLE DONATION

This donation is tax deductible and an official tax receipt for income tax purposes will be issued.

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ENCLOSED IS A SEPARATE CHEQUE FOR \$ _____ AWARDS GALLERY

PLEASE CHARGE \$ _____ TO MY VISA M/C AMEX

CREDIT CARD # _____ EXPIRY DATE _____

ATTENTION FCA OFFICE – PLEASE BE ADVISED OF THE FOLLOWING CHANGES IN MY CONTACT INFO:

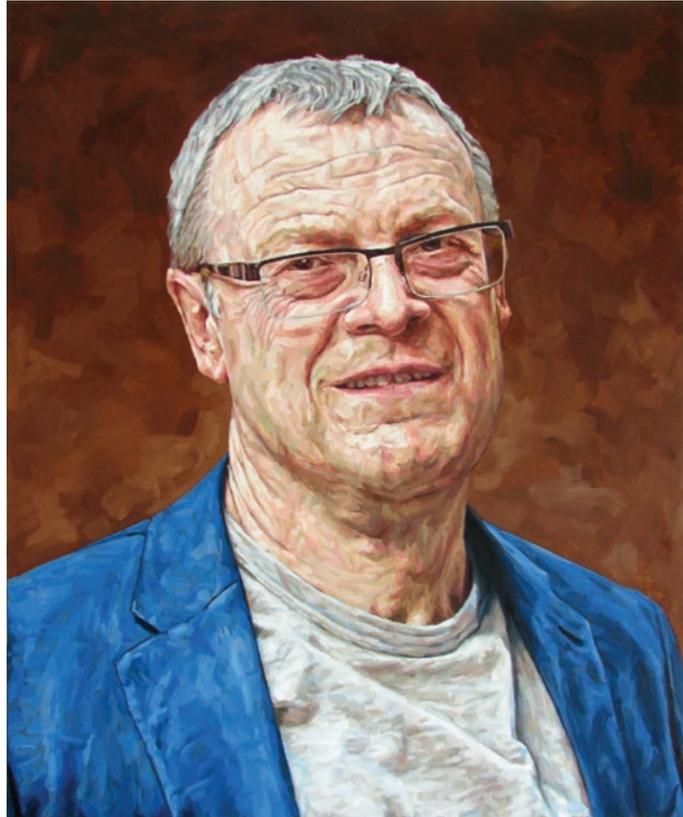
ADDRESS: _____

PHONE: _____ FAX: _____ EMAIL: _____

SUPPORTING DUES: \$50 ACTIVE DUES: \$70 AFCA DUES: \$95 SFCA DUES: \$105

AIRS – ANNUAL
INTERNATIONAL
REPRESENTATIONAL
SHOW

OCTOBER 8 TO 27



Francis Tiffany Rob
36" x 30", Oil, \$3500
FIGURATIVE AWARD OF EXCELLENCE



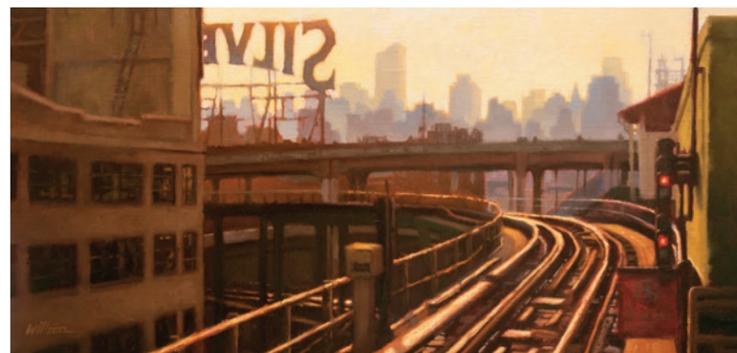
Tanya Bone SFCA He is the Vine
16" x 20", Oil, \$3000
STILL LIFE AWARD OF EXCELLENCE



Nan Zhao Betty Bao
24" x 16", Oil, \$15 000
BEST FIGURATIVE- PORTRAIT AWARD



Teng-Ko Weng AFCA A Plentiful Harvest
16" x 20", Acrylic, \$2560
BEST STILL LIFE AWARD



Elizabeth Wiltzen SFCA Passing Through Queens
12" x 24", Oil, \$3100
BEST LANDSCAPE – URBAN SCAPE AWARD



Maria Josenhans King's Creek Falls
24" x 18", Oil



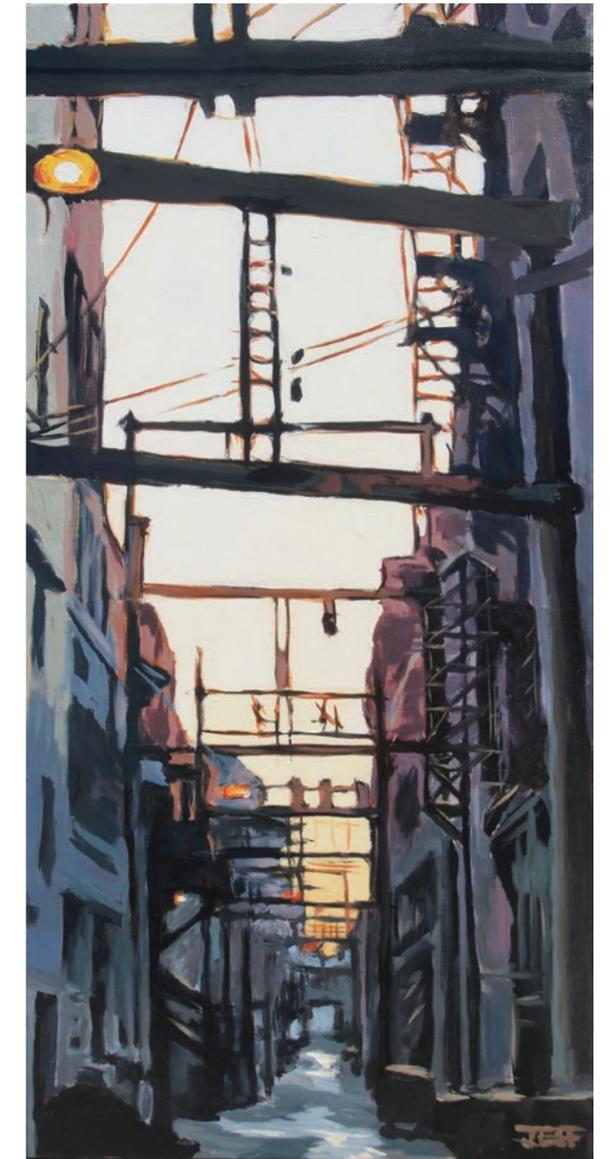
Sarah Kidner SFCA Yellow Taxis
16" x 12", Oil, \$1200
LANDSCAPE AWARD OF EXCELLENCE



Sandhu Singh AFCA Granville Island Boatyard
10.5" x 14", Watercolour



Drew Young Before-glow
24" x 36", Collage and Oil, \$2500
EMERGING ARTIST AWARD



Jeff Wilson East of Carrall
48" x 24", Acrylic

CHAPTER EVENTS CALENDAR

VICTORIA CHAPTER

MEETINGS

All meetings are held at Windsor Park Pavilion in Oak Bay.

NOVEMBER 21, 7-9PM

Sandhu Singh, AFCA will demonstrate his loose, expressive watercolour techniques. Sandhu is a past winner of Best in Show at Sidney Fine Arts and recently won an award at the Canadian Watercolour Society Show.

DECEMBER 12

Christmas Party and Pot-Luck. This will start at 6pm, bring a small unframed painting to exchange, if desired, and a labeled pot-luck dish. Note the early date.

FALL EXHIBITION

Dales Gallery, 537 Fisgard St, Victoria, November 1-28

Opening Reception: Saturday Nov. 2, 1-3pm

Pick-up at the end of the show: Friday November 29, 10:30am-12:30 pm.

Anticipated Jurors: Catherine Moffat SFCA, Clement Kwan SFCA, Phillipa Hudson AFCA.

Note: Our chapter now has a website, www.victoriafca.com, an email address, info@victoriafca.com and a Facebook page, type FCA Victoria Chapter in the search line.

OBITUARIES FOR TWO VERY IMPORTANT MEMBERS

BARBARA BURNS, 1920-2013

Barbara was a founding member of the Victoria Chapter, serving as President over 30 years ago, and then secretary for many years. She was a mainstay of our chapter in the early years and until quite recently opened her home for show drop-offs and jurying. Prior to moving to Victoria, Barbara was a ballet dancer on the New York stage and she remained a fashion designer and artist for all of her life. Her loyal support and quiet wit will be greatly missed.

LES FUNK, 1930-2013

Les was an amazing artist, winning awards for his oil landscapes in our chapter shows, Federation Gallery shows, the Island Perspectives Show and the Sidney Fine Art Show. He also made soapstone carvings and wrote and produced plays. But what we all remember most about Les was his kindness, his sense of humour and his genuine concern for the well-being of others. A retired pastor, Les served on our executive for many years and was a much loved presence in our chapter, bringing laughter, confidence and joy to new members and long-time members alike.

VICTORIA CHAPTER SUMMER EXHIBITION AT GOWARD HOUSE, FOR THE MONTH OF AUGUST.



FIRST PRIZE:
Renaud, Madeleine
Serenity at Low Tide
18" x 24", Acrylic,
\$1800



SECOND PRIZE:
Moody, Anne,
Race Rocks # 1
18" x 36", Oil, \$1250



THIRD PRIZE:
Moran, Joane
Aztec Pearl
24" x 30", Oil, \$1200

HONORABLE MENTIONS:



Dowgalenko, Peter, Geese
Among the Lavender, 18" x 24",
Oil, \$1200



Maynard, Shawn, Directions,
14" x 21", Watercolour,
\$490



Warkentin, Margaret, Sidney,
24" x 27", Cut Paper, \$1000

NORTH OKANAGAN CHAPTER

4515 Manhattan Road SE, Calgary.
All Welcome

TUESDAY JANUARY 15TH, 2014

(3rd Tuesday of month)

Chapter meeting, 7 pm Atlantis Framing
4515 Manhattan Road SE, Calgary.

All Welcome

THOMPSON NICOLA SHUSWAP CHAPTER

CALL FOR ENTRY

Annual Open Show, Artist's Choice

Old Courthouse Centre for the Arts, Kamloops

Deadline for entries, February 21, 2014.

Show dates: April 4 - 14. Delivery of paintings: April 2, 2014.

Email: cpetersartist@gmail.com for more information.

Enter on tncs.ca website.

CALGARY CHAPTER

TUESDAY NOVEMBER 19TH, 2013

(3rd Tuesday of month)

Chapter meeting, 7 pm Atlantis Framing

BEHIND THE EASEL

with Robert Genn, SFCA



COURAGE

The other day I was talking to my friend Jack Monk. Jack's an irascible guy who is always devising new and creative ways to hold himself up. His latest is doing Mylar overlays on the problematic parts of his paintings. One acrylic landscape he brought with him had a pathway starting in the foreground and zipping off the edge on the left. His first overlay shows the path going straight in and disappearing mid-picture into some tall grasses. His

second shows the path furtively wandering off toward the right. These Mylars fitted over the work like animation cells and perfectly covered whatever was going on underneath.

"Why bother?" I said to Jack, admiring his ingenuity. Jack and I were having a scotch. "You mean," he said, "this is okay if you don't know what you're doing, but it's really just a form of procrastination?"

I mentioned my "commit and correct" system, where you just go ahead and put something on your painting in the full knowledge you can change it. The better painters, I figure, are self-editors—they do it on their feet, on the canvas, not on Mylar.

I admitted I had just come off a workshop where I had witnessed first-hand both timidity and valour. "*Virtus est optimus*," I said, quoting the great Roman poet and philosopher Kjerkius Gennius (36BC) "Valour is best."

Jack, who had never heard of Gennius, allowed that those really old guys were sometimes right.

I went on to note that Rembrandts and Sargents, to name just two, when put under 365 nanometer ultraviolet lights, showed how they had moved this mouth from here and that eye from there. UV light has also revealed that Leonardo originally gave Mona Lisa some decent eyebrows. Why he plucked them will forever remain a mystery.

Painting is not like live music. If you lay down a boo-boo in live music, everyone hears it and it's there for posterity. In painting you cover up your sins and everyone thinks you're naturally talented.

"You will never do anything in this world without courage," I said to Jack, quoting another old guy – Aristotle (384BC). While oils can be effectively modified or ragged-out on the run without losing effect, acrylics, with their swift drying, can present problems. In proposing a passage in acrylic, it's often best to lay in thinly. When you see it to be right, more courageous stroking can be used. And when it's wrong, it's so easy to paint over. If the accumulated slubs and bumps of previous incarnations begin to jinx you, sand them down and re-prime the area. In a way, acrylic is the ultimate experimenter's medium. It's just the top layer that counts.

That was when I spilled my drink. Some of it got into my shoe, but most of it oozed into the broadloom. I took an old canvas and pressed it over the Royal brownness.

"Nobody knows what's under there," said Jack.

Robert Genn writes a free twice-weekly email letter that goes out to painters in more than 115 countries. You can find out about it by going to www.painterskeys.com

MESSAGE FROM THE PRESIDENT OF THE FCA

Hello fellow artists and supporters of the Arts, here we are again at the end of another busy year. Time flies when you are having fun and I hope you are having fun creating. As I reflect on another year as your President I keep coming back to the most asked questions, "Why should I become or stay a member of the FCA and what does the FCA do for me?" Here are my thoughts on this, for one its being part of a national arts community recognized as THE professional arts organization. We are committed to acting as a resource for our members for example, offering a helping hand when navigating show submissions and shipping requirements. We offer you two International open shows a year and the opportunity to enter a variety of high quality member shows where you can feel proud when your work has been accepted and you can be inspired by the images these shows provide for our Art Avenue magazine.

We provide an education program with professional artists who love to share their knowledge and techniques. These are a few benefits of membership that are only available because of you, our members.

Membership in any organization is "give and take" especially in ours as a non-profit.

Maybe this is the time to ask yourself, "what can I do for the FCA?" How can I make a difference? While you are pondering this over a cup of coffee, you may think about volunteering, or making a donation when you renew your membership or encourage a friend to become a new member. We are more powerful when we work together.

Our volunteers are the backbone of this organization and we appreciate the dedication they give. Thank you all.

I would like to take a moment to give a special thank you to Janice Robertson for her dedication of 20 years supporting various FCA committees, most recently the Whistler Workshop committee. We will miss Janice's guiding hand behind the scenes. I would also like to thank Susie Cipolla for leading the Whistler Workshop and making it a huge success. We had three sponsored artists this year including a 2nd year Capilano University

student who had an amazing experience. Gone Bakery and the Aboriginal Center of Whistler sponsored the other 2 lucky Whistler artists. If you missed this year's workshop stay tuned for details of next year's event.

Bill Higginson, our membership chair, is working hard reaching out to emerging artists and promoting the FCA, slowly making them aware of who we are.

Thank you to all who have helped at every level of the FCA. I feel blessed to be part of the FCA and getting to know so many selfless artists.

Always remember the glass is ½ full not ½ empty.

— Andrew McDermott



THE INFAMOUS COLOR WHEEL

By David Langevin



When I teach a workshop I often ask the question: "have you ever had the situation where you spend a lot of time mixing the perfect color only to realize that you didn't make

enough for the job at hand and you know it will be almost impossible to reproduce it?" Most people say yes. Then I tell them that it never happens to me because I never do that, and that mixing colors, like yellow and blue to make green, is a very recent practice in the history of painting.

It is a shocking revelation for many, especially since the color wheel and the 'art of mixing' has been such a large part of the painter's education in the past few decades.

When I took art class in high school, we learned about the color wheel. I thought it was fascinating that you could make all the different hues using only the three primary colors. My first set of paints was a 'basic' set with the three primaries, two browns, a black, and white. I made quite a few paintings with that limited palette in my earliest years as a young painter. Later in college and university painting classes I was encouraged to develop my skills by using as few colors as possible, and was discouraged from using the browns and blacks entirely. It was even suggested to me by a couple of profs that that is how the Impressionists worked (Not!). I remember

in one of my first painting courses we spent several classes mixing the three primary colors in every conceivable combination to end up with a massive array of color variations.

The color wheel itself was not even the idea of an artist but a scientist, who, like me in high school, had just discovered the theory of light and color as it related to the light spectrum. The first illustration of the dreaded wheel appeared in a scientific essay he wrote a couple of hundred years ago explaining color theory. I did look into the matter a few years ago and I can't remember the details of how it evolved, but somehow artists became obsessed with the idea of the color wheel and a limited palette and by the middle of the 20th century this practice had taken on almost religious significance for many painters. Certainly, artists often use a limited number of colors to create their paintings but mixing them together on the palette to make secondary and tertiary colors, well, that is indeed a modern practice.

In another article I wrote on pigments ("Single Pigment Colors", Art Avenue, July/Aug 2010) I pointed out that all the great painters of history worked with no more 12-18 colors for many centuries up until the Industrial Revolution of the 19th century when that number almost doubled giving rise to the advent of the striking renditions of the Impressionists. We have, in recent years, tripled that number again, giving us a palette of around 100 single pigment colors to work with, each with unique properties; Rembrandt would have been thrilled.

As I demonstrate in my workshops, when you mix two or more colors on the palette you are actually multiplying the effect of a wide range of visible hues in each pigment and the result is a dramatic loss of transparency and color intensity. That is why the artists of the 19th century and earlier went to great lengths

to keep their pigments separate, either in opaque dabs and ala prima mixtures directly on the canvas, or in transparent and translucent layers (glazes and veils). This way, the eye optically mixes the colors and creates the desired range of colors effects without losing the dynamic properties of light and color.

Although I do have dozens of single pigment colors in my studio, especially the various browns from different manufacturers which are all quite unique, I often do make paintings using no more than 3 or 4 colors—I just don't mix them together on the palette. I haven't mixed red and green to make brown since those early days in art class. I only mix two colors together if I am making a neutral gray tone for compositional effect. Indeed, I am teaching a workshop in October on making paintings with a limited palette.

Do this simple test and you will understand why I am not a fan of the color wheel method of mixing colors: Mix red and yellow together to make orange and paint it out on a white canvas, then beside it paint out some pure Cadmium, or Pyrrole, or Vat Orange.

I know this topic can be a bit controversial for some, but it is not a creative debate, it is a scientific and technical axiom: Mixing two or more colors together subtracts light and intensity from your paintings. So, if you want your paintings to have the maximum luminosity and color intensity, as well as transparency, use only single pigment colors and don't mix them unless your intention is to create a duller, more muted effect in the composition, or if you need to make that special color that just works.

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



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FEDERATION GALLERY

NOV/DEC 2013

FUNDRAISER – TEN SQUARED
NOVEMBER 12 – 14

SMALL, SMALLER, SMALLEST
NOVEMBER 15 – DECEMBER 8

SPILSBURY MEDAL SHOW
DECEMBER 10 – 29

CHRISTMAS PARTY!

A warm invitation is extended to all FCA members for the annual **Christmas Party** and the **Opening Reception** and **Awards Presentation** for the **Spilsbury Medal Show** plus **Awards** for the **Small, Smaller, Smallest** show.

THURSDAY DECEMBER 12, 2013 6 – 8 PM

Federation Gallery

Refreshments will be served. We hope to see you there!

EXHIBITION CALLS

SPILSBURY MEDAL SHOW

December 10 – 29, 2013

ENTRY DEADLINE: NOVEMBER 8, 2013

PAINTINGS DUE: DECEMBER 5, 2013

Annual Signature members prize competition. Any subject, any medium. Open to Signature members only.

ACTIVE MEMBERS SHOW

January 14 – 26, 2014

SHOW SUBMISSION: ONLINE

PAINTINGS DUE: JANUARY 7-10, 2014

Open to all members. Non - juried show. First 120 images. Two images per artist.

ARTISTS CHOICE

January 28 – February 9, 2014

ENTRY DEADLINE: DECEMBER 19, 2013

PAINTINGS DUE: JANUARY 23, 2014

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

WORKS ON PAPER

February 11 – 23, 2014

ENTRY DEADLINE: JANUARY 10, 2014

PAINTINGS DUE: FEBRUARY 6, 2014

Any subject, any medium appropriate to a paper support. 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

SPRING 2014 WORKSHOPS

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Jean Pederson, AWS, SFCA, Mixed Media March 13-16

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Linda Kemp, CSPWC, Essential Landscape April 6-7

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

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

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

EDMONTON

Suzanne Northcott, SFCA, Acrylics & Mixed Media March 21-23

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

JASPER

Jerry Markham, Painting en Plein Air June 20-22

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Kathie George, OWS, FWS, Watercolor Batik April 27-29

For details/registration www.greatartworkshops.com

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STAFFORD PLANT COLLECTION

SEPTEMBER 17 TO OCTOBER 6



After the Race

16" x 20", Oil, \$750



Indian Creek

16" x 20", Oil, \$750



Skidegate, Queen Charlotte Islands
24" x 12", Oil, \$900



Wind in the Pines, Birch Island, Lake Huron

24" x 30", Oil, \$1375



Evening, Sooa Lake

18" x 24", Oil, \$975



In Bryce Canyon, Utah

24" x 30", Oil, \$2100



Still Life with Fruit and Veggies

20" x 24", Oil, \$1050

WHISTLER WORKSHOP 2013

WHISTLER, BRITISH COLUMBIA WAS THE VENUE FOR THIS YEAR'S WEEK LONG PLEIN AIR EVENT HELD BY THE FEDERATION OF CANADIAN ARTISTS. THE WORKSHOP WAS 6 DAYS, 5 OF WHICH WERE PAINTING DAYS PLUS THE ORIENTATION EVENING AND WAS HELD IN MID SEPTEMBER YIELDING OVER 50 ARTIST'S FROM AS FAR AFIELD AS ENGLAND.

Four renowned instructors; **CAMILLE PRZEWODEK** from Northern California is a colorist sharing the Cape Cod School of Art method, she paints mostly plein air in oils, **MICHAEL WORKMAN** a tonalist from Utah with a very open, generous nature, **MICHAEL REARDON** a Californian watercolorist who creates atmospheric city and landscapes and **BRENT LYNCH** a Canadian master and plein air enthusiast. The workshop was more than a workshop, people networked, learned, shared and made new friends. Goodie bags brimming with promotional gifts including paint, brushes, magazines, an apron, chocolate plus coupons for local dining. Evening events were held most nights including an Art Talk by Michelle the owner of the Adele Campbell Gallery, a photographic journey by Blake Jorgensen, to a more casual get together at pub night. All the events had Participation Prizes. You had to be there to win and be there on time. It was a definite case of "You snooze you loose."

A summer hiking pass was included so you could enjoy the mountains from July 1st to October 14th. Perfect for local painters and great for those visiting so they could take more time to experience the Peak to Peak Gondola ride between Whistler and Blackcomb mountains or extend their stay.

Days were filled with painting at 4 inspirational locations, Green Lake, North Pemberton Farm, Whistler Mountain and the quaint architecture of the village.

The weather forecast was for rain but the weatherman was thankfully wrong. Atmospheric clouds and mist rolled away to glorious sunshine. The key was dressing in layers so you could peel when it warmed up.

A 90 minute painting demo by 10 SFCA members. This turned out to be a highlight event as the audience could interact with the artists, feel part of the experience and watch the process as the paintings unfolded. The same image was used by all artists. Many found it interesting how the different compositions and color choices were made.

The final event was the banquet held at the Squamish Lil'wat Cultural Centre. It was wonderful to experience the culture of the region including a special performance by Canadian Métis artist Denis Webber who played flutes; 7 different hand crafted styles that produced unique sounds.

Email addresses, phone numbers and hugs were shared at the end of the night and everyone was excitedly talking about next year's workshop and the great experiences to come.



FEDERATION of CANADIAN ARTISTS

2013 Whistler Plein-Air Workshop

Thank you to our Partners

