

Art Avenue

A Federation of Canadian Artists Publication – MARCH/APRIL 2012 \$5



Student Show

JANUARY 10 TO 22



Jennifer S. Heine BALI BOMA
20" x 30", Acrylic, \$1895

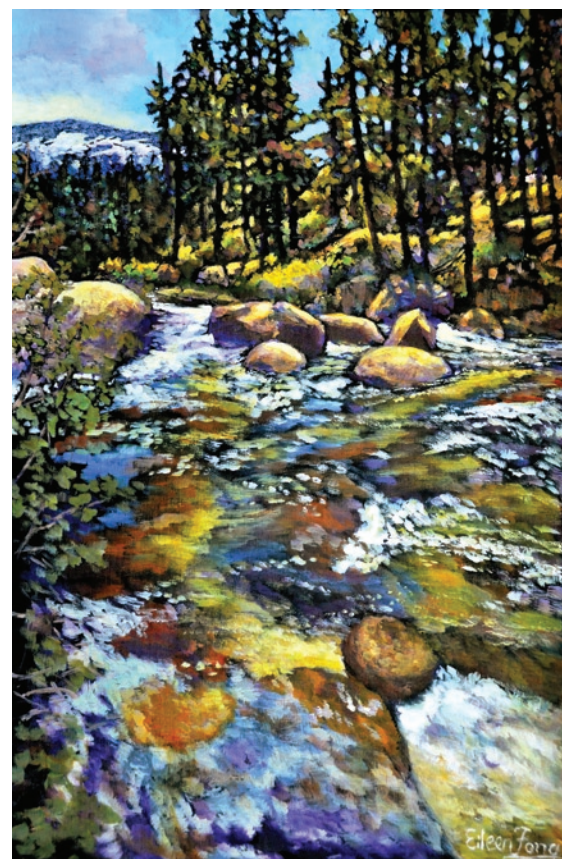


Mary Bliss WINTER SOLSTICE
13" x 19", Watercolour, \$480



Shirley Thomas AFCA THREE FRIENDS
9" x 12", Oil, \$495

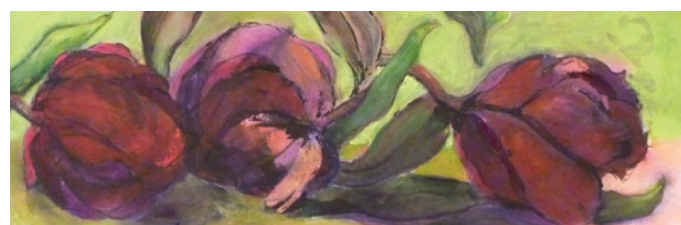
2 | Art Avenue MARCH-APRIL '12



Eileen Fong A JOURNEY
30" x 20", Acrylic, \$800



Irina Prodan WINTER HARMONY
24" x 18", Acrylic, \$500



Gloria Shaw TULIP TIME
6" x 19", Watercolour, \$250



Art Avenue

a Federation of Canadian Artists Publication

MARCH/APRIL 2012

EXHIBITIONS



STUDENT SHOW
January 10 to 22
-2-



WORKS ON PAPER
January 24 to February 5
-10-



ABSTRACT SHOW
February 7 to 19
-19-

FEATURES

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ON THE COVER | BARRY RAFUSE

MOLTEN Photo by Yuri Akuney



Barry Rafuse on his work:

"Molten" began with texture products being spread on the canvas. This was not a haphazard exercise - I paid attention to the canvas edges and the composition potential. Once dried, I used gesso to prepare the canvas for acrylic paint. Then came the exciting part - applying paint and watching for interesting happenings - those magical times when unexpected results occur.

Intuition guided me throughout the process. Good results were saved and problem areas were eliminated. Eventually, a painting evolved and not because I had a predetermined thought for the end result. I believe all artists would say, "it was a fun journey".

Art Avenue

a Federation of Canadian
Artists Publication

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SUBMISSION AND ADVERTISING
INFORMATION IS AVAILABLE ON OUR
WEBSITE WWW.ARTISTS.CA OR BY
CALLING 604-681-2744

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APRIL 1, 2012

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NEW MEMBERS

BRITISH COLUMBIA

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Bev Beresh	Abbotsford
Helen Janas	Abbotsford
Jamal Khalaf	Richmond
Nathan Scott	Saanichton
Susan Perez	Surrey
Mary Sun	Vancouver
Barbra Arnold	Vancouver
Marion Landry	Vancouver
Joan McDermid	Vancouver
Fran Alexander	Vancouver
Margaret Ostrowski	Vancouver
Ann Hilton	Vancouver
Mohammadamin Sameti	Vancouver
Tanha Nazanin	Vancouver

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Gillian Gandossi	Saltspring Island
Jennifer Zizman	Victoria
Debra Gardiner	Queen Charlotte

THOMPSON-OKANAGAN

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Cathrine Tetarenko	Kamloops
Sharon Kika	Kamloops
Dave Nicholas	Penticton
Diana Skelhorne	Penticton
Martha Moore	Vernon
Debbie Tougas	Penticton

THE KOOTENAYS/SKEENA

Helen Lutz	Nelson
Perry Rath	Smithers

In the news

MARNEY WARD SFCA is one of the artists featured in Artists of British Columbia, Volume III, published December 2011. Look for it in the libraries and bookstores, and at Federation Gallery.

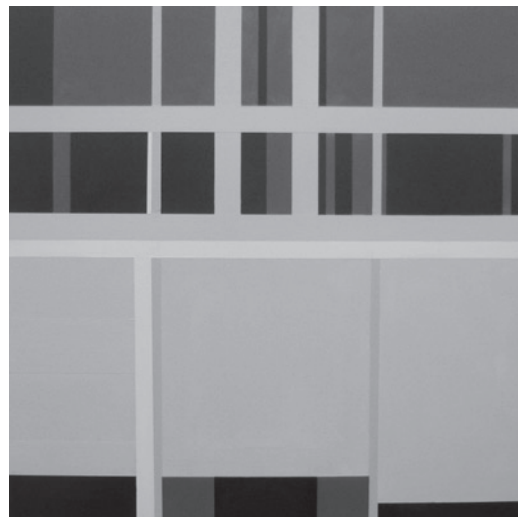


ROXSANE TIERNAN had a solo show at the Surrey Board of Trade from November 4th 2011 till January 30th 2012. Her entry into the NorthWest Collage Society Autumn Show in Kirkland, Washington, USA "Song For The Mountains" received an Award of Merit.



SHARON STONE was the featured artist at the Nanaimo Art Gallery in the exhibition entitled 'Sea and Sky' from Feb 9 - 25, 2012.

EDNA BARDELL has been invited by *Art Rental and Sales*, operated by the Vancouver Art Gallery, to show 12 recent abstracts and 14 watercolours at the *Barristers' Lounge* in the Vancouver Court House until March 9. The work can be viewed at: <http://www.artrentalandsales.com/artists.php>



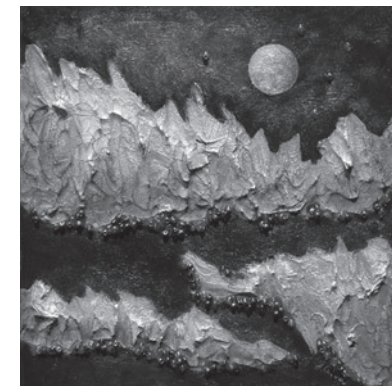
One of **JANET STRAYER's** works was selected to appear in the prestigious series of art books, entitled *The Best of Contemporary Drawing: Strokes of Genius 4*, North Light Books, 2012.

Current Exhibitions

ANTONIA OLAK is having an exhibition in Port Alberni at the Rollin Art Gallery. She is showing experimental work in charcoals and mixed media titled "In My Minds Eye". The shows runs from Feb. 15 - Mar. 10, 2012.

ROXSANE TIERNAN will exhibit a solo show, "Creations of an Elastic Mind" at the Firehall Gallery in North Delta. March 2012

JOAN CHIVOT has a solo exhibition, "Mellow Gold and more", at the Sudbury Theatre Centre from March 8 - April 11 2012. This show is a collection of representational and abstract paintings.



Joan Chivot BLUEMOON

JUDI PEDDER will be showing her "Textures in Watercolour" work at Artevo Gallery in Calgary from April 16 - 28. For this showing of Judi's work the emphasis will be on her work on prepared Masa paper on canvas - a technique she developed.

JUDI PEDDER will be having a solo exhibition, "The Magic of Watercolour" at the Pearl Ellis Gallery in Comox on Vancouver Island from May 15 to the 27th.

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NEW MEMBERS

ALBERTA

Shelia Mitchell	Calgary
Caran Magraw	Calgary
Lorri MacDonald	Cochrane
Ron Czemers	Calgary
Patrica Neden	Calgary
Robert McAllister	Calgary

ONTARIO

Aditi Swaminathan	Mississauga
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FCA AGM NOTICE

The Annual General Meeting for the FCA will be held at the Federation Gallery 1241 Cartwright st, Vancouver BC at 1:00pm on April 15 2012.

Meeting agenda: Voting for membership of 2012 board of directors.

Voting on special resolution:
Bylaw Amendment Article 12.1 Auditor

Mail-in ballots for the agenda items have been included in this issue of Art Avenue. Members are encouraged to attend the meeting and vote in person.

Refreshments will be provided.

Chapter Events Calendar

VICTORIA CHAPTER

UPCOMING MEETINGS: All meetings are held at the Windsor Park Pavilion in Oak Bay, 7-9pm on Thursday evenings, usually the third Thursday of the month.

MAR 15, 2012

Critique with Victor Arcega. Bring 1-2 paintings, Victor will critique at least one painting from each person.

APR 19, 2012

ANNUAL GENERAL MEETING. Following the meeting and election of officers, we will have a slide show of the Success paintings from 2011 and selected members will demonstrate in different mediums.

MAR 4-28, 2012

SPRING JURIED EXHIBITION:
Goward House, 2495 Arbutus Rd. Opening Reception Sunday March 4, 1:30-3:30. For more information check out our website: www.victoriafca.com

JUN 2-3, 2012

SPRING WORKSHOP: MIKE SVOB
Mike Svob in Acrylics
Saanich Fairgrounds, Poplar Room
FCA members \$350 plus tax, non members \$375 plus tax
For more info and to register contact Sam Bohner, sam@samboehner.com

NANAIMO CHAPTER

MAY 22-JUN 13, 2012

SPRING JURIED SHOW
Nanaimo Art Gallery, Downtown

ARROWSMITH CHAPTER

MAR 24-APR 3, 2012

SPRING JURIED SHOW
Gallery 223, Nanaimo, BC

CALGARY CHAPTER

MAR 10, 2012

JURIED SHOW AND SALE "ALL THINGS SPRING"
10 am - 4 pm Edgemont Community Centre
33 Edgevalley Cir NW, Calgary

MAR 20, 2012

(3RD TUESDAY OF MONTH)
Chapter meeting
7 pm Haysboro Community Centre
1204 89 Avenue SW, Calgary. All Welcome.

MAR 19, 20, 21, 2012

Workshop with Mike Svob S.F.C.A.
For more information on this and upcoming workshops please check our website: <http://fcalgary.ca/>
Go to : events - workshops.

APR 17, 2012

(3RD TUESDAY OF MONTH)
Chapter meeting, 7 pm Haysboro Community Centre
1204 89 Avenue SW, Calgary. All Welcome.

MAY 12, 2012

JURIED SHOW AND SALE "ABSOLUTELY ART"
10 am - 4 pm Haysboro Community Centre
1204 89 Avenue SW, Calgary

CENTRAL OKANAGAN CHAPTER

JAN 1-MAR 31, 2012

FCA CLASSIC PAINTING COMPETITION
OPEN TO ALL FCA MEMBERS
Over \$2500 in cash awards and prizes plus the winner will be

featured in Brushstroke Magazine. Prizes for top 5 entries.
Entries are \$10 each. Multiple entries accepted. All entries will be shown online.
Enter online at: www.centralokanaganfca.com/fca_classic

PEACE RIVER CHAPTER

MAY 4-30, 2012

The Peace River Chapter of Canadian Artists is presenting it's second juried show, "Peace Connections", in Fort St. John at Peace Gallery North in the North Peace Cultural Centre opening May 4th - May 30, 2012.
This show includes a printmaking workshop delivered by award-winning artist, Mary Parslow, on the opening weekend. Up to 3 artist demonstrations are scheduled to take place during the hanging of this show.

FRASER VALLEY CHAPTER

The board of the Fraser Valley has recently changed with the current executive being: Michael King (president), Marney-Rose Edge, AFCA (vice president), Elaine Chatwin (membership), Brenda Hill (recording secretary), Wendy Mould (communications) and Deborah Strong (treasurer). For membership information please contact Elaine Chatwin directly at kechatwin@shaw.ca.

APR 4-29, 2012

The Fraser Valley Chapter is having a juried show at the Chilliwack Cultural Centre from April 4-29, 2012 with an opening reception on Saturday, April 14th from 12:00 to 3:00pm. The Chilliwack Cultural Centre is located at 9201 Corbould Street, Chilliwack, BC, (604-392-8000) with gallery hours of Wednesday to Saturday, 12:00 to 5:00pm.

AUTUMN SHOW AWARD WINNERS

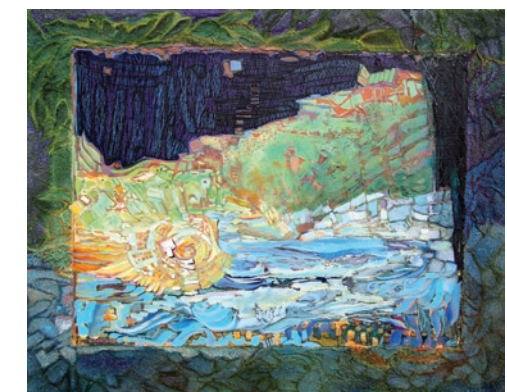
Autumn Show was held at the Surrey Art Gallery from August 20th to November 13th, 2011.
Congratulations to the award winners:



FIRST PLACE: Alice Mahon - DOWN IN THE COULEE (Acrylic)



SECOND PLACE: Nino Dobrosavljevic - WOODCRAFT AND FRAME (Oil)



THIRD PLACE: Elaine Chatwin - DREAMSCAPE: DISCOVERY (Mixed Media)

AWARD OF EXCELLENCE: Gwen Murphy - GHOST TREES (Acrylic)

AWARD OF EXCELLENCE: Shirley Felgner - HYDRANGEA (Watercolour)

AWARD OF EXCELLENCE: Jolanta McPherson - HOMEMADE (Acrylic)

Chapter Events Calendar ctnd...

THOMPSON NICOLA SHUSWAP CHAPTER

MAR 29, 2012

CHAPTER GENERAL MEETING
10:00 am – 3:00 pm
Yacht Club, 1140 River Street, Kamloops, BC
Mini demos by chapter members Mairi Budreau and 2 other artists
For more info contact Cathie Peters cpetersartist@gmail.com or
Deb Swain deb_swain@yahoo.ca

APRIL 2012

THOMPSON NICOLA SHUSWAP CHAPTER'S 5TH ANNUAL
OPEN SHOW "ARTISTS CHOICE"
Open Juried Exhibition of original paintings, prints and drawings
April 21 – 29, 2012
Opening Reception: Friday, April 20, 2012
Open daily 10 – 5 pm, Closes at 3:00pm on last day
Kamloops Courthouse Centre for the Arts
100 Seymour Street, Kamloops, BC
For more info contact Cathie Peters cpetersartist@gmail.com or
Deb Swain deb_swain@yahoo.ca

WINNERS OF ARTIST CHOICE OPEN SHOW 2011



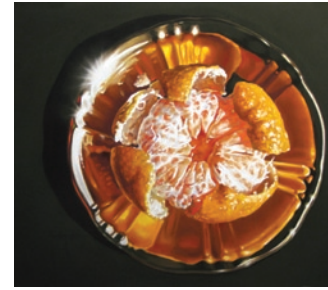
GOLD - WESTCOAST
MORNING - Alan Dunfield



SILVER - CONVERSATION -
Irene Gray



BRONZE - MINUET #2,
Sandra Van den Ham



SFC AWARD - ORANGE
BLOSSOM SPECIAL -
Dianna Ponting, SFC A



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Abstract Show

FEBRUARY 7 TO 19



Chris Kazeil TIC TAC TOE
48" x 48", Acrylic, \$900
FCA FIRST PRIZE JOAN PHILIP AWARD



Shirley Thomas GENETICALLY MODIFIED COCONUTS
18" x 24", Acrylic, \$575



Leslie Redhead AFCA CRASHING
13" x 20", Watercolour, \$800
AWARD OF EXCELLENCE



Jennifer Heine MARSHLIGHT
16" x 20", Acrylic, \$975
AWARD OF EXCELLENCE



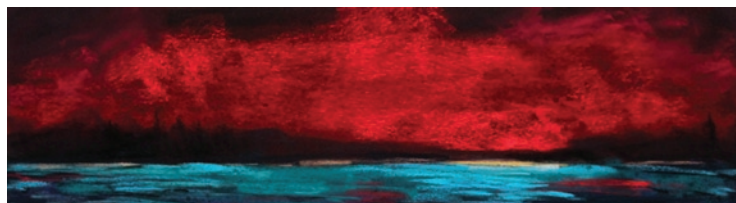
Susan McGillivray BLOOM
20" x 16", Mixed Media, \$875



Jane Appleby **IN WHITE**
30" x 30", Acrylic, \$1800
AWARD OF EXCELLENCE



Susie Cipolla **PRETTY CONFUSING**
36" x 24", Acrylic, \$1475
FCA THIRD PRIZE



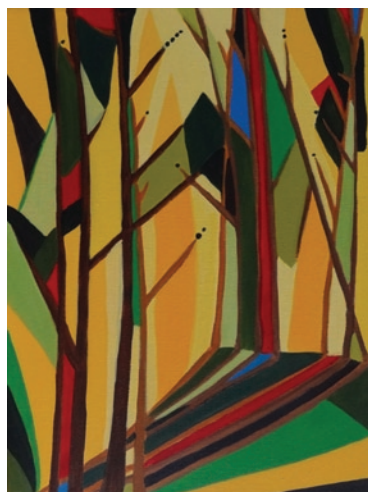
Kathy Hildebrandt **SCA ...SAILOR'S DELIGHT**
7" x 25", Pastel, \$785



Mary Stewart **AFCA ABOVE**
17" x 22", Mixed Media, \$1300
FCA SECOND PRIZE



Patt Scrivener **FIRE AND ICE 2**
12" x 12", Acrylic, \$300



Sharon Stone **FOREST SERIES #39**
14" x 11", Acrylic, \$225

CHIGIRI-E

BY ROXANE TIERNAN

Chigiri-e is a Japanese artform using torn Japanese Washii paper collage. To better understand, you would have needed to be with me yesterday in Nihonbashii, near Tokyo Station, in an amazing, historic shop where I spent a small fortune on various types of paper. The paper was random dyed, some sheer; as thick as half a Kleenex facial tissue; some textured- wrinkled, creased or with fibers added; and some lacy or filled with holes. There were different weights, colours and colour combinations, too many choices, even for me.

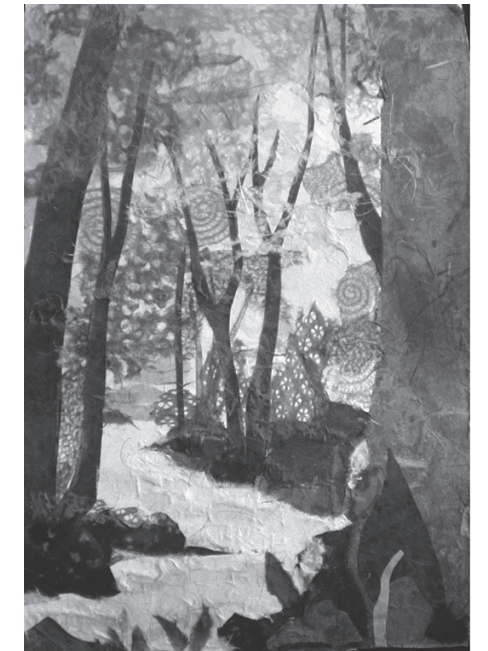
I was in Japan specifically to buy papers. I was like a child in a candy shop. There was ALMOST everything I wanted, but the few greens were too unnatural so I tried another shop several subway stations away. This tiny shop was crammed into a cubby hole on the second floor. I needed a friend's help in finding it. I couldn't even read the sign telling me it was there! It seemed to specialize in greens—strange, but I spent the last of my money, overwhelmed by my choices. I

found sap green, chromium oxide green, Hooker's green, Jensen green, and more, many more. I purchased the thin papers to use as glazes, to create shadows or depth. For example, one of my earlier Chigiri-e pieces took about 16 layers [glazes] to give the sky the tone I desired.

Like any good painting, Chigiri-e paintings can come together in a few hours or after many months or years of contemplation. I work on a watercolour 140 lb paper base. This weight supports the collage well and can be flattened when necessary. Learning about paper the various properties is essential. Hard [very smooth or glossy] finishes are much harder to handle. Strangely, they are also more fragile. This means that soft finishes will be more predictable in a collage than colourful, shiny or smooth papers, which tend to bubble up or buckle.

For adhesion there are many choices. The adhesives need to be acid free. Some people prefer gloss or matte acrylic medium but I prefer acid free white glue. It is inexpensive, easy to find, and allows one to rip back more easily should you want to change something or make a correction.

One workshop leader told us to always buy the colour we needed ready to apply. Don't try to make them yourself if you can buy them ready to use. Learn to use your colours well for contrast, depth or accents. Use under paintings or glazes as required. You can colour Washii paper or other mulberry based papers with dyes, watercolours, acrylics or inks. Using them on damp paper will give you a soft edge. You can brush, spray or dip dye to get the effect you need.



Early in my experiments with Chigiri-e a Japanese friend kindly brought me a few sheets of special paper. One was a lacy white that worked well in a Moonlit winter scene. Another was a sheer random dyed dioxazine purple. For years I thought 'what a strange choice' but when I figured out the possibilities for shadows, depth and colour glazing, I was impressed. When I used up the last of it I wished I could buy some locally. It is often this way when I purchase an unusual paper.

It is a challenge to find the paper that I need for my paintings, and short of flying to Japan, I have ordered from a supplier in Toronto. The internet really helps me to connect with suppliers, as there is not enough interest in Washii paper for a local art store to stock a broad selection.

Like all other mediums, Chigiri-e offers unlimited opportunity to build skill and creativity, and to produce unique pieces of art.



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Pauline Martland	Brandy Saturley
Victoria McCarthy	Myda Schmidt
Susan McConnell	Martina Shapiro
Jolanta McPherson	Gloria Shaw
Maxine McRae	Carol Short
Yzabelle Milton	Maria Silva
Tatjana Mirkov-Popovicki	Jill Slagboom
SFCA	Edward Spears
Christine Mitchell	Sharlene Stushnov-Lee
Gwen Murphy	Joley Switzer
Wendy Mylrea	Sandra Taylor
Pauline Nadeau	Patricia Thompson
Juanita Noble	Tilly Tilly
Paul Ohannesian	Joyce Trygg
Dolores Ordway	Kathleen Vajda
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Myrtle-Anne Rempel	Donna Wright
Margaret Robb	Donna Wright
Janice Robertson	Alan Wylie
Ralph Roper	Bob Yoshisuke
Robert Ross	Darlene Zimmerman

Paintings BY Numbers

Contributing Artists

Mickie Acierno SFCA	Tim Fraser
Harold Allanson SFCA	Robert Genn SFCA
Angie Au-Hemphill SFCA	Drew Gillies AFCA
Donna Basplay SFCA	David Goatley SFCA
Alessandra Bitelli SFCA	Martine Gourbault SFCA
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Tatjana Mirkov-Popvicki SFCA
Renato Muccillo SFCA
Dorset Norwich-Young AFCA
Genevieve Pfeiffer AFCA
Dianna Ponting SFCA
Lea Price
Barry Rafuse AFCA
Janice Robertson SFCA
Danuta Rogula
Kenson Seto SFCA
Mike Svob SFCA
Grace Tan
James Tan
Gerry Thompson AFCA
Larry Tillyer AFCA
Jack Turpin AFCA
Elizabeth Wiltzen SFCA
Barbra Younger AFCA
Ann Zielinski

Reprint



Vedrana Ascroft AFTERNOON ON THE COAST TRAIL
18" x 24", Acrylic, \$725

Salt Spring Island Workshop SEPTEMBER 11 - 17, 2012

There are only a few spots left for this exciting opportunity. You can register online at www.artists.ca or call us at 604 – 681- 2744.

LEAD WHITE IN OILS

BY DAVID LANGEVIN



Hello David,

I really enjoy reading your columns in Art Avenue. Thank you! In one of the issues someone was asking about the application

of lead white oil ground. I was extremely surprised to read about it because I thought you couldn't buy lead white oil ground, anymore. I used to buy it from a store in Toronto when I lived there. He brought it in from some secret supplier. I felt like I was buying contraband.

I finally finished my supply of lead white a couple of years ago. I called a few art stores in Vancouver but none of them had it so

I gave up and with great reluctance, switched to Gamblin Primer. It doesn't have that great grip that white lead has and I don't fully trust its interaction with oil paint.

Do you know where I could buy lead white ground? Has it actually been reinstated and I didn't know?!

All the best, Sally

Hi Sally,

Yes, most manufacturers stopped making lead white paint and primer shortly after it was discovered that house paint containing lead was a health hazard.

I found it an inconvenience to paint in oils without the incomparable properties of lead white paint, also sometimes called Flake White, or Cremintz White. It is by far the most durable, flexible, fast drying, and buttery smooth of all the three whites used in oil painting, and is indispensable for grisailles and underpaintings.

We have, of course, discovered that most

pigments used by artists are at least moderately toxic, some highly so, and so there was no need to discriminate exclusively against lead white (see the Art Avenue issue article entitled "the Toxic Painter" from May/June 2011). So yes, you can buy Flake/Lead white paint, and Lead White Ground again but it is hard to find. The last can of Lead White Ground that I purchased was made by Winsor & Newton.

Most manufacturers have decided to replace the lead with an alkyd based paint. So, the Gamblin ground that you refer to, and the often seen 'Foundation' whites are a mixture of Titanium Dioxide (white pigment) and an alkyd based oil mixture. The alkyd mediums dry fast and are flexible like the lead white paints/grounds, but they don't yellow as easily. Unfortunately the Foundation White does not have the same smooth, buttery texture and heavy impasto nature of the traditional Flake/Lead white. Still, I would not hesitate to use the Alkyd based oil grounds like the Gamblin one as a primer, they are perfectly suited for the purpose.

Happy Painting!

ARTIST TIP

WATERCOLOUR PALETTES – HOW TO KEEP COLOURS FRESH

MARNEY-ROSE EDGE, AFCA



Do you struggle to bring life back into watercolour paint that has dried in

a deep wellled palette such as the Robert E Woods style of palette? Do you wear out your brushes scrubbing dried out paint so you can capture some pigment to start painting?

If you have filled a deep well with paint and the lid is not so air tight the paint will dry out over time and between paintings. To reconstitute the paint, top up the wells with water and leave them to soak overnight with the lid closed to prevent evaporation. The next day take a tissue from a roll of paper towel and gently soak up the excess water. Your paints will be soft again and ready to use.

If, however, you like the dried paint but don't want to wear out your brushes, use old brushes to scrub at the pigment until it is loosened. This will save the points of your good brushes.

In 2005 when I had been painting in watercolour for a couple of years I discovered a great palette with individual airtight cups that surround the mixing

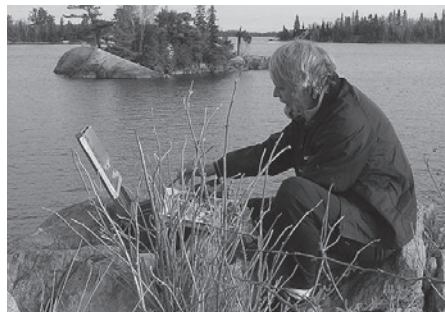
space. The 3 best qualities resulting from use of this type of palette are fresh juicy watercolour paint on demand. Sealed containers will mean no spillage in your vehicle when travelling to/from workshops and you can add and remove colors easily and cleanly.

In Canada this palette is available at DeSerres and is called Nobel FC404-50 with 22 cups and in the USA it is called a Possum Palette available at Cheap Joe's. Cheap Joe's has developed this style palette for oils and acrylics as well.

If you have a successful tip that you would like to share with the members, for a future Art Avenue issue, please send it with a photo jpg to fcaoffice@artists.ca



BEHIND THE EASEL



with Robert Genn, SFCA

WHERE DO YOU START YOUR PAINTING?

Back in design school a fellow named Brian painted from the top down. Brian painted like he was pulling down a blind. Anecdotal evidence here, but almost all the "top-downers" I've met have been men. Their work has tended to be what I call "tight"--careful, rendered, and of equal focus.

Some of us start on the right, some on

the left, but most of us paint from the centre out.

Neurologists tell us a glance to the left indicates right brain activity. A glance to the right indicates the left brain has kicked in. Apart from all the implications about lying, searching your memory, etc., could this mean that more imagination might be found on the left side of our work?

I've recently noted the predominant right-weightedness of my paintings. This is particularly noticeable when starting, whether from life, reference, or from the imagination. Sometimes I work hard at re-balancing to the left to neutralize my tendency.

Daniel Pink and others interested in left brain/right brain dynamics have indicated a relationship to how we read. We're heavily into speculation here, but Western languages read from left to right, and thus, one might guess, open with a natural affinity for metaphor or imagination. Interestingly, Hebrew and Arabic languages read from right to left, which might be indicative of the opposite tendency--the logical progression of facts and figures. Traditional Arabic art, for example, not only for religious reasons, is noted for its repetitious, mechanical patterning. This is not saying that people can't switch--for that matter in either direction.

I'm pretty sure it's valuable to work from foreground to background. This often means starting out lower central and working up and out. It's also useful to work from the focused subject or center of interest, wherever that may be on your canvas. Some artists advocate finding "the big picture"--developing the composition all at once and gradually bringing the whole thing into focus.

When I first mentioned the subject in my twice-weekly letter, more than 2000 right-handed pastellists wrote to say they worked from the upper left to lower right--to avoid scuffing. Watercolourists said something similar. Others reported working from the darkest dark, wherever that was. Still others reported working on a dark ground and starting with the lightest lights, no matter where. Me, I often work from the middle tones, alternating toward the darkest darks and lightest lights. But not always.

To get back to Brian, my friend from school. He worked in the manner of the Asian languages. He wasn't Asian, but he did get to be a top-down design manager at General Motors.

Robert Genn writes a free twice-weekly email letter that goes out to artists all over the world. You can find out about it at www.painterskeys.com



**TWO DAY WORKSHOP
DRAWING & PAINTING
TOWNSCAPES IN
WATERCOLOUR**
Alfonso Tejada
May 26 & 27
9:30 am – 3:00 pm

**WEEKLY CLASS
LIFE DRAWING**
Alan Wylie SFCA
Suzanne Northcott SFCA
Andrew McDermott SFCA
& Rick McDairmid SFCA
May 1, 8, 15, 22
6:00 – 9:00 pm
All Levels/All Media
FCA Gallery
Cost: \$60 per session

**THREE DAY WORKSHOP
EXPERIMENTAL
FIGURATIVE PAINTING**
Drew Young
March 2 – 4
9:30 am to 3:00 pm
Level: Intermediate/
Advanced
New Westminster Quay
Cost: \$250

**THREE DAY WORKSHOP
OIL, WATER & PIXELS**
Mark Heine
May 11–13
9:30 am to 3:00 pm
Level: Intermediate
New Westminster Quay
Cost: \$250

**THREE DAY WORKSHOP
STUDIES TO PAINTING:
A DAILY PRACTICE**
Andrew McDermott SFCA
May 9–11
9:30 am to 3:00 pm
Level: Intermediate
Van Dusen Gardens
Cost: \$340

**THREE DAY WORKSHOP
EXPLORING
WATERCOLOURS FROM
THE GROUND UP**
Teresa Bernard SFCA
April 23 – 25
9:30 am to 3:00 pm
Beginner/Refresher
Course
Van Dusen Gardens
Cost: \$340

**WEEKLY CLASS
BASIC ACRYLICS**
Janice Robertson SFCA
7 Wednesdays from
March 7 – April 18
6:00 – 9:00 pm
Level: Beginner
Centre for Peace
Cost: \$340

**WEEKLY CLASS
INTERMEDIATE
ACRYLICS**
Janice Robertson SFCA
7 Wednesdays from
March 7 – April 18
1:30 to 4:30 pm
Level: Intermediate
Centre for Peace in
Vancouver
Cost: \$340

**THREE DAY WORKSHOP
ACRYLIC & MIXED
MEDIA: DOING YOUR
OWN WORK**
Suzanne Northcott SFCA
March 9 – 11
9:30 am to 4:30 pm
Level: Intermediate
New Westminster Quay
Cost: \$325

**THREE DAY WORKSHOP
LEARN NEW VIVID
PAINTING TECHNIQUES**
Mike Svob SFCA
April 16 – 18
9:30 am to 3:00 pm
All Levels
Van Dusen Gardens
Cedar Room
Cost: \$325

**FOUR DAY CLASS
OIL PAINTING, GETTING
STARTED**
Rick McDiarmid SFCA
May 1 – 4
9:30 am to 3:00 pm
Level: Beginner
Centre for Peace
Cost: \$340

IMPORTANT DETAILS

REGISTRATION
You can register online at www.artists.ca, by phone at (604)681-2744 or at the Federation Gallery (Tuesday to Sunday 10 am – 4 pm).

LOCATIONS

CENTRE FOR PEACE
The Centre for Peace is located next to Canadian Memorial Church at 1825 West 16th Avenue at Burrard Street in Vancouver. Plenty of free parking available.

NEW WESTMINSTER QUAY
Classes will be held on the Second Floor of the River Market, 810 Quayside Drive in New Westminster.

VAN DUSEN BOTANICAL GARDEN
We will be using the Cedar Room at the gardens, located at 5251 Oak Street (37th & Oak St.) in Vancouver.

THE FCA GALLERY
The Federation Gallery is located at 1241 Cartwright Street on Granville Island in Vancouver.

REFUND/CANCELLATION POLICY

It is your responsibility to understand and agree to this policy. No exceptions can be considered. Notification of withdrawal must be made by phone or email to the FCA office. A refund, less a \$50 administration fee will be available up to three weeks prior to the first day of class. There will be no refunds after this date, unless there is someone on the waiting list to fill the spot. The FCA reserves the right to cancel any class or workshop for any reason and in this case a 100% refund will be returned. Credit card transactions will be credited to your account. We will not give partial refunds due to missed classes by a student.

In the event the instructor is unavailable either an alternate teacher or make-up days will be arranged. Classes and workshops will proceed based on a minimum number of students registered. The FCA reserves the right to make necessary changes to course programs. However, we will give notice to registered students, providing options to transfer or refund before the course starts.

All classes & workshops are subject to HST. Please note that some dates and venues may be subject to change.

Register: 604.681.2744
or www.artists.ca

 **10% early bird discount!**

If registering more than one month before the beginning of class.

EXHIBITION CALLS

CANVAS UNBOUND

May 1 – 13, 2012

OPEN CALL FOR ACTIVE AND SIGNATURE MEMBERS
ENTRY DEADLINE : MARCH 29 2012

STILL LIFE

May 15 – 27, 2012

OPEN CALL FOR ACTIVE AND SIGNATURE MEMBERS
ENTRY DEADLINE APRIL 5, 2012

DRAWING EXHIBITION

June 12 – 24, 2012

OPEN CALL TO ALL ARTISTS. INCLUDES A STUDENT
CATEGORY
ENTRY DEADLINE MAY 10 2012

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

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

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

EXHIBITION REGULATIONS: Environmentally sensitive artwork, such as watercolour and pastel are required to be framed under glass or Plexi-glass. Artwork must be submitted with a conventional hanging device attached and the work must be framed or prepared in a professional way for display in the gallery. Unframed canvases must have all sides wrapped in canvas with no staples showing. The FCA reserves the right of refusal to hang any artwork that is deemed to be not suitably prepared. It is understood by the applicant of any show submission that the FCA abides by the Canadian Copyright laws and therefore all work must be declared to be the original work of the submitting artist. No artwork will be accepted that is found to be a copy or derivative of another artist's work, nor can works produced in class or workshops be submitted. All paintings submitted and accepted into a juried show must be for sale in order to hang in the gallery. The gallery will take a 35% commission on all sales. Your HST number should be made available to the office. The FCA has limited insurance coverage, and while it is the priority to ensure the safety of paintings held in the gallery, the FCA cannot take responsibility for any damage or loss incurred during the time the work is in transit to or from the gallery or while in the gallery. Artists submitting work for exhibition in the gallery must agree to allow the FCA publishing privileges of that work.

ART CLASSIFIEDS

DEADLINE: APRIL 1, 2012

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.

DVDS AND CDS FOR SALE AT FEDERATION GALLERY

RICHARD NELSON'S LESSONS CD AND RICHARD NELSON IN RETROSPECT DVD

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

PICTURE THIS WAY DVDS

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

JEAN PEDERSON'S WET GLAZING WATERCOLOUR PORTRAIT DVD

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

To purchase any of these DVDs or CDs, please phone 604-681-2711, or email fcaoffice@artists.ca.

WANTED: Japanese painting knives; the ones I want have round wooden handles with pointed ends, & "ACRYLOIL, PK #, JAPAN" on the blade. Any & all sizes. Will pay top \$. dupyonssi@telus.net (250) 653-4614.

 **FEDERATION
GALLERY**
FEB TO APR 2012

Landscapes
FEBRUARY 21 – MARCH 9

Success!
MARCH 13 – APRIL 1

Blossoms
APRIL 3 – 15

1st FCA Member Group Show
APRIL 17 – 29

Works on Paper

JANUARY 24 TO FEBRUARY 5



Bob Araki AFCA PARKGATE PARK
22" x 33", Oil, SOLD



Susan McGillivray FAUVEY GIRL
15" x 18", Acrylic, \$950



Doris Charest CREEK WINDING AROUND
15" x 11", Mixed Media, \$400



Dennis J Weber AFCA MISSING MY NOKUM
24" x 18", Pastel & Pencil Crayon, \$2225



Dave Denson PINK LANTERNS
18" x 11", Pastel, \$550



Sam Boehner ROUNDING THE BEND
15" x 22", Watercolour, \$900



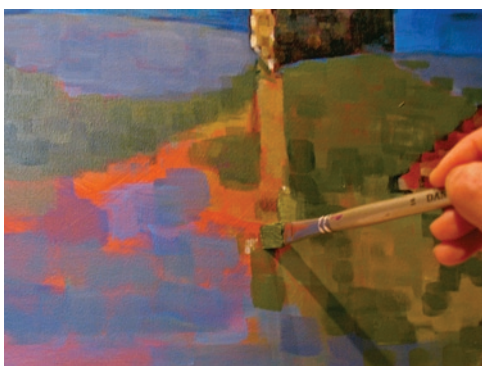
Emil Kerie SUMMER IN YALETOWN
16" x 12", Watercolour, SOLD



Victoria Rodgers LAST RUN
7" x 9", Encaustic, \$225



Andrea Pratt AFCA BRILLIANCE BEYOND
11" x 14", Mixed Media, SOLD



Angela Au Hemphill SFCA

It is beneficial to make it a habit to document your paintings so you can revisit them anytime. In my case, I use the documentation as a teaching tool as well.

“View from the Uffizi” is a 30”x 48” acrylic painting which went to the gallery and off to an unknown collector. It is another painting come and gone. It is sad to never see the painting again, but it helps me to be able to look at the photo process.

This iconic view was captured out of the window from the Uffizi museum in Florence. The view is no stranger to millions of visitors and for me it embodies my whole experience in Florence, which was an unforgettable time. My goal in this painting was to capture my excitement at being IN the Uffizi!

To start a painting, I often apply a mid tone value gesso to cover the canvas. It could be any coloured gesso, it depends on the mood of the painting. Using black and white gesso with a smaller brush I carefully draw out the darkest and whitest areas. This is the most critical and time consuming part, because if the perspective is not right your painting could easily fall apart. By using black and white gesso I can also mark the extreme opposite values early in the painting. For most of my acrylic paintings I use Golden and Liquitex paints, applied with various sizes of flat brushes. I paint in multiple layers with combinations of opaque and transparent strokes to build up the results that I want.

My constant challenge is how to keep my brush strokes simple, yet still capture the details to achieve a realistic look. In 1657, Blaise Pascal wrote: “I have made this letter longer than usual because I lack the time to make it shorter.” I agree with this underlying philosophy. Take your time to get it right - then be decisive.

Put a stroke down and leave it alone.

