

Art Avenue

A Federation of Canadian Artists Publication – MAY/JUNE 2012 \$5



Landscapes

FEBRUARY 21 TO MARCH 9



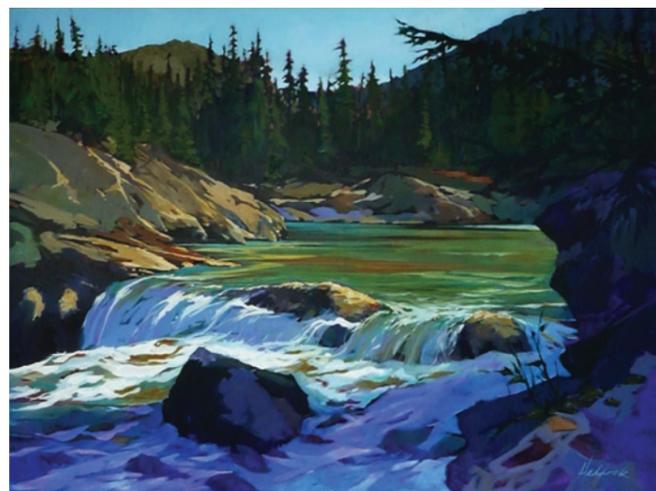
Larry Tillyer AFCA GOH BALLETT-MAIN ST 16" x 20", Acrylic, \$1095
AWARD OF EXCELLENCE



Susie Cipolla A RIVER RUNS THROUGH IT 16" x 20", Acrylic, \$1150
AWARD OF EXCELLENCE



Haitao Yin PATH OF GREEN 42" x 54", Oil, \$6000
AWARD OF EXCELLENCE



Perry Haddock SFCA AFTERNOON AT ELBOW FALLS 30" x 40", Acrylic, SOLD
AWARD OF EXCELLENCE



Neil Hamelin SQUAMISH TUGBOATS 12" x 24", Acrylic
SOLD



Allan Dunfield AFCA CLOUDY BEACH 16" x 20", Acrylic, \$900
FCA THIRD PRIZE



Chili Thom THE GREEN GIANT 48" x 72", Acrylic, \$17,500
FCA FIRST PRIZE DAVID MOLLOY MEMORIAL AWARD



Tammy Zebruck 7TH AVENUE SKYSCAPE IV 22" x 22", Acrylic, \$595
FCA SECOND PRIZE AWARD



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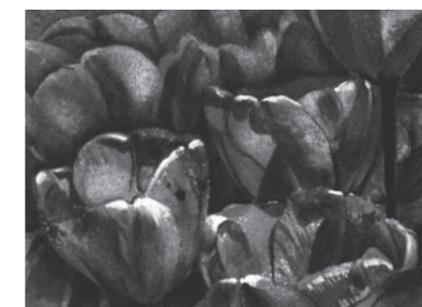
EXHIBITIONS



LANDSCAPES
February 21 to March 9
-2-



SUCCESS!
March 13 to April 1
-10-



BLOSSOMS
April 3 to 15
-20-

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ON THE COVER

IRENE HANNESTAD

SPRINGTIME CHERRY BLOSSOMS —13" X 18", WATERCOLOUR



The wonderful fluid and translucent quality of watercolor is ideal to portray one of my favorite painting subjects—flowers. The many shapes, forms and reflections provide endless artistic exploration for my art. This most demanding and rewarding medium is perfect to portray the luminous sunlight and shadow dancing across the petals and leaves. My process of painting is entirely concerned with capturing the interaction of sunlight with the subject; the patterns, contrasts, and shadows the sunlight creates, and, above all, how the light reveals the vibrancy and brilliance of the colors.

Irene has over 25 years of experience as an art director, graphic designer, book illustrator, custom picture framer, fine artist, website designer and photographer. A self-taught artist, she enjoys painting a wide variety of subject matter, including West Coast water/landscapes, still lifes and florals. She is also an avid gardener and is inspired by her own rose garden, from which she paints her portraits of roses. Irene paints from her home studio in Surrey, B.C. Canada, where she resides with her husband and three sons.

www.irenehannestad.com/

Art Avenue

a Federation of Canadian
Artists Publication

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INFORMATION IS AVAILABLE ON OUR
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JUNE 1, 2012

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Vancouver, BC V6H 4B7
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WWW.ARTISTS.CA

Email: artavenue@artists.ca



A NEW ADDITION TO OUR STAFF

Welcome Tara Embree, our new staff member. Tara is a graduate of Emily Carr and has worked for many years in the arts. She will be working as our communications coordinator.

FCA Contacts

FCA BOARD OF DIRECTORS 2011/2012

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GOLDEN OPPORTUNITIES

Golden Pre-Order Sale

On Sale May 1-12, 2012

Non-stocked 32 oz & 128 oz sizes

Stock up on those often difficult to find large sizes of Golden paints and mediums at outstanding savings.

Get complete details (including a pre-order sale products list) in store or at opusartsupplies.com/golden

Place your pre-order by phone at 1-800-663-6953 by May 11, 2012; in store and online orders by May 12, 2012.

Orders must be placed and prepaid, May 1-12, 2012. Place phone orders Mon-Fri, 8:30 AM - 4:30 PM. All sales are final.



33%
OFF

Non-stocked 32 oz and 128 oz

- Heavy Body Acrylics
- Fluid Acrylics
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Golden Mediums and Heavy Body Acrylics

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20%
OFF



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NEW MEMBERS

BRITISH COLUMBIA

LOWER MAINLAND

- Connie Noh *Vancouver*
- Audrey Brown *Vancouver*
- Nasser Ghaderi *Vancouver*
- Lea Paulson *Vancouver*
- Carol-Ann Smith *Vancouver*
- Christie Smith *Langley*
- Ximeng Guo *Richmond*
- Lana Hart *Surrey*
- Farahnaz Samari *Vancouver*
- Cathrine McGiveron *Langley*
- Clare Carmel *Langley*
- Judy Scott-Wood *Vancouver*
- Sylvia Williams *Langley*
- Sanaz Busink *Squamish*
- Tassila Speer *Whistler*
- Gayle Arnold *Coquitlam*

VANCOUVER ISLAND & GULF ISLAND & SUNSHINE COAST

- Sherie Welsford *Sooke*
- Janice Evans *Nanaimo*
- Rchard Franklin *Campbell River/S*
- Sonja Ballard *Nanaimo*
- Bill Tomlinson *Victoria*
- Adina Barugolo *Qualicum*
- Dianne Kelly *Victoria*
- Ira Hoffecker *Victoria*
- Shawn Maynard *Victoria*
- Jacob Hokanson *Cobble Hill*

PEACE RIVER REGION

- Pamela Lundstrom *Fort St. John*
- Miep Burgerjon *Fort St. John*

In the news

TANYA BONE has had her painting SOW THE SEED accepted by the Oil Painters of America 2012 National Juried Exhibition of Traditional Oils. Tanya's work was one of three Canadians chosen from 2100 applicants. Congratulations!



Tanya Bone

COLLEEN J DYSON, AFCA had three paintings accepted into a two-page spread in Best of Worldwide Artists - Oils, Volume II, a new publication from Kennedy Publishers in Williamsburg, Va.

GABRIELLE GREIG is one of the artists featured in Artists of British Columbia, Volume III. Gabrielle also had 2 paintings accepted into *ArtSpacific* at the Firehall Centre of the Arts in Delta, BC running from April 2nd - April 13th and has a solo show at "Coffee with an attitude" in White Rock from March 26th until April 30th.



Gabrielle Greig



INDRAWATI HALIM will be exhibiting her watercolour paintings with the Indonesian Watercolour Society in 4 cities in Indonesia: Jakarta, Yogyakarta, Solo and Bali in April and July.

MARK HEINE will be the new Artist in Residence for 2012 at the Painters Lodge in Campbell River, BC. The 18th annual Painters at Painters Celebration of Art will take place from May 35 - 27, 2012 at Painters Lodge.



Indrawati Halim

JEANETTE MCCCELLAND's limited edition print of a pastel of 30 Cambodian orphans 'Children of the Place of Rescue' has toured across Canada and raised \$250,000 for charity. It now hangs in St. James's Palace. The work was presented to William and Kate as the newlywed royal couple toured Canada. Congratulations Jeanette.

Calgary painter's gift receives royal recognition

JEN GERSON
CALGARY HERALD

Sitting in her home, McCelland's close brush is a collection of royal porcelain for a Queen. Well, it depicts the queen, at least, and a few other notable faces.

Queen Elizabeth's ornate chandeliers are next to a map commissioned during the trip. Canadian artist of George VI. In the background, she also has a collection of royal family portraits, including the Royal Family's crest and regalia.

Lately, the artist has grown more involved in the Calgary art scene, adding commissions from the recent visit of the Duke and Duchess of Cambridge. Will and Kate's wedding reception was the most esteemed she's ever done.

McCelland would gladly describe herself as a "royal fan". Now she has obtained an item that will receive pride of place in her collection: it's a letter from the palace.

McCelland was sent confirmation from Clarence House that her pastel piece depicting the faces of 30 orphans in Cambodia was received by the newlywed royal couple.

"I thought, wow! This is probably the most exciting thing that could happen in an artist's career," McCelland has been studying art for more than 40 years and is a frequent contributor to Stampede art shows.

"I usually use watercolours and acrylics, but I decided to try pastels. I had never used them before, but I felt like I belonged in their world somehow," McCelland said.

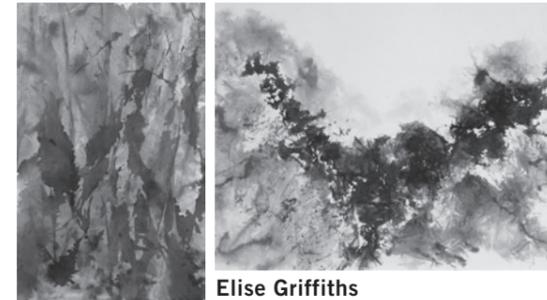
"The artist said she spent four hours flipping through her phone's photos. All of a sudden, she decided to draw a portrait to be donated to her charity."

It took a year of work. Each face was different: children looked in expressions of fear, curiosity, hope and mischief.

When it was finished, the portrait toured across Canada to raise money for the orphans' initiatives. It raised \$250,000 and was received by the queen.

Current Exhibitions

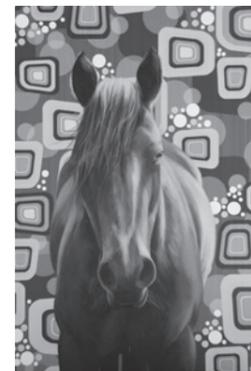
MARNEY-ROSE EDGE, AFCA was one of 18 artists selected for the Bold and Beautiful exhibition at the Cityscape Gallery in North Vancouver.



Elise Griffiths

ELSIE GRIFFITHS had a showing of her art work called "Free Spirited Painting" at the McMillan Arts Centre in Parksville, BC. From March to April 28th.

IRA HOFFECKER had a selection of paintings shown at The Front Gallery in Edmonton in a duo exhibition from March 29th to April 12th.



Pascale Ouellet

PASCAL OUELLET will be having a show titled: Wanderings in an Untilled Field. July 6-21 2012, Gibson Fine Art, Calgary By Canmore-based encaustic artist Bigoudi (Pascale Ouellet)

SHARON STONE's solo show "In the Forest" was held in April at the Gallery of the Arts Centre in Victoria.

MARYANNE WETTLAUER had a solo exhibition called "On the Edge of Nature's Whim" a selection of current paintings from Haida Gwaii, held at the Terrace Art Gallery, in Northern BC for the month of April.

NEW MEMBERS

THOMPSON-OKANAGAN

- Darlene Keely *Kelowna*
- Ken Beall *Venon*
- Lana Schuster *Venon*
- Cal Brown *Kamloops*
- Jeanne Bates *Kelowna*
- Arlie Richards *Oliver*
- Susan Leahy Lacourciere *Kamloops*
- Georgia Krebs *Penticton*
- Lillian Sokil *Kelowna*
- Roberta See *Anglemont*
- Susanne Dannenberg *Peachland*
- Marianne Meyer *Naramata*
- Karan Bowyer *Summerland*
- Cindy Gordichuck *Kelowna*
- Kathy Muntz *Coldstream*
- Megan St Michael *Kamloops*

ALBERTA

- Bev Mazuric *Lethbridge*
- Diane Howard *Calgary*
- Leslie Colvin James *Calgary*
- Lauren Musselman *Sundre*

Message from Executive Director, Bev Schenke-Rushworth



THE HIGHLIGHTS COVERING THE YEAR END 2011—APRIL 15, 2012

Dear Members,

The year 2011 has been a difficult one in many areas, mainly due to a flagging economy. The Financial Audited Report, which will be posted on-line soon, gives the details of our operations; however, a few highlights that show the trends that shaped our finances last year are based on our highest revenue sources which underperformed in comparison to 2010 with a total revenue of 569,239 compared to the revenue of 2010 of 648,854 down over 79,000. Our total expenses were less than last year by 26,050. The year 2011 ended with a 31,626 deficit.

Membership fees, Gallery Sales & Exhibition fees and Education are our main source of revenue. Some of these were down substantially this year.

Our paid up Membership in good standing to the date as of April 15, Supporting Members - 376 Active - 1085, AFCA 132 and 58 SFCA's for a total of 1651 members. This number is down slightly from this time last year. The enrollment for our Education program was down 30% over last year, this year the Spring/Summer program enrollment indicates that we may be over the slump. We have stepped up our programming for 2012, offering new and exciting venue spaces, such as New Westminster Quay to accommodate those living outside of Vancouver, and VanDusen Gardens in Vancouver. We've also made some improvements in the gallery, mainly upgrading the bathroom in order to facilitate the use of our gallery space for some smaller educational programs, saving us some rental fees. We were very fortunate to have a Board member who had connections with a person who gave us a very good price on this project, costing us a fraction of what it should have cost. A big thank you to Angie Au Hemphill.

This year we should expect good revenue with the Salt Spring Island workshop, which is shaping up to be an exciting event and is close to being filled. Another positive revenue item is the PAINTINGS BY NUMBERS, our main fundraising project, which has a large base of returning patrons who love our artists and their work. We owe a huge thank you to our signature members who generously support this event with their paintings. We also want to thank all of you who

donated money for prize awards, and made cash donations to the general operations of the FCA.

Gallery sales & Exhibition fees were off by 22,183 with revenue of 84,785 compared to the revenue a year earlier of 106,968. The year 2012 seems to be gearing up for a turn around, if our painting sales in the first quarter of this year are any indication.

We are attracting more submissions to our show entries, due to a Board decision to add the on-line submissions for gallery shows, annual membership payments as well as all our programming can also be done on our website. This year we see an indication that we will improve our revenue from submissions with these new updates.

Another issue in our favour is the gallery lease which has been renewed for 5 years with a minimal increase in rent the last 2 years, giving us stability for our operations into the future.

The BC Government has reinstated the Gaming Grant program and we hope to be considered for at least the amount we last received in 2008.

The staff has had stability not enjoyed since 2005. We have a new Communications Coordinator Tara Embree who is a good fit for our team, and is learning the many tasks associated with the complexities of this society. We have a very dedicated and hardworking part-time Gallery Assistant, Ted Fraser, who mainly handles shipping and receiving of paintings under the direction of Mila. He is always ready to assist with any task and he doesn't ever use the word NO. Together with the volunteers whom we are eternally grateful, we have great team spirit.

In closing I would like to thank the Board of Directors for their time and effort dedicated to ensuring that the FCA will continue to grow to meet the challenges of a vibrant artist community that has an illustrious history of over 70 years.

Last but not least, I was married last month to a wonderful man and artist, Wolf Schenke, hence the name change.

PAINTING on the EDGE

THE 10TH ANNUAL OPEN INTERNATIONAL JURIED EXHIBITION

AUG 14 - SEPT 2, 2012

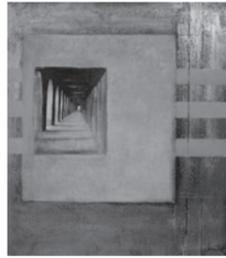


The Federation of Canadian Artists is a non-profit membership organization committed to the promotion and professional development of artists and services for art collectors. Its mission is to share and promote the passion of the visual arts through exhibition, education and communication. Painting on the Edge encourages participation from artists all over the world, not just the FCA's members.

Federation Gallery and offices:
1241 Cartwright Street, Vancouver, BC V6H 4B7



Frank Zeidler
THE AWAKENING



Jutta Kaiser SFCa
THE SECRET DOOR



Hugh Kearney
CHERRY ON 7TH

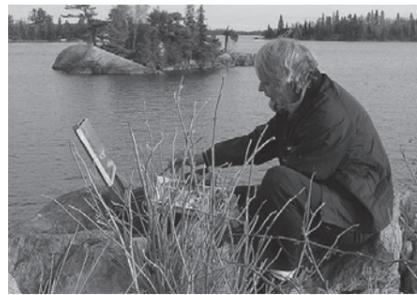
VANCOUVER, BC CANADA Painting on the Edge is a juried competition open to all living artists' worldwide featuring original paintings, printmaking and drawing media. Abstract, expressive, impressionist or realist styles are welcome.

The name, Painting on the Edge, is derived 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 skilful use of the chosen medium. They will capture the jury's interest and excite or move the viewer because they represent the artist's imagination, involvement and sincerity.

FOR PROSPECTUS:

visit our website www.artists.ca, email pote@artists.ca
phone our Gallery Director, Mila Kostic, 604.681.8534

BEHIND THE EASEL



with **Robert Genn, SFCa**

THE WISDOM OF MUTE

When I was a poverty stricken student at Art Center School in Los Angeles I was frequently called in to see Karla Martell, the registrar. Tardy payment of fees was one of the reasons for my summoning, but more than once she spoke of my failure as a student and as a human being. "Looking over the reports from your

instructors," she said, "they are pretty well consistent in saying that you talk a good job and do a poor one."

Shocked as I was at the time, I decided on a vow of silence and to henceforth "understate and over-prove." Overnight I became the "Silent Sam" of the classroom. Karla's warning was an epiphany. I turned a new leaf.

More and more in later years I've come to realize that shutting up is not only cathartic, it's a positive technique for quality control and improvement.

When you talk, you gradually lose your need to do. Each word is a brick removed from the wall of your desire. When you tell someone, you let the wolverine out of the oil-drum and spoil the excitement of the final unveiling. Your creativity is like a dam where the floodgates must only be opened at your choosing. A crack will leak the power that lies within.

Silence focuses your eyes on your process. When you do not surround or precede your effort with your own verbiage, meaning and purpose are more likely to come out of the end of your brush. Literary considerations (the red barn and the golden sunset), the bane of visual workers, are kept in a holding cell until court can be held.

We all know of people who constantly talk about how they are going to do this and that. While it's upsetting to them, it's often worthwhile to let them know that the reason they are not doing it is because they are talking about doing it. No matter how you encourage talkers to get on with it, it's been my observation that talkers generally keep on talking and are most highly realized when they are in groups, conferences, classrooms, lectures and social events. Doers generally have their workplace already set up, are naturally drawn to their tools, and are comfortable not saying much about what they're up to. Some of us have to learn that.

The Zen-like trance of silent working precludes overly-optimistic planning and poor-me whining. Yes, you can pipe music into your head--but be yourself mute. "Remain quiet," says Paramhansa Yogananda. "Don't feel you have to talk all the time. Go within and you will see the loveliness behind all beauty." "A closed mouth gathers no foot." (Frank Tyger)

Robert Genn writes a free, twice-weekly email letter that has been found valuable to artists in 115 countries. You can find out about it at www.painterskeys.com.

Chapter Events Calendar

VICTORIA CHAPTER

The Victoria Chapter held a Spring Show from March 4 -28, at Goward House in Victoria, Congratulations to the following award winners:

AWARDS OF EXCELLENCE:



Elizabeth Caulton
READY TO GO
12" x 16", Acrylic, \$1200



Sharlene Stushnov-Lee
LET THERE BE LIGHT
Acrylic, \$1300



Sandy Terry
AWAKENING BLAZE
40" x 30", Acrylic, \$2500

HONOURABLE MENTIONS:



Vedrana Ashcroft, PACIFIC
RHAPSODY, Acrylic, \$1980



Michael Beseau, AKITA
Pen and ink, \$300



Karen Casey
RADIANT
Acrylic, \$500

ARROWSMITH CHAPTER

MAR 31-APR 11, 2012

SPRING JURIED SHOW Gallery 223, Nanaimo, BC

AWARDS OF EXCELLENCE:



Lisa Danesin AND SHE WAS
30" x 30", Acrylic, \$1100



Deborah Daffe SPLASH
18" x 24", Acrylic, \$650

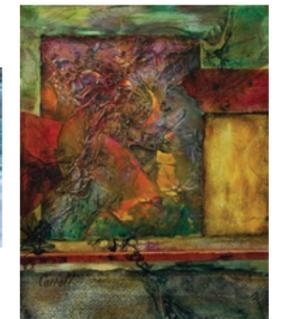


Jacqueline Smith
PLAINS AND TRAINS
30" x 40", \$1250

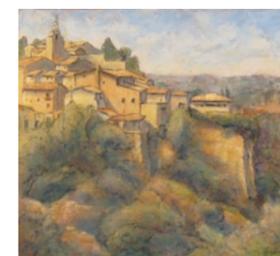
HONOURABLE MENTIONS:



Ros Ross CHURNING WATERS
18" x 36", Oil, \$1200



Patricia Carroll
PRIMAL #2
9.75" x 9.75", Mixed,
\$290



Fay St. Marie
VILLAGE OF ROUSILLION
22" x 24", Mixed, \$875

Success!

MARCH 13 TO APRIL 1



Allan Dunfield AFCA REFLECTIONS
24" x 30", Acrylic, \$1650



Leslie Gregory AFCA EVENTIDE
20" x 25", Graphite & Acrylic, \$975



Barbara Callow AFCA
BREAKING THE ICE
10" x 13", Watercolour



Kristina Boardman AFCA EARTH
16" x 16", Acrylic, \$700



Christine Camilleri AFCA
MONARCHS OF THE GREAT PLAINS
18" X 24", Pastel



Rowan Hill AFCA TRANSFORMATION
18" x 24", Oil



Colleen Dyson AFCA LEUCANTHEMUM
18" x 24", Oil



Gerda Volz AFCA SPIRITS IN THE WOODS
12" x 20", Gouache and Ink Resist, \$600



Phillipa Hudson AFCA POCKET BEACH CALVERT ISLAND
18" x 24", Acrylic, \$1195



Si Pei Teng AFCA MOUNTAIN TEASHOP
20" x 24", Oil, \$800



Kathy Hildebrandt AFCA JUST ANOTHER MONDAY
MORNING ON THE DEERFOOT
20" x 26", Pastel, \$2125



Dene Croft SFCA
DRAGONFLY
24" x 24"
Oil & Silver Leaf



Sandhu Singh AFCA
CHINATOWN-VICTORIA BC
10" X 13", Watercolor, \$975



Dennis Weber SFCA MOSES
24" X 18", Oil, \$2350



Elizabeth Sommerville AFCA WESTERN FRONT
20" x 21", Stone Lithograph, \$595



Perry Haddock SFCA ON THE OUTSKIRTS OF EDEN
30" x 30", Acrylic, \$2250

Chapter Events Calendar ctnd...

CALGARY CHAPTER

MAY 12, 2012

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

MAY 15, 2012

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

JUNE 19, 2012

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

CHAPTER AWARD WINNERS

Also here are the award winners from our Juried Show and Sale "ALL THINGS SPRING" which ran on March 10th 2012



Donna MacDonald
PREP WORK
8" x 10", Oil, \$375
FIRST PLACE



Kathleen Theriault
IT MUST BE SPRING
14" x 18", Oil, \$400
SECOND PLACE



Sharon Lynn Williams
MARSH LIGHT NO 1
9" x 12", Oil, \$495
THIRD PLACE



Kathy Hildebrandt AFCA
ALL KEYED UP
18" x 18", Pastel, \$1075
HONOURABLE MENTION



Tracy Proctor CANOLA SERIES II
48" x 24", Encaustic, \$1585
HONOURABLE MENTION



Linda Wilder
FIELD OF DAISIES
16" x 20", Acrylic, \$795
HONOURABLE MENTION

PEACE RIVER CHAPTER

MAY 4&6, 2012

Our next PRFCA show, PEACE CONNECTIONS, is opening on Friday, May 4th in Fort St. John at Peace Gallery North. Mary Parslow will be delivering a Printmaking Workshop on Saturday, May 5th for members and non-members.

FRASER VALLEY CHAPTER

APR 4-28, 2012

CHILLIWACK SHOW
The Fraser Valley Chapter had a Juried show and exhibition at the Chilliwack Cultural Centre for the month of April. The winners of the show are:



1ST PLACE:
Christine Camilleri, AFCA
– FROM SEA TO SKY



2ND PLACE: Elaine Booth-Kallweit
ASPEN IN THE AUTUMN SUN



3RD PLACE: Bev Beresh
– TANDEM DENIALS



AWARD OF EXCELLENCE:
Gwen Murphy – SEA TO SKY



AWARD OF EXCELLENCE:
Lana Hart – WINDOWS

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.

PRIMING QUESTIONS

BY DAVID LANGEVIN



Q: Is it OK to use water soluble oils on 300 lb. watercolor paper that has been primed with 2 coats of gesso? I do the underpainting with acrylics, then H2O sol oils on top. I intend to frame them under glass. Would they be OK for sale?

A: Two coats of gesso and a layer of acrylic paint is still a pretty good barrier. Still, acrylic paints, and Gesso even more so, are absorbent and permeable so oil seeps thru readily. It does not matter if it is water-soluble oil paints; if the oil paint seeps through to the paper, it will damage it.

I would start by putting one or two coats of Golden GAC 100 medium on the paper before proceeding as you do. This medium is non-absorbent and will act as a protective, sizing layer for the paper. This should prevent the oil from soaking through to the paper.

Q: I have read your tech advice on the FCA site. The Art stores sell canvas that is "primed" and ready to go. I assume that the panel has 2 coats of gesso. Because this is a flexible support, your articles suggest that it is not long-term reliable for oils. Does this mean that the primed canvases that the art stores sell are only OK for acrylics? I use water soluble oils, if that means anything!

I also buy multi-media board. It is also flexible, so is it a reliable long term support?

A: Yes, I would say that the ready-made primed canvas that the art stores sell is permanent for acrylic painting, not oils, regardless of what the sales clerk tells you. Multi-media board can be used as a support for oil painting if it is primed in the same way that I suggested for canvas: 1-2 coats of Golden GAC 100, then acrylic gesso.

Q: Thank you for your column on art techniques in the magazine Art Avenue. I have lost the article you wrote on priming canvas for oil painting and would be grateful if you could help me out. I have just bought a canvas 48"x 36" which is stretched and primed with what I expect is acrylic primer. Would I use GAC 100 on top or is that only for unprimed, bare canvas? As for Golden's GAC 400, is this for stiffening only unprimed canvas too?

A: You would use the Golden GAC mediums in this way on bare canvas but you can also use them on already primed canvas. Put a coat of GAC 100 on the front of the already primed canvas, then another coat of gesso. Now add a coat of GAC 400 on the back to stiffen the fabric.

Q: I was reading your article in the latest Art Avenue and realized you were the one to ask for help. I am working on a 4x6 ft painting for a new restaurant and I have had

success adding an extra layer of gesso to primed canvas to create the composition in relief texture and then watercolour painting on it to create the softness I love for hazy transition areas. I then sealed this with spray fixative and layers of varnish.

For this one I ran into a blistering of the gesso layer (Pebeo brand this time, because it is thicker) when I added a fair degree of water for my wet in wet sky/background of the landscape. Yikes! I have been drying this out all day on an easel in front of the gas fireplace.

What to do now? Should I seal it somehow, wait longer for it to cure or chance proceeding with medium and acrylic instead?

A: Gesso is not designed for thick applications or texturing. It is made to prime a surface and serve as an absorbent layer that is ideal for the paint to adhere to. The gesso itself has very little adhesive strength or flexibility: that is why it cracks and lifts readily when applied too thick, esp. on a flexible support like canvas. I don't think this one can be saved. I recommend instead of using gesso for a textured surface to use a combination of molding paste and gel medium.



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

*** Print directly onto : Plywood ,Glass, Tiles, Aluminum, PVC, Plexiglass and Doors. All this printing is UV cured and weather resistant.**

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

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OUR NEWEST SIGNATURE MEMBERS

Elected March 6, 2012 by the FCA Board of Governors

2012



KRISTINA BOARDMAN AFCA

It is an honour to receive AFCA status and to be in the company of such talented artists. It was many years ago at an art event that Janice Robertson was speaking about the Federation and sparked my interest in pursuing this professional designation. The FCA has been integral in giving me a much needed nudge to emerge from my studio to be rejuvenated and inspired by the diverse talents of our artistic community. The high standard of the FCA encourages me to strive for excellence in my own work. I have enjoyed meeting the wonderful staff at the Federation Gallery and have now joined my local chapter in Victoria where I look forward to venturing out of my studio even more often. Thank you to the Board of Governors' Jury.



BARBARA CALLOW AFCA

Returning to my first love, painting, in 2004, I joined the Federation of Canadian Artists and was awarded my Active Status and began my career as an exhibiting artist. I've been fortunate to have made many good friends and benefited from the support and encouragement of many fine artists that I've met within this great organization. I'm extremely grateful and honoured to have been awarded associate signature status with the Federation this year. I look forward to continuing my journey as an artist with this group for many years to come.



CHRISTINE CAMILLERI AFCA

I am very happy to have received Associate Member status with the FCA and feel proud to show those initials after my name. The Federation's standards are high and there are so many incredible and talented artists that grace the walls of Federation Gallery and in the chapter shows that I never dreamed that I would reach this level. There are many wonderful people at the FCA that helped me with advice along the way, inspired me to learn to be a better artist and encouraged me to keep painting. I want to say "thank you" to them for their support. I want to thank the Board of Governors for accepting me to signature status and even though I am basically painting the same as I was before I was accepted, it just feels different!



DENE CROFT SFCA

I've always believed that by the time you turn professional as an artist you are a thousand influences deep. My great influences are Tamara De Lempicka and Edward Hopper and with endless respect and admiration for the ground that they broke for future painters, I pay homage to them daily in my own work, while constantly pressing forward with my own sense of aesthetic and storytelling. Painting has become both a great passion and a blessed curse for me; I love what I do and I love to infuse my passion for my art in

others and with that, my studio has become a hive of creativity in the mentoring of other artists, and marries my passion for what I do as an artist and my love of people through my teaching.



ALLAN DUNSFIELD AFCA

Having been an active member of The Federation of Canadian Artists for many years, it is a distinct privilege to attain Signature Status. I have become friends with many talented, like-minded people on my artistic journey and look forward to many more friends and years. Expressing my artistic vision and connecting to people is a Blessing that fulfills my life in many ways.

I would sincerely like to thank the Board of Governors for accepting me and my work to this level in The Federation of Canadian Artists. I am proud to be a member.



COLLEEN J DYSON AFCA

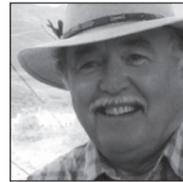
I was absolutely thrilled to receive the phone call saying that I had been granted my AFCA status. To me it means validation for all the hard work and discipline over the last few years. After missing it so closely last year I knew I was on the right track and just had to push that little bit harder.

I would like to thank the Board of Directors for seeing my potential, my mentors who have been pushing me in this direction for a long time, as well as my artist friends for their encouragement. Thanks, also, to the FCA itself for providing the structure and environment for all of us to develop our own skills.



LESLIE GREGORY AFCA

I am absolutely delighted to have been awarded AFCA Signature Status. It took a huge leap of faith to leave home in Ontario and move west to pursue my art. Thanks to the generous advice and guidance that I received from artists in my community, I quickly became involved with the FCA. This opened a lot of doors for me and presented many opportunities to learn, experiment and grow. When I first began to enter the juried shows, I remember waiting with fingers crossed to find out if I "qualified" and the thrill of hearing "yes". To be recognized in this way by artists whom I hold in high regard, is even more thrilling and truly inspiring.



PERRY HADDOCK SFCA

I feel incredibly honoured (yes, a wee dram was quaffed) to receive my SFCA status. More than twelve years ago, when my friends Jack Turpin and Darren Perkins and I decided to paint together once a week, (something we continue to do) it never occurred to me that I might one day aspire to be "an artist". I just wanted to try my hand—this time seriously—at something I'd dabbled with for most of my life. Now, proudly

grinning with my newly minted SFCA status, I want to thank my fellow FCA artists and friends for inspiring me, challenging me, and validating my efforts. I want to also thank the Board of Governors of the FCA for this honour, recognizing that hanging on to the perch will require continued, though very pleasurable, effort.



KATHY HILDEBRANDT AFCA

I am very happy to have been awarded AFCA status by the Board of Governors'. I joined the FCA in 2005 and have been actively involved with the Calgary chapter ever since. During that time I've met many extremely talented artists whose work pushed me to continuously improve my own. Perseverance paid off and over the last year I have received recognition with several associations. However receiving my AFCA designation has been the most meaningful and rewarding as I know the high standards that must be met. Working towards signature status was a journey that pushed me to want and to achieve greater things with my art, while at the same time remaining true to myself.



ROWAN HILL AFCA

I was so excited to get the phone call informing me of my AFCA status! It made all the hard work and effort so worthwhile. It took me 2 years to qualify to apply. I enjoyed the challenge of painting outside my comfort zone for some of the FCA shows; an 'abstract' painting is harder to achieve than I initially thought! Now I look forward to submitting to the Spilsbury Medal Show. I hope to use my new status as inspiration to continue to take risks and try new things in my development as a painter. PS-Trying to find a photo of me was as hard, if not harder, as achieving AFCA status!



PHILLIPA HUDSON, AFCA

Thrilled and honoured are the words to describe how I felt when I heard a message from the FCA on my answering machine. Thank you. I have been creative all my life, but only when I sold my business six years ago did I have the time to pull out my brushes and seriously begin to paint. Robert Genn in one of his newsletters said, "Go away and paint a hundred paintings, and then think about being an artist." So I did. The journey of discovery has been amazing. I spend a lot of my life now either in my kayak, on skis, or climbing mountains in the backcountry, and it's images from these adventures that inspire me to put brush to canvas. Having also travelled the world I can truly say that the West Coast of Canada is the most beautiful and unspoiled place on earth. To represent this in my art is my goal. There is still have a long way to climb, but I'm looking forward to an exciting journey!



SANDHU SINGH AFCA

I became a member of FCA in 2009 and now a signature member in 2012. It has been such a very meaningful journey for me and I feel honored to be able to be recognized for my passion. Being part a part of FCA has opened me up to the art community and has provided me with network of like-minded people. In my journey I had to persevere and work hard but it ultimately paid off by receiving signature status. I feel proud of this accomplishment and my family is so thrilled with my success as well, which makes me very happy.



ELISABETH SOMMERVILLE AFCA

I began doing stone lithography after exploring the different methods of printmaking. Because I started making fine art relatively late in life, I felt driven to make up for the many years I had spent as a graphic designer. I began to submit entries to juried shows. When my work was accepted, many of them at FCA, I gained confidence in my technique and composition, and when one of my prints was accepted to an international show in New York, I was thrilled. It is an honour to be accepted for AFCA designation in this active and creative organization and I hope to continue my association for many years to come.



SIPEI TENG AFCA

I started learning art at the age of thirteen and believed that I had strong foundation skills in drawing. Even though I always wanted to become a painter, out of practical reasons, I specialized in design in university and spent many years learning and teaching design. Recently, opportunities presented themselves as fewer worries in life vied for my time and energy. I have produced many works and regained my confidence as an artist in the past few years. With my experience as a designer and teacher, I am attempting to realize my dream of becoming a successful painter.



GERDA VOLZ AFCA

The challenge to capture the beautiful northern landscape let me to travel the art road for the last 30 years. I taught myself to paint primarily by reading art books and magazines, studying the work of other artists and spending time honing my skills. My subject matter includes animals, flowers, landscape and the human form. To keep my work fresh I love to use whatever medium will suit the subject. I'm constantly learning and excited by the next great painting that awaits me. The joy of painting, being persistent and believing in myself even if other people told me differently, made me the artist I am today. Mike Swob's advice ... "make sure the viewer will stop to have a second look at your work" ...played a big role in my being honoured AFCA status.



DENNIS WEBER SFCA

After applying and being rejected for my Senior Status four years in a row, I had to admit that I just didn't know why my art wasn't "good enough". The roller coaster of emotions every March was getting to me. So I decided for two years to step back from trying to get my senior status and to evaluate the direction my art was taking. I worked hard at honing the skills I had, learning new ones and trying to go back to the basics of what "kind" of artist I was.

The art market seems to be oriented toward landscapes these days and chasing that market was somewhat productive and I enjoyed learning the techniques involved in landscape art. But during the last couple of years what became obvious, was that first and foremost I am a portrait artist. I just received a letter from the curator of the House of Commons that I'm still in the running to paint Paul Martin's portrait.

Receiving Senior Status was a goal of mine since I joined the FCA in 2000. Being awarded this honour by the peers in my field, who also went through the same struggles to achieve it themselves, means a lot to me. I will do my best to live up to the high standards of the FCA and to continue to encourage fellow artists to do the same.

FCA Member Recognition Awards 2012

Awards were presented at the AGM, April 17, 2011



HONORARY SFCA – DAVID LANGEVIN

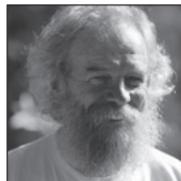
After finishing his Bachelor of Fine Arts degree at the University of Ottawa, David spent several years perfecting his painting skills. He pored over old texts, treatises, and manuscripts stored in the backrooms of art restoration departments and libraries reserved for conservationists. David obtained a Masters in Art Education degree from McGill University, specializing in methods and materials for the painter.

Since 1992, he has been living in British Columbia where he finds an endless supply of inspiration for his art. David gives lectures, writes a regular technical column for painters, consults, and conducts workshops on painting materials and techniques. His paintings are sold in galleries across Canada. He has written a Q & A series in Art Avenue since the late 90's.



HONORARY LIFE MEMBERSHIP – ANNE SNELGROVE

Over the years Anne has been a consistently strong supporter of the Federation and its objectives. Anne has an extensive history with the FCA. In her early years she painted with some of the illustrious Group of Seven members, and has been a member of the FCA since the beginning in 1941.



LIFETIME ACHIEVEMENT – NEIL PATTERSON, SFCA

Neil's formal training began with the University of Calgary beginning in fine arts and moving into ceramics. He developed a successful pottery business and subsequently moved it to Bragg Creek where he added painting and founded an art gallery. Ultimately, the pottery gave way to full time painting in his own distinctive style with an emphasis on light and colour. Neil was elected a signature member of the Federation in the mid 1990's. He is a member of the Salmagundi Club of New York, a master signature

member of the Oil Painters of America in which he has held various offices and is currently President—the first Canadian to hold this position—and is a member of several Plein Air associations. More recently he has travelled, painted and exhibited extensively in China. Neil is a popular instructor and his work is widely collected.



EARLY ACHIEVEMENT – MIKE SVOB, SFCA

Mike has been a full time artist since 1982. Outstanding artistic achievements have included mastering watercolours, acrylics and oils. His work is easily identified by his signature use of strong bold colour. To date Mike has had over 65 exhibitions and has produced 25 large scale murals throughout North America.

Mike studied at the University of Western Ontario. He is a past president of the Federation of Canadian Artists and was elected a senior member in 1990's. As an award-winning artist and a leading teacher and workshop instructor, Mike strongly believes that sharing knowledge among fellow artists and art students provides only positive results.

His paintings are held in many private and corporate collections throughout the world. His work has been featured in International Artist Magazine, Magazin Art, and in many newspapers throughout North America and is also included in several art books.



OUTSTANDING VOLUNTEER – KATHY YOUNG

Kathy has served as a Volunteer Co-ordinator with the FCA for several years. She has organized teams to work on stuffing the Art Avenue magazine into envelopes for mailings of over 2000, 6 times a year. Kathy has been assisting with our annual fundraiser, Paintings by Numbers for a number of years and does many shifts at reception in the Gallery. Kathy can be easily recognized by her ready smile and infectious laugh.

FCA OUTSTANDING CHAPTER VOLUNTEER SERVICE AWARD

The FCA Membership Recognition Committee asked all Chapter contacts for nominees eligible for this award. The following nominations were submitted and awarded the recognition of Outstanding Volunteer for Chapters.

NANAIMO CHAPTER

1. MARGARET BONNEAU A founding and honorary life member of the Nanaimo Chapter, Margaret has been a constant source of knowledge and advice for the chapter. Nanaimo is proud to honour her for her ongoing, significant contribution over the years to the FCA Nanaimo

2. DOROTHY SEVCOV A founding member of the Nanaimo Chapter, Dorothy was instrumental in setting up the NFCA chapter. She continues to generously give her time and energy to the chapter. She has been a constant, positive presence in the NFCA for over 20 years – she is an inspiration to our chapter.

3. HELEN WEBSTER The Nanaimo Chapter is pleased to honor Helen for her ongoing significant contributions over the years. An honorary life member, Helen can be relied upon for her wealth of knowledge about the Nanaimo Chapter, and her unflagging energy and support for the membership.

CALGARY CHAPTER

KATHY HILDEBRANDT Kathy, currently the president of the chapter, has been a member of the Calgary Chapter for 6 years. During that time she has contributed enormously, working at revamping the website and changing the jury process to a digital format. She has also been a valuable resource, guiding our membership through the switch over to digital as well as organizing the purchase of a wonderful library that serves as a great resource for our chapter.

CENTRAL OKANAGAN CHAPTER

MARILYNN BURY Currently the Workshop Chairperson, Marilynn has been instrumental in making the workshops of our chapter meaningful, extraordinarily well organized and fun. She is the stand out volunteer for our chapter. As a small chapter we depend on the revenue generated by our workshops and you could say that a large part of the success of our organization relies on the efforts of the workshop chair, Marilynn Bury. She has never in all of the years of volunteerism ever let us down. 'Marilynn is a fine painter and a better person.'

SOUTH OKANAGAN/SIMILKAMEEN CHAPTER

MARLENE AIKINS Marlene has been a loyal supporter of our Chapter. We count on the help of individuals like Marlene, who has volunteered for more than 10 years; without which we would not be as successful as we are. Marlene, a founding member of our chapter, has held numerous positions on the executive board and has worked at increasing our membership, heading our 'Fan-Out' team. We are happy to recognize Marlene for all of her hard work.

ARROWSMITH CHAPTER

1. DISA MARIE HALE AFCA Disa Marie Hale, AFCA, was one of the founding members of the Arrowsmith Chapter and has been an active and integral part of our Chapter ever since. Her wisdom and integrity as an artist are true assets to our Chapter; her calm and thoughtful guidance is valued by all. Although no longer an active participant on the executive (she was president over a span of multiple terms in the late 90's and early 2000's), she is still a constant presence and can often be found jurying new members to active status, participating in our very popular meeting critique sessions, offering advice and in general keeping the Chapter on an even keel. Always approachable, always ready to answer a question or help out a "newbie", an old timer or anyone in between, Disa is truly an elder statesman of our Chapter and as such is held in high regard by all. She is what Outstanding Chapter Service is all about.

2. NORMA PAUL Also a long standing member, our current Treasurer and Membership Chair and the first point of contact for new members, Norma Paul is, simply put, irreplaceable. It's hard to imagine Arrowsmith Chapter without Norma. She keeps our accounts in impeccable order and she is the Chapter's biggest cheerleader. She keeps track of EVERYTHING and knows EVERYONE! She also spends a great deal of time keeping our membership base at a viable level, and spends countless hours with show registrations for our twice yearly juried shows. All this is done with a wry sense of humour. Norma is definitely our "go-to" person if anyone needs to know ANYTHING about the Chapter, either past or present.

FRASER VALLEY CHAPTER

GWEN MURPHY Gwen has been an active participant with the chapter for the past thirteen years covering many duties to enhance the chapter. During her first year as a member she volunteered to help with a show. That first year led to these last four years as the full time show chair. Anyone who knows Gwen always mentions the same qualities over and over; nicest person ever met, she always does more than her share with volunteering, goes above the call of what is need in whatever she does, and is always willing to help with never a complaint. Her artwork has become an inspiration to others and she has worked hard to develop a strong individual style, she is open to help and share her knowledge, but above all she is so very humble.

EXHIBITION CALLS

DRAWING EXHIBITION

June 12 – 24, 2012

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

PAINTING ON THE EDGE

August 14 – September 2, 2012

**OPEN CALL FOR ACTIVE AND SIGNATURE MEMBERS
ENTRY DEADLINE JUNE 14, 2012**

AIRS - ANNUAL INTERNATIONAL REPRESENTATIONAL SHOW

October 9 – 28, 2012

**OPEN CALL FOR ACTIVE AND SIGNATURE MEMBERS
ENTRY DEADLINE AUGUST 9, 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: JUNE 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.

CALL FOR ENTRIES

Botanical Artists of Canada (BAC) – Annual Exhibition (October 31 – November 11, Papermill Gallery, Toronto) Open to all BAC members; non-members must apply and pay for membership to BAC prior to entering exhibition. Dues - \$30 annually ("Membership Information" on website). Submission fee \$45 for up to three works; Best in Show - \$500; \$100 each - Best Watercolour; Best Oil or Acrylic; Best Pencil, Graphite or Coloured Pencil. Website - www.botanicalartistsofcanada.org – click on "Exhibitions, Events, Courses" for conditions and entry form, or email Sherry Mitchell, SFCA, serendipitystudio@shaw.ca

 **FEDERATION
GALLERY**
MAY TO JUNE 2012

Canvas Unbound
MAY 1 – 13

Still Life
MAY 15 – 27

Double Identity - Richmond Art Guild
MAY 29 – JUNE 10

Drawing Exhibition
JUNE 12 – 24

Blossoms

APRIL 3 TO 15



Barry Rafuse AFCA LAST HURRAH
48" x 24", Mixed Media, \$2050
FCA FIRST PRIZE MARLENE MARTENS
AWARD



Linda Bell ORANGE ARRANGEMENT
12" x 16", Acrylic, SOLD
FCA THIRD PRIZE AWARD



Cindy Vincent FLORAL 1
6" x 6", Encaustic, \$725
AWARD OF EXCELLENCE



Myshree Tsai LILIES
21" x 14", Watercolour, \$1300
FCA SECOND PRIZE AWARD



Jill Charuk BRIDAL PARTY
30" x 40", Acrylic, \$1900
AWARD OF EXCELLENCE



Wendy Mould SINGLED OUT
4" x 6", Watercolour, \$250
AWARD OF EXCELLENCE



Sandy Terry ACIDANTHERA
40" x 30", Acrylic, \$1800
AWARD OF EXCELLENCE

A PAINTING IN THE LIFE OF...

Marney-Rose Edge AFCA

My inspiration comes from the light. My passion is flowers because they are complex, beautiful, luxurious and fragile. It is also about emotion; how to evoke memories and feelings in the viewer. They are not my only subject matter and by tackling other subjects such as still life and the human form contribute to my personal growth. Creating the illusion of light is the heart of my work. I paint from life and from my own photographs in watercolour.

The painting of this rose was demonstrated for the Richmond Art Guild in February of this year and I used the opportunity to record my process. Getting the right values is important and by using a greyscale print to paint by makes it easier to understand values or to change the color of the object without being confused by color. This rose was white originally but I have painted it pink for this demonstration. I paint the background first because the "star" of the painting has all the time and effort invested which I would not want to re do if the background doesn't work. Thinking and planning is a constant companion with watercolour. Thumbnails and choosing a color scheme are first on the list.

My backgrounds are dark, usually containing the darkest value on the scale but with lots of color. This allows a full value range from the white paper. To paint "light" you need strong contrast. By using transparent colors in layers you can see them coming through even though muted which allows for a more interesting background. Watercolour dries 25% lighter when worked wet in wet and 5% when worked wet on dry. I incorporate many techniques throughout the process but will work only on dry paper for the backgrounds. Fresh moist pigment is a must if you expect to reach these dark values. I mask out the main objects including any leaves I want to portray. This allows for the paint and water to flow freely without me panicking. I use quick movement and change color intuitively, keeping in mind what the next layer will be to create different colors. For example in the first layer I will use Phthalo blue and perhaps lay Alizarin Crimson in the second layer to create a purple and leave some of the blue showing. Sometimes the backgrounds don't work so under the tap it goes and I scrub it off with a sponge and start again. Transparent colors are staining colors and when I do have to scrub off it leaves a stained under-painting. Be careful when scrubbing the masking though. Holes can grab paint but I leave them for the most part as nothing is perfect in nature and they look like mildew or bug bites. Once the mask is removed the rest of the drawing is transferred and I start glazing or I will use wet in wet and wet on dry techniques. Edges are very important as they tell us what the object is. You can paint a pig purple but you still know it is a pig by the edges creating the shape. Due to the masking everything has a hard edge so I use lost edges to sink and marry the object to the background. The rose appears to come out of the background rather than stuck on. Working from the outer edges of the painting I work my way into the focal area as the focal area will actually have the least amount of painting and the most amount of white paper. Water droplets are the final details added.

Marney-Rose Edge FASCINATION, *Watercolour, 14" x 18"*

