

Art Avenue

A Federation of Canadian Artists Publication – SEPTEMBER/OCTOBER 2012 \$5



Painting on the Edge

AUGUST 14 TO SEPTEMBER 2



Zin Lim ID#4
30" x 24", Oil, \$3700



Mirja Vahala UNFOLDING
16" x 12", Acrylic, \$400



Michael King MODERN ICON
70" x 32", Acrylic, \$6200



Heather MacNeil NAVIGATING
48" x 48", Acrylic, \$2100



Jennifer Olson TRANSIENT TIDE
29" x 40", Watercolour, \$5000

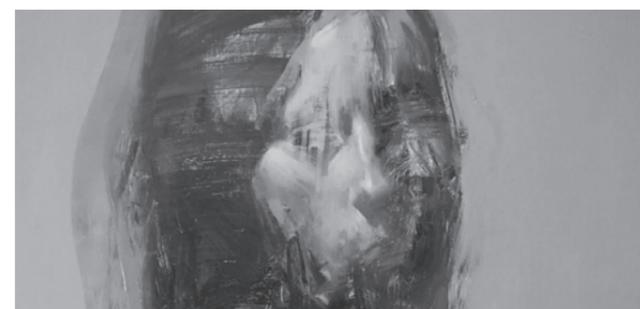


Art Avenue

a Federation of Canadian Artists Publication

SEPTEMBER/OCTOBER 2012

EXHIBITIONS



PAINTING ON THE EDGE
August 14 to September 2
-2, 10, 19-



DRAWING EXHIBITION
June 12 to 24
-16-

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ON THE COVER

10TH ANNUAL PAINTING ON THE EDGE PRIZE WINNERS
AUGUST 14 - SEPTEMBER, 2012



Jay Senetcho THE LAST JUDGMENT
47" x 43", Oil, \$6800
FCA GRAND PRIZE AWARD



Andrea Taylor
PHILOSOPHER BIRD ON TYPEWRITER
48" x 36", Oil/Charcoal, \$1950
OPUS FRAMING & ART SUPPLIES AWARD



Nan Zhao DEPOSITION
11" x 8", Oil, \$7000
OPUS FRAMING & ART SUPPLIES AWARD



Ira Hoffecker BERLIN
ALEXANDERPLATZ 30" x 36",
Acrylic and Resin, \$2200
OPUS FRAMING & ART SUPPLIES AWARD

Art Avenue

a Federation of Canadian Artists Publication

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Opus PLUS Member Sale prices in effect August 16–September 30, 2012

NEW MEMBERS

In the news

BRITISH COLUMBIA

LOWER MAINLAND

Andrey Pingachev *Coquitlam*
 Farnaz Battikhi *Burnaby*
 Joan Baron *Vancouver*
 David Wang *Vancouver*

VANCOUVER ISLAND & GULF ISLAND & SUNSHINE COAST

Lee Scale *Victoria*
 Susan Broznitsky *Victoria*
 Margaret Burns *Comox*

THOMPSON-OKANAGAN

Patricia Vickers *Kamloops*
 Alberto Azzi *Kelowna*
 Bonnie Weber *Kelowna*
 Cindy Smith *Penticton*

PEACE RIVER REGION

Catherine Ruddell *Fort St John*

THE KOOTENAYS/SKEENA

Barbara Maye *Nakusp*

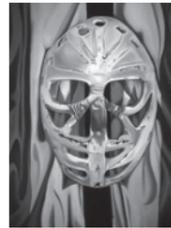
ALBERTA

Marjorie Robert *Red Deer*
 Sheldon Robert *Red Deer*
 Celia Lea *Revelstoke*
 Dale Basco *Calgary*
 June Lundie *Lacombe*

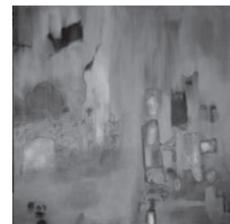
ENDA BARDELL had her painting, SHIFT, accepted in the Harmony Arts Festival Group show August 1 – August 12 and she participated in the Harmony Arts Festival Art Market August 10 – 12. Enda Bardell has her painting, BEAM accepted in the SCA 44th Annual Exhibition in Toronto. She also has another painting, WEB (pictured right) accepted in the SCA Halifax Club Exhibit Group Show. She will also be exhibiting her watercolours, Balcony with a View, at the Jericho Arts Centre 1675 Discovery, Vancouver from September 6 – 30.



BRANDY SATURLEY'S painting, Goalies Mask; red, white & Dryden – which appeared in both the FCA 70th show and the Sooke Fine Arts show is headed to Canada's Sports Hall of Fame and will be on display in the Hockey gallery at the museum beginning August 2012.



CHRIS KAZEIL'S painting 'Babylon' was accepted as a finalist in the International Artist magazine #86 Aug/Sept 2012 in the Abstract/Experimental challenge #70. Chris Kazeil's painting "Bollywood" has been accepted into the Nanaimo General Hospital Emergency Building Art Contest and will hang in the new ER along with her eight year old grand-daughter, Zoe Kazeil Brown's painting "Ladybug".



DONNA MACDONALD'S painting "Light Reading" was chosen as a Finalist in the Canadian Brushstroke Magazine's "All About the Light" competition and is included in the May/June issue. You can subscribe to the free online magazine at www.brushstrokemagazine.com.



DOREEN GREEN has paintings showing for August at the new Cowichan Estuary Nature Centre, Hecate Park, Cowichan Bay.

GABRIELLE GREIG had three paintings excepted into Oil&Water at the South Delta Artist Guild and received an award of distinction for her painting "Evolution I".



Geri Watcon

GERI WATCON was invited to participate in the "100 Years/100 Artists" show at the Ferry Building gallery June 5-17, 2012.

JIM WALSH who paints as J.Charles is now represented in Alberta by the Alicat Gallery, Unit 1, White Ave, Bragg Creek, AB.



Jutta Kaiser

River view by **JUTTA KAISER, SFCA** was awarded the "Antoinette Stevens Award" in July 2012 for best in Acrylic at the 44th SCA Todmorden Competition in Toronto.

YVONNE MORRISH, MARILYN HARRIS, and EVELYNE MACMILLAN had a show and reception at the Little Straw Vineyard Winery for the month of July in West Kelowna.

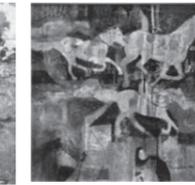
YVONNE MORRISH was a finalist in the Central Okanagan Chapter FCA Chapter Classic Painting Competition.



Disa Hale



Leslie Gregory



Therese Johnson

Four members of the Arrowsmith chapter recently had work accepted in the Sooke Fine Arts show 2012 in Sooke, B.C. They are: **LISA DANESIN, DISA HALE AFCA, LESLIE GREGORY AFCA, and THERESE JOHNSON AFCA.**

Current Exhibitions

MARLENE G. MCPHERSON, member of the North & Central Okanagan Chapters invites you to visit her Exhibition at the Vernon Public Art Gallery titled "Okanagan Dream Series". Exhibition continues August 2- October 11, 2012. Vernon Public Art Gallery, 3228- 31st Avenue, Vernon, B.C

MARLENE HOWELL was accepted into the Sooke Fine Art show, one of Vancouver Island's premier juried art exhibition. On August 11th and 12th, she will be in the Takata Japanese Gardens at the Horticultural Centre of the Pacific. Also for the month of September, she will be an artist in resident for 2012 Artishow at Hotel Grand Pacific and will be on premise Wednesdays to Sundays.

MARLENE WILDEMAN will have her first solo exhibition at The Wilson Gallery in Kamloops, located at 115 Tranquille Road, Kamloops, BC, this coming October/November.



MaryAnn Bidder

In December 2011 **MARYANN BIDDER** was juried into the International Guild of Realism. Her entry "Lock Up" was juried into the 7th Annual show to be held at the Jones & Terwilliger Galleries in Carmel California for the month of September 2012. There will also be a write up about the show in the September issue of the American Art Collector magazine. "Lock Up" will be shown in the article.



Marlene Wildeman

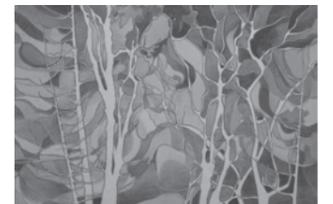
PATTI DYMENT, AFCA is having a solo exhibition at the Whyte Museum of the Canadian Rockies, Banff Alberta, on the theme of mountain life. Exhibition opens Sept. 29 and closes Nov. 22.



Patti Dymont

RAY BRADBURY will show his paintings as part of a four person show at the Ferry Building Gallery in West Vancouver from October 23 to November 11.

RON STRAIGHT will be part of a 2-man show at Deer Lake Gallery, Deer Lake Ave, Burnaby, BC (Burnaby Arts Council) September 21 to October 20th.



Ray Bradbury

Active Members **WENDY SIMMONDS** and **PAT JOBB** join two fellow Pender Harbour artists June Malaka and Fran Sevier in a new show at Leigh Square in Port Coquitlam from August 23-September 24, 2012. Entitled "Coming up for Air, Rocks, Trees, and H2O, the show interprets and celebrates the elements of nature.

The Old School House Arts Center is presenting 'UNSCRIPTED', an exhibition and sale of the newest work produced by thirteen experimental abstract artists, many of whom are FCA members. Over the past two years, these artists have completed a series of workshops and this show is the culmination of their extensive work and exploration. The show runs from October 15 to November 19, 2012. The Old School House, 122 Fern road west, Qualicum Beach,



Ron Straight

BEHIND THE EASEL



with Robert Genn, SFCA

HANG ON THERE, BABY!

Frank Partnoy in his book "Wait: The Art and Science of Delay" tells us that procrastination is a winning formula. The idea that procrastination is evil came along with the Protestant work ethic and the Puritanical era, he claims, while most of the greats in ancient times sat around delaying decisions until they became obvious. Wise folks throughout history have waited until the last second, he says. As artists, there may be some wisdom in this.

The art-vetting process: Delay tactics can center around the secondary easel—the place where finished works are gathered and contemplated. If you're like me with more than a dozen galleries handling your work, there's fair pressure to deliver. I've learned to be absolutely positive about the quality before shipping. Many a time a major boo-boo is picked off the Fed-Ex truck just in the nick of time. Further, collectors are known to hold onto works for generations, while we creators look at our work for relative nanoseconds. We need to look well and hard right up to the last minute.

It's also good to delay the commercial decision as to which works to send where. Many artists take into consideration geography, personality, and buyer sentiment. Fitting specific art to specific agents can be an art in itself.

Creative delay is when you look at your work-in-progress and are unable to decide what to do next. While audacity and "seizing the day" can be valuable, there are also times for prolonged reflection and consideration. During this delay the mind subconsciously continues to sort options and devise ploys. A few hours—or days or weeks—can be needed to disclose a solution. The beauty of delay is that solutions are often simpler than you originally thought, making it possible for direct and cursive flourishes that often triumph over unsure noodling.

What to do with yourself while being delayed by others: I've found it particularly valuable to go prepared with basic materials. Ferry lineups, airport delays and the annoyance of dawdling companions, etc., can be turned into creative bonanzas. "An inconvenience," said Confucius, "is an unrecognized opportunity." Car-based canvases languish in the trunk calling, "Choose me, choose me." It's also one of the great principles of life: Keep busy while you're waiting for something to happen. Keeping busy is not something you want to delay.

Delay is also one of the great negotiating techniques. The master waits patiently until his adversary has shown all his cards. If you, as the artist, are master, then your work of art might be the adversary. "Let the painting tell you what it needs," says Charles Reid. Unfortunately, most of us find that sometimes a work is not always ready to speak, and you must postpone. This waiting game can be one of the great joys—when the work finally says something, it often does so loudly and clearly and in a way that is both beautiful and motivational.

PS: "Wait for the last possible moment to make a decision." (Frank Partnoy)

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

Chapter Events Calendar

VICTORIA CHAPTER

All meetings take place on the third Thursday of the month, 7-9pm at Windsor Park Pavilion in Oak Bay.

SEPTEMBER 20, 2012

Critique with Catherine Moffat, SFCA. Bring one or two paintings or just come, observe and learn.

OCTOBER 18, 2012

Portrait demo by David Goatley SFCA. David will paint someone in the audience. In order to give David more time to work on his portrait, **we are hoping to start a half-hour early** for this meeting.

NOVEMBER 24-26, 2012

Fall workshop: Rick McDiarmid SFCA will give a 2-day workshop on acrylics, **Nov. 24-26 at the Saanich Fairgrounds, \$250**. OK for oil painters to participate. For more info contact Sam Boehner, sam@samboehner.com, 250-652-2827

OCTOBER 2-27, 2012

Fall Exhibition: **October 2-27 at Morris Gallery**, 428 Burnside Rd East (off Alpha). **Opening Reception Friday Oct. 5, 7-9pm**. Drop-off of paintings at the Gallery Friday Sept. 28, noon-4pm. Pick-up of paintings at end of show, Sunday Oct. 28, 1-3pm. We sold 13 paintings at this venue last fall so get your paintings ready!

CALGARY CHAPTER

MEETINGS

Tuesday September 17th, 2012
(3rd Tuesday of month)
Chapter meeting 7pm Haysboro Community Centre
1204 89 Avenue SW, Calgary. All are Welcome

OCT 20 + 21, 2012

Watercolour Workshop with Brent Laycock
For more information or to register please check our website (fcacalgary.ca) or contact Tami Hort - tamihort@gmail.com

CHAPTER AWARD WINNER IMAGES

Award winners from our Juried Show and Sale "ABSOLUTELY ART" which ran on May 12th 2012.



Ron McAllister IRIS SOLO
Watercolor, 20" x 16", \$945.00
FIRST PLACE



Patti Dymet THE ROPE SWING
Oil, 12" x 16", \$700.00
SECOND PLACE



Dawn Heinemeyer
A LOVELY PAIR OF COCONUTS
Watercolor, 22" x 11", \$795.00
THIRD PLACE



Kathy Hildebrandt U CANT TEACH AN OLD DOG NEW TRIX
Pastel, 18" x 24", \$1,075.00
HONOURABLE MENTION



Tami Hort Lathwell CALICO
Pastel, 12" x 10", \$400.00
HONOURABLE MENTION

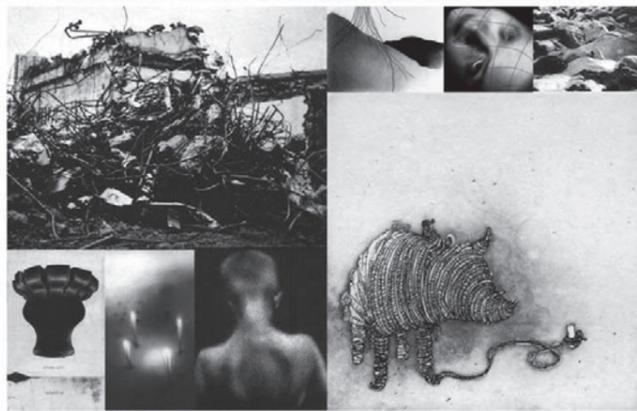


Kathleen Theriault AUTUMN SURPRISE
12" x 12", \$525.00
HONOURABLE MENTION

BIMPE VII

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EXHIBITION DATES

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SEPTEMBER 6TH, 6-9PM

UNTIL SEPTEMBER 31ST, 2012

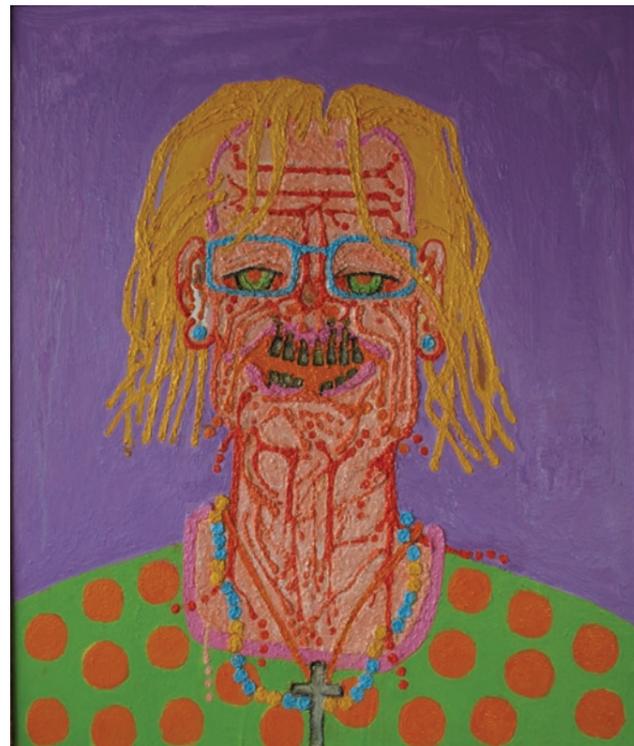


Painting on the Edge

AUGUST 14 TO SEPTEMBER 2



Brian Eby MANGANESE FALL COLOURS
16" x 36", Acrylic, \$1200



Albert Bruce SELF PORTRAIT
30" x 20", Oil, \$8000
EMERGING ARTIST AWARD



Shelley Wuitchik EXTENDED FAMILY
12" x 36", Encaustic, \$925

10 | Art Avenue SEPTEMBER-OCTOBER '12



Dene Croft, SFCA CAROLINE
20" x 28", Oil /Gold Leaf, \$3400



Cindy Mersky CHILDHOOD'S END
48" x 30", Acrylic, \$650



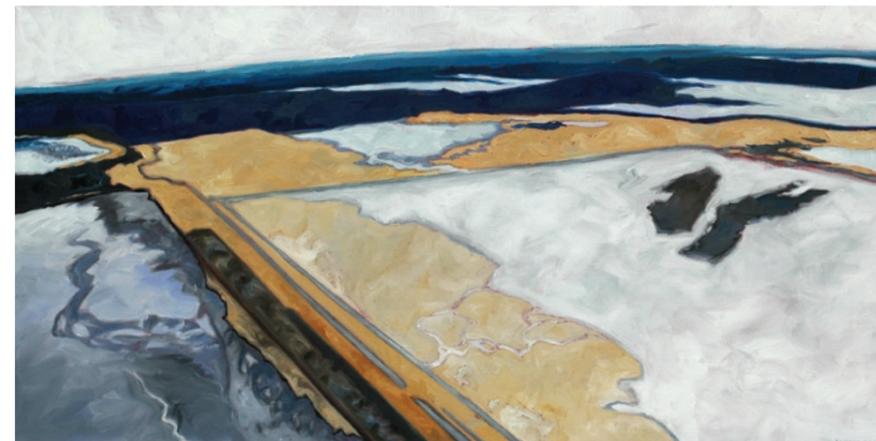
Tanya Doskova THE CONQUEST
24" x 20", Mixed Media, \$2500



Jean Pederson SFCA SET IT FREE
20" x 30", Watercolour, \$3500



Leslie Gregory AFCA SUMMER IN THE CITY
46" x 48", Paper on Hardboard, \$3500



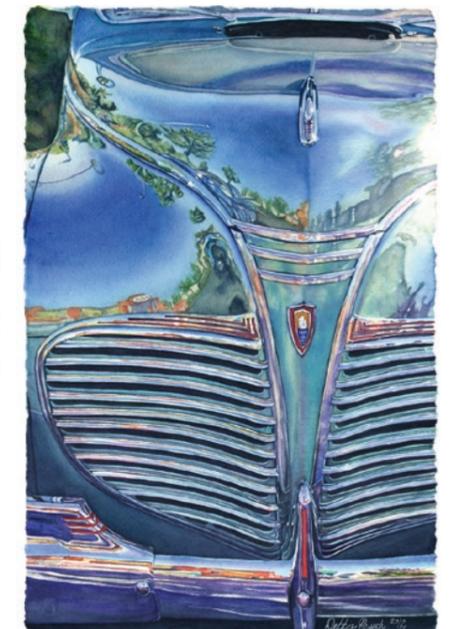
Andrea Pratt, AFCA FRAGILE HORIZONS: TAR SANDS
18" x 36", Oil, \$1025



Xiwen Chen SONG OF CREEK
160" x 20", Oil, \$23,000



Francis Tiffany JUNE
50" x 40", Acrylic, \$5000



Debbie Reusch AFTERNOON AT THE DUB
23" x 15", Watercolour, \$1500

Chapter Events Calendar Ctnd...

PEACE RIVER CHAPTER

The Peace River Chapter held a show in Fort St John this May titled the Peace Connections Show. It was a great success.



Pictured: Mary Parslow, Sandy Troutt and Cindy Vincent

NANAIMO CHAPTER

OCTOBER 19-NOVEMBER 10, 2012

The Nanaimo Art Gallery and the Nanaimo Chapter of the FCA are pleased to present a professional art exhibition and sale titled A SENSE OF PLACE at the Nanaimo Art Gallery, 150 Commercial St Nanaimo, BC, from October 19 to November 10, 2012.

The Nanaimo Chapter was established in 1989 and currently represents sixty artists both emerging and professional, whose objectives are to develop and maintain high standards and quality in their work.

FRASER VALLEY CHAPTER

The Fraser Valley Chapter is always accepting new members.

Our chapter is currently offering our members, two FCA juried shows per year, a gallery on our website, professional demos after every meeting and two professional workshops per year at subsidized prices. Best of all, we offer our members access to credit card processing, from your computer or via your iPhone or iPad, for all your painting sales. All for a price of \$15/year. For more information and an application kit please email Elaine Chatwin at kechatwin@shaw.ca.



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Fall Instructors In Focus



ALFONSO TEJADA

In May I traveled to Malaga Spain and among other things I was able to arrange a meeting with the Directors of the Watercolour Association of Spanish Artist (AEDA). My interest in AEDA was their plein air approach to the activities the association sponsors all year round in conjunction with different municipalities facilitating and promoting Art via plein air. My contact with the directors of the association has helped me to establish a cross-cultural link between the FCA and AEDA in terms of potential art development and cultural exchange.



While I was visiting Portugal I had an unexpected opportunity; I was invited by some artist friends in the municipality of Torres Vedras to participate in The 5th Santa Cruz International Watercolour Encounter, two week invitational with the participation of 12 European watercolour artists including myself, and this event was a challenging honor. I painted with a group of strangers, now great friends sharing a common interest in watercolour and painting en plein air. Working with other artists exchanging techniques, tricks and sharing experiences working together in the same locations produced the ideal opportunity to explore, learn and most of all produce some work of relevance.

DAVID LANGEVIN SFCA

Earlier this summer I got my new studio space set up. The light is fantastic, but the space itself is a little smaller than I am used to but it will be great. I have ordered a bunch of new canvases that will arrive in a couple of weeks and in the meantime I have quite a few requests for paintings to get caught up on.

I am planning a couple hiking trips for the summer to collect some more reference material. There are still a couple of places in the Rockies that I have not been to yet.

When I hike I wander around a lot looking for ideas for my composition and taking photographs of great scenery and exploring some thrilling uncharted views.



The image on the left is one of the pictures of the raging waters that come down from the Virginia Glacier that feeds Lake Louise.



The image on the right is one of the paintings that has come out of this little photo excursion.

DREW YOUNG

This summer I thought would finally be the one that I didn't spend indoors laboriously going at the palette. But a multitude of awesome opportunities came my way and here I am pasty-skinned as per usual. I was invited to play with the artists at Thinkspace



Gallery in Culver City again for their 'Wild at Heart' show. This was a benefit show for 'Born Free USA' and the world's endangered species. There's been some really fun and technically challenging commissions. Coming up, I'll be collaborating with internationally renowned graffiti artist and abstract painter, Scott Sueme on a large-scale piece for a

downtown eastside art crawl titled 'Swarm'. The work will attempt to fracture the figure into a more kinetic form which will be used as a tool to narrate a passage of time. The piece will be on public view on the evening of September 7th, 2012 at the Acme Building, 110 E. Hastings.



JANICE ROBERTSON SFCA

Alan Wylie and I are part of the 50 "Artists for an Oil Free Coast" that went to various locations on the coast of BC between Bella Bella and Prince Rupert in June. The purpose of the trips is to draw attention to the threat of an oil spill due to the proposed Gateway Pipeline project. There will be a travelling show of paintings created from the trips and also a coffee table book—both to be launched this fall. The Vancouver show will be at Performance Works from Nov 26th to Dec 1st.



LIZ WILTZEN SFCA

For the past 3 years, Liz has combined her painting and guiding skills to co-lead painting

workshops in the stunning Bugaboo Mountains of British Columbia. Students fly out by helicopter each day to stunning locations inaccessible by car or foot, and paint in a loosely structured workshop environment that offers them experienced guidance as well as plenty of time to paint and gather inspiration from the remarkable vistas they are immersed in.

SUZANNE NORTHCOTT SFCA

Marrakech, Morocco, with its exotic souks (markets) this spring was the highlight of my year. My organizer was Angela Ritchie through her ACEcamp series and we are cooking up more adventures. I am sharing teaching with Harold Allanson, SCFA, a wonderful painter and a great guy. Can't wait! Plus...I got stalked by a black bear when up past Fort St. John teaching and...I'm getting married on September 9th!! Life is an adventure.

OILS vs ACRYLICS



BY DAVID
LANGEVIN

I am often asked about the differences between oils and acrylics and much of my instruction on painting materials and techniques is focused on this fundamental topic. Once you understand the working characteristics of these two superb mediums, it will help you decide which one is best suited for you, or, if you are like me and paint in both mediums, then which one is best suited for the particular expression at hand.

Oil paints have been around for centuries and have passed the test of time. The vast majority of the greatest paintings in the Western World have been done in this medium for over 500 years. Acrylics have only been available since the middle of the 20th century but it appears that this medium is here to stay, and for good reason.

Initially, acrylics were offered as a substitute for oil paints, just as synthetic resin paints, like latex, have replaced oil paints for the most part in commercial wall painting applications; and for the same reasons: Synthetic polymer paints dry fast and clean up easily with water; plus, they don't smell as bad.

What we have learned since their introduction is that acrylics present an interesting *alternative* to oils, but not a good substitute in many regards. Oils do some things extremely well that acrylics are not as well suited for. On the other hand, acrylic paints and mediums have opened up a whole new world of techniques and creative possibilities.

If you can think of any other differences between these two mediums, send me your ideas and I will add them to the list. Here then, is a summary of the differences between these two mediums:

Slow vs Fast: Oils dry slower than acrylics. This means more time for blending and creating various 'painterly' effects in your compositions. Oil paints are perfect for the classic 'Wet in Wet' style of painting or for precise and carefully blended effects.

With acrylics, you can over-paint within minutes without picking up the underpainting, but if you spend too much time trying to mix and blend them, they will lift and create streaks and 'marring.' Nevertheless, a multilayered composition full of glazes, veils and impasto painting, and even textured effects, including mixed media and collage techniques, can be accomplished in one sitting. There are slower drying acrylics on the market as well as retardant mediums you can mix with the paint to add more blending time.

Oxidation vs Evaporation: Oils polymerize (dry) thru a complicated chemical reaction that involves oxidation. They absorb oxygen and actually expand at a certain stage of the drying process. That is why it is not good to paint a fast drying color over a slow drying color.

Acrylics dry as water evaporates from the paint film, usually within a few minutes depending on the thickness of the layer and the relative humidity of the surrounding air. The paint layer actually shrinks once the water is evaporated.

Variable vs Uniform: With oil paints, different pigments dry at different rates, some slower than others, anywhere between a couple of days and a few weeks. In addition, there are varying degrees of stiffness and flexibility in the dried films. Moreover, the 'fat' colors (higher oil to pigment ratio) will have a more glossy finish than the 'leaner' ones. All of this requires the oil painter to be familiar with the different properties and drying characteristics of the assorted pigments if they are concerned with permanence, particularly if they are painting in layers.

It is significant to note that painters of the Renaissance and Baroque periods did not use straight oil paints as we do today but rather the pigments were ground with a combination of oil and resin to counteract the yellowing properties of the paint and to regulate drying rates. I am aware of only one company that still makes this kind of paint (Schmincke).

All acrylics colors and mediums dry at the same rate and are all intermixable with all other colors and mediums without issue. Simple.

Smooth vs Bumpy: Oil paint has a smoother surface texture and the medium itself is more transparent than acrylic polymer resin. In general, colors in oils are clearer and more 'luminous.' The surface of acrylic paint is more rough and porous by comparison. That is one of the reasons why acrylic paint looks 'softer' and

more muted in its color effects than oils. It is also one of the main reasons why oils adhere better to acrylics, which have more 'tooth', than the other way around. So paint oils over acrylics, if you must, but not vice versa.

More vs Less: Oil paints have a higher pigment load than acrylic paints for the most part and so the colors are more intense. This also means that it usually requires less paint to achieve a particular tint or shade when mixing paints, which is significant because good quality oil paints are generally more expensive than good acrylic paints. Also, several pigments are not compatible with the alkaline environment of acrylic resin and so most manufacturers are able to offer a greater range of hues in oils. The gap is closing somewhat in recent years with the development of many synthetic pigments that are used in both mediums.

Furthermore, the variation of color effects is more pronounced in oils: the transparent colors are more so, clearer and shinier, and the opaque colors are more thick and dense than their acrylic counterparts.

Same/Different vs Different/Same: Oil paints look the same when they are dry as they do wet; the colors, shade, and texture remain unchanged. With age on the other hand, Oils paints turn more yellow/brown and become more transparent. This is the reason why the oil painters of the early Renaissance painted their lights thinly, over a smooth white gesso ground, and their darks, especially the cool ones, very thick. In this way as the paint warmed in hue and became more transparent, these effects were compensated for, ensuring that the paintings would retain their compositional integrity even centuries later - brilliant.

Acrylics dry darker initially, because the water in the paint, which is reflective, evaporates. Acrylic paint also shrinks and flattens out somewhat because of the water loss, so some of the texture and brushing effects are lost. This shrinking is also the reason why flexible supports like paper and unstretched canvas will warp when the acrylic paint contracts. However, once dry, they will not change with age.

Heavy vs Light: Oil paints are actually heavier than acrylics. The same amount of paint will weigh more, and this varies with the different colors. Acrylic paints by comparison are light and soft and fairly uniform in this regard throughout the range of pigments.

A variety of brushes of different shapes, fibers and degrees of stiffness, will all create different effects with oil paints. Acrylics are not easily handled with a stiff bristle brush because the paint is so light the brush will tend to plow the paint instead of deposit it in a controlled fashion. The inexpensive, soft synthetic sable brushes are more suitable for most applications with acrylics. Read on.

Good Brushes vs Bad Brushes: Having as wide variety of good quality brushes with different types of fibers will allow the skilled oil painter to create a myriad of effects and textures in their paintings. And if these brushes are properly cared for they can last for many years.

No matter how careful you are in cleaning and caring for your brushes when using acrylics, the paint will soon enough destroy them; it just dries too fast. Besides, most of those fancy effects created by good brushes in oils are lost with acrylic paint as it will flatten and shrink as it dries. Better to buy the cheapest brushes you can find and toss them when they are done.

Stiff vs Flexible: Oil paints dry hard and brittle compared to acrylics which remain flexible indefinitely. As a result, oils prefer a stable, rigid support like hardboard to flexible supports like canvas or paper, especially if the later are not properly prepared to ensure they are impermeable and as stiff as possible. The great advantage here is that you have more options for painting surfaces with acrylics including all types of canvas, paper, wood products, and so on.

Acrylic polymer resin is also thermoplastic which means it will become hard and stiff in cold

temperatures, and soft and sticky in a warm climate. This can be a concern when storing and shipping paintings.

Solvent vs Water: One of the main reasons many painters choose acrylics over oils is because they are easy to clean up with soap and water. Also, some people have allergic reactions to solvents. Moreover, because acrylic paint dries fast, it can be much less messy to work with.

Still, you should never wash oil paint off your body using solvents. Soap and/or vegetable oil is always the best and safest option for cleaning hands and brushes.

Acid vs Alkaline: Oil paints are acidic, acrylics alkaline. The main concern for artists here is that oil paints will cause rapid corrosion of canvas or paper if these painting supports are not properly isolated using a good sizing material. Gesso is a primer (ground), not a size, and oil seeps thru gesso quite readily.

Note too that when painted over an overly porous, un-sized surface, the oil that is absorbed by it will leave the paint film dry and very prone to cracking.

Conversely, acrylics can be used on almost any surface without a problem. In fact, it more often acts to strengthen and impart flexibility to most surfaces.

Old vs New: Oil paints have been around for hundreds of years and when used appropriately the paintings created with them will endure for centuries.

Acrylics have been around for over ½ of a century and continue to improve in their quality and working characteristics. Scientific studies and accelerated aging tests confirm that acrylics will likely outlast oils in almost every category associated with 'permanent' painting.

Varnish vs Varnishes: The final picture varnish for both mediums is the same, that is; a good acrylic solution varnish. One thin layer of this varnish is sufficient to protect a completely dried oil painting.

Since acrylics are sensitive to solvents, and since these varnishes are made with solvents, and solvents are used to remove them, acrylics require an additional protective layer first – an 'isolation' varnish. This is simply a thick layer of gloss medium, or soft gel medium (gloss) mixed 2:1 with water.

Acrylic paintings accumulate dirt faster than oils because they are porous and 'electrostatic'; this means that the surface attracts and holds onto dust and airborne particles that readily stick to its soft, porous surface.

Acrylic paints can be cleaned with water. Never use water to clean an oil painting and do not display or store them in humid areas or places where the temperature fluctuates significantly.

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

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

POTE OPENING RECEPTION

The opening reception for the 10th annual POTE exhibition was very well attended with over 150 visitors. Thank you to every one who came to see this exciting show.



Drawing Exhibition

JUNE 12 TO 24



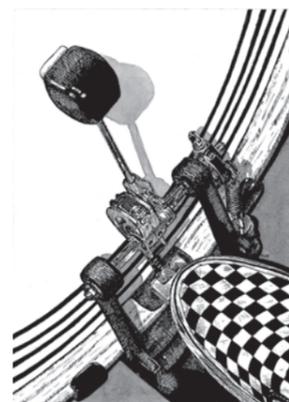
Jennifer Annesley MEZZANOTTE
12" x 18", Charcoal /Gouache, \$1900
AWARD OF EXCELLENCE



A. Aryan Ali MOVEMENTS
13" x 19", Pencil and Charcoal, \$480
AWARD OF EXCELLENCE



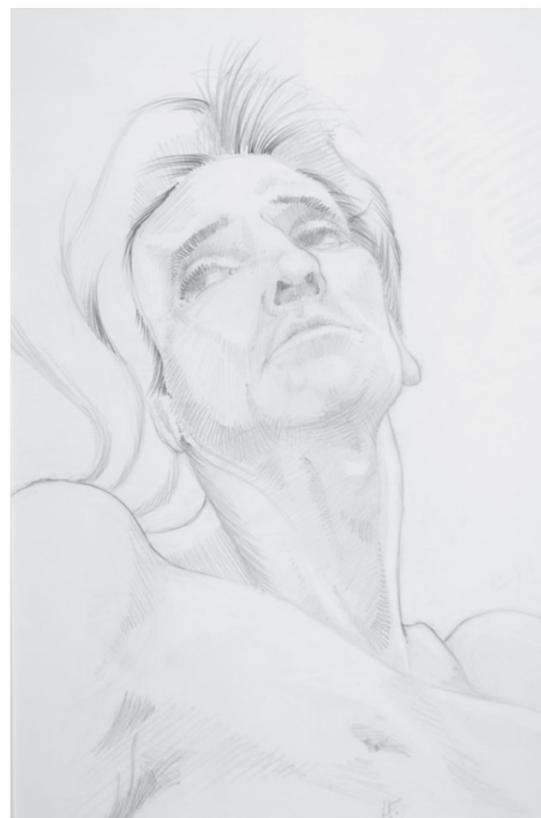
Michael Beseau OSTRICH
8" x 10", Pencil, \$295
FCA FIRST PRIZE AWARD



Adam Briggs KICK DRUM
5"x7", Ink, SOLD
FCA GRAND PRIZE FOR
EMERGING ARTISTS
CATEGORY



Karen Blanchet ALLELUIA
25" x 19", Oil stick, \$270
FCA SECOND PRIZE AWARD



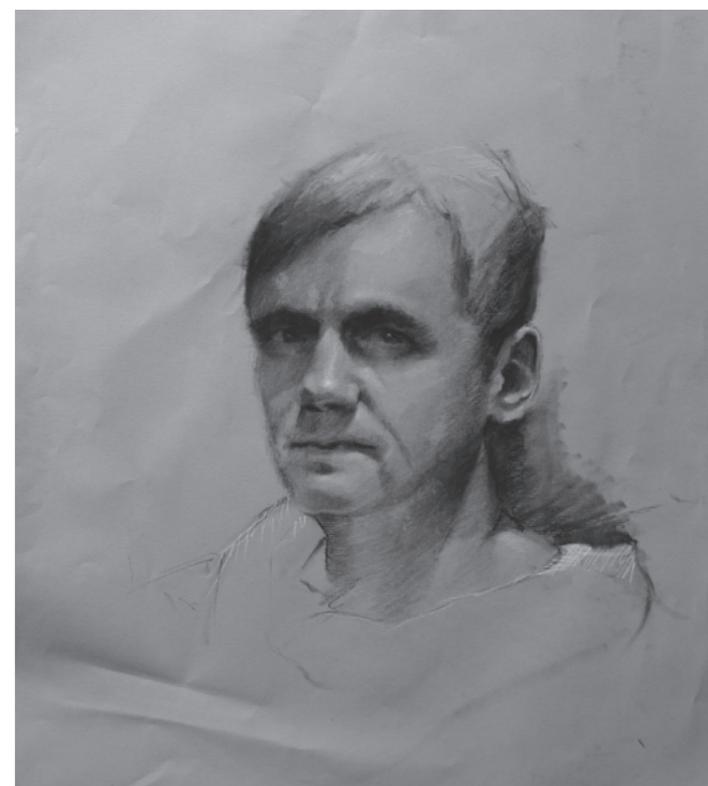
Linda Franklin MURRAY'S PIETA
20" x 16", Graphite, \$200



Cindy Vincent ELEPHANTS ON THE SERENGETI
9.5" x 15", Pencil, \$775
AWARD OF EXCELLENCE



June Harman, AFCA DANCE GYPSIES
21" x 14", Graphite, \$700



Marko Lubonic INDIGNATION
24" x 18", Charcoal/Chalk, \$400



Charles Keillor CLOSE HAULED
58" x 38", Graphite, \$3000



Mairi Budreau CHIEF WALTER HARRIS
22" x 12", Graphite Pencil, \$1500
FCA THIRD PRIZE AWARD

EXHIBITION CALLS

SPILSBURY MEDAL SHOW

December 4 – 23, 2012

ANNUAL SIGNATURE MEMBERS PRIZE COMPETITION. ANY SUBJECT, ANY MEDIUM. OPEN TO SIGNATURE MEMBERS
ENTRY DEADLINE: NOVEMBER 8, 2012

SMALL, SMALLER, SMALLEST

November 13 – December 2, 2012

OPEN CALL FOR ALL ACTIVE AND SIGNATURE MEMBERS.
IMAGE NO LARGER THAN 165 SQUARE INCHES, ANY MEDIUM ANY SUBJECT.
ENTRY DEADLINE: OCTOBER 4, 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: OCTOBER 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.

LEADING EDGE ART WORKSHOPS – FALL WORKSHOPS

Suzanne Northcott, SFCA: Acrylics & Mixed Media–Sept. 21-23 Calgary.
Keith Bond, BA: Landscape en plein air in Oils–Sept. 24-27 Edmonton.
Charles Harrington, AWS: Acrylic Landscape–Oct. 13-16 Calgary.
Charles Harrington, AWS: Acrylic Landscape–Oct. 18-20 Winnipeg.
Mike Svob, SFCA: Oil/Acrylic Value & Color–Nov. 1-3 Edmonton.
For details/registration www.greatartworkshops.com
Louise Hall - 403 233 7389 - louise.hall@shaw.ca

DVDS AND CDS FOR SALE AT FEDERATION GALLERY

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

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

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 604-681-2744, or email fcaadmin@artists.ca.



Biennial International Miniature Print Exhibition VI

SEPTEMBER 4 – 23

Autumn Salon

SEPTEMBER 25 – OCTOBER 7

AIRS

OCTOBER 9 – 28

Painting on the Edge

AUGUST 14 TO SEPTEMBER 2



Suzy Stroet BOOK STACKS
36" x 48", Oil, \$1200



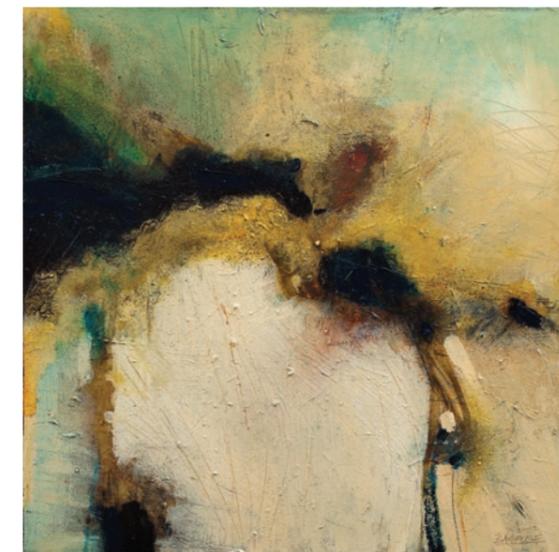
Cam Reid TRIGGERS
48" x 36", Acrylic on Canvas, SOLD



Gerda Volz, AFCA THE FOUR SEASONS
11" x 17", Mixed Media, \$625



Qing Xing FLOWER ON TABLE
25" x 19", Oil, \$800



Barry Rafuse AFCA FLASH
24" x 24", Mixed Media, \$1160



FROM THE SKETCH TO THE EASEL THE PROCESS AND THE INTENTION

Alfonso Tejada, plein air artist



The progression from a sketch done on site to variations in a finished painting is an approach used to develop visual synthesis; the capacity for experiencing and constructing a mental image that can be reactivated with the help of a sketch. This synthesis can, at times, be difficult to achieve. The sequence of sketches show how I use synthesis as a means of exploration. When approaching my own work I tend to include more visual information, rather than taking a minimalist approach as I have a great love for architecture and townscapes as you can see in my initial sketch. However, variations can be rewarding and present new possibilities for the finished work. I encourage my students to explore possibilities with colour and direction of light, accentuating shadows and dark areas. This exploration can lead to finished work that gives the viewer an overall impression that says more about mood than architecture detailing.



The best way to use plein air as a tool for developing a finished work is to learn to look carefully at all the elements, recording the location and then to follow up with a synthesized concept. This is one of the valuable rewards of painting in this fashion. A sketch at the beginning of an outdoor session establishing the direction of light, shadow casting and most importantly the trail of light connecting and leading the viewer into the location is the key to establishing a solid base for further development. You can see the trail of light for this work in the second sketch. The setting of the shadows, the path of light and the colour ranges are the bases for artists to manipulate and explore their choices and stylistic preferences. The discipline of following a process of recording and creating explorations can be a great way to develop a style. We all search for a style of our own and we can always go from excess to simplification but if we playfully explore options, the results become easy and the works more interesting. In this group of images my process of exploration is presented from the sketch, through the explorative process and finally to potential finished works.

