

Art Avenue

A Federation of Canadian Artists Publication – NOVEMBER/DECEMBER 2012 \$5



Autumn Salon

AUGUST 14 TO SEPTEMBER 2



Anita McComas Rocky Slope
24" x 48", Acrylic on canvas, \$2150
AWARD OF EXCELLENCE



Jill Charuk Warm Fingers, Cold Toes
24" x 24", Oil, \$1100
AWARD OF EXCELLENCE



Chi-Ming Yeung Watching Ships
22" x 35", Acrylic, \$3000
AWARD OF EXCELLENCE



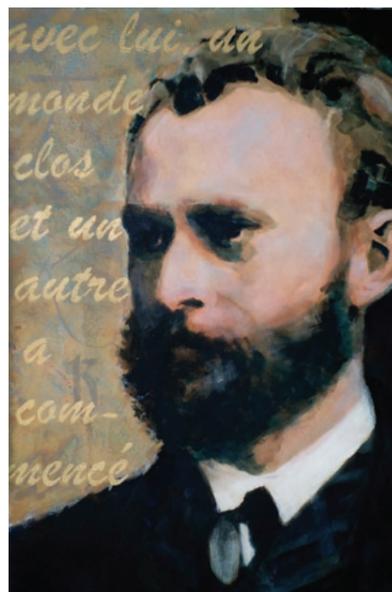
Gloria Ainsworth Mout AFCA Sunflower Basking on Crystal
9" x 20", Watercolour, \$535
FCA THIRD PRIZE AWARD



Andrey Pingachev Still life with Lion mask
23" x 39", Oil on canvas, \$4500
FCA FIRST PRIZE TIN YAN CHAN AWARD



Larry Tillyer AFCA Sitting Pretty
20" x 16", Acrylic, \$1095



Lorry Hughes AFCA Edouard
24" x 36", Acrylic on canvas, \$1300
AWARD OF EXCELLENCE



Deborah Strong Urban Flock: Mallards
15" x 30", Dye on silk, \$850
FCA SECOND PRIZE AWARD



Art Avenue

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EXHIBITIONS



Autumn Salon
AUGUST 14 TO SEPTEMBER 2
-2-



AIRS
OCTOBER 9 TO 28
-10-11-

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ON THE COVER

Ali A Aryan Battle Endeavors
39" X 63", OIL, \$6400 — FCA GRAND PRIZE



Ali. A. Aryan was born in 1958 in Tehran, Iran. He had a strong interest in painting ever since he was first able to put pencil on paper and he has devoted his entire life to make art. He has always been an observer by nature, inspired by faces in the crowds and power of dreams, in his works objects shifts, reshape themselves and break down, representation slips suddenly into abstraction, the result is a series of engaging and enthralling pieces. At the age of sixteen, he continued to sketch and paint to pursue his career as a commercial illustrator.

After many years of painting and exhibiting, he joined the Tehran Fine Art University and graduated from Faculty of Painting, although mainly self thought. He is an award winning artist and has participated in many selected solo and group show, national and international galleries across the world. In 1997 he migrated to Canada and presently resides in Vancouver.

"I try to create surfaces that are intriguing color, texture and design to evoke movement. My work is a combination of observation, exploration, imagination, reinvention, and technical skills. Being able to break down the boundaries and compositions and reconstruct them to render an exactness of movement and beauty of things, suggest a mood, whether it be concentration, enthusiasm, creation, inspiration, or excitement.

Constantly experimenting and exploring new ideas, subjects and methods and how to engage and challenge viewers aesthetically and emotionally instead of giving a repetitious serving of the same recipe is my interest. Encouraging my viewers to observe the subtleties of life, the elegance and grace of how fabric folds, the richness of colors, and contours of objects are the ultimate impact of my art."

Art Avenue

A Federation of Canadian
Artists Publication

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DREAM STUDIO

An Opus-Exclusive Artist Interview with Alan Wiley

Alan Wiley (C.S.P.W.C., AWS D.F., SFCA, NWW, CIPA, CWA, LWS) shares a window onto his practice and his dream studio.



Watch the video at: opusartsupplies.com/DreamStudio-AlanWylie

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*Opus PLUS Member Sale prices in effect November 1-21, 2012

New Members

BRITISH COLUMBIA

LOWER MAINLAND

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

VANCOUVER ISLAND & GULF ISLAND & SUNSHINE COAST

- Sandra R Taylor *Victoria*
- Jilly Watson *Bowen Island*
- Janet Mercer *Victoria*
- Madeleine Renaud *Victoria*

THOMPSON NICOLA SHUSWAP

- Yvonne Reddik *Kamloops*
- Anthony Sinkeldam *Salmon Arm*

ALBERTA

- Ilona Pradzinski *Grand Prairie*
- Stephanie Pradzinski *Grand Prairie*
- Irene Prosser *Calgary*
- Gayle Tupper *Sexsmith*
- Colleen Lane *Edmonton*

In the news

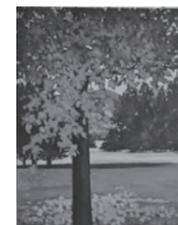
BARBARA ARNOLD had a solo show, "Earth" at Studio 13 Fine Art from October 18 – 21, 2012. Ten percent of the proceeds from the show were donated to the BC Canadian Cancer Foundation.

BETHANY HANFIELD had a solo show, "Busy Cities...and the Things Unseen", at the Summerland Art Gallery from Oct 4 – Nov 17.

DAWN JOY RITCHIE has had her work accepted to the Sidney Fine Art Show.

GABRIELLE GREIG was part of 'Celebrate the Colors of Delta', Art Exhibition at the Fire Hall of the Arts in Delta, BC this past September. He also participated in the White Rock BIA and Semiahmoo Arts 1st Annual Art Walk "Outside the Box" in October. Gabrielle was also part of 'Sans Brush' - at the North Vancouver Community Arts council and his painting 'Coming Home' was chosen to decorate an electrical box in New Westminster as part of a group project. It can be seen on 8th St and Carnavon in New Westminster.

JEFF WILSON, painter and active member of the FCA, delivering his painting of the Ovaltine to the Union Gospel Mission's permanent gallery this September.



JIM WALSH showed as the featured artist at the VanDop Gallery in New Westminster this October, this show featured recent paintings of the changing colors of Fall.

Jim Walsh

KAREL DORUYTER AFCA held a solo exhibition at Madrona Gallery, Victoria, BC, this past September. An impressive show of 24 paintings giving a cross section of his painting technique and subject matter. As Robert Amos (art critic of the Times Colonist newspaper) wrote in his review; "More than any painter I can think of since Emily Carr, Karel Doruyter knows how to present the deep forest. While Carr's works are swaying evocations of "the juice of life," Doruyter offers us the profound and silent majesty of massive trunks and impenetrable distances".

LOUISE SWAN won First Place in the Arts Council of Surrey and Cloverdale Blueberry Festival. The painting is entitled "Cedar Falls, Shushwap".



Odette Laroche

ODETTE LAROCHE was part of the Sidney Fine Art Show this past October.



Karel Doruyter



Louise Swan



Roberta Combs

ROBERTA COMBS SFCA, was presented with her Master Status Pastellist designation in a ceremony at the National Arts Club in New York City this September. She is the only one in Canada to hold this designation. Her painting, **Times Square**, received the Pastel Society of North Carolina Award from the Pastel Society of America Exhibition in Manhattan. Her painting has also been selected to be included in an exhibition that will be featured at the **Butler Institute of American Art** in Youngstown, Ohio following the New York Show.



Bethany Hanfield



Gabrielle Greig



Jeff Wilson



Rose-Marie Goodwin

ROSE-MARIE GOODWIN has a new Working Studio at street level 195 Pemberton, North Vancouver. "Life Abounds" is from her new 'Urban Wetlands' series, 60" x 60" acrylic on canvas.



Sandra Donohue

A children's book, *The Hundred Dollar Special - the Antics of a Rescue Cat*, written by M. Kathryn Bourdon from Salmo, B.C., has been illustrated by **SANDRA DONOHUE AFCA**, who lives in Robson, B.C. It is the story based on the author and her family's predicament of a home over run by mice, and how they deal with the problem. The book, which is a 100% Canadian production, is available through Sandra (sanddonohue@yahoo.ca).

TANYA BONE SFCA, had the painting, He is the Vine, 16" x 20", oil on board, accepted into this year's Oil Painters of America 2012 Western Regional Juried Exhibition of Traditional Oils. This year's show will be held at Gallery 1261 located in Denver, Colorado, October 4 through November 3, 2012.



Tanya Bone

VEDRANA ASCROFT'S painting "Pacific Rhapsody" has been published in the International Artist Magazine Issue # 87 as one of the finalists in the International Artist Challenge #71 - Seascapes, Rivers and Lakes Competition.



Vedrana Ascroft



Veronica Funk

VERONICA FUNK was honoured with the commission to paint the first utility box in Airdrie, Alberta, introducing public art to the community while dissuading vandalism.

The Maple Ridge "Group of Nine" artists held their 7th annual show and sale on October 13/14 in the beautiful church hall of St. Andrews United Church. The Community continues to celebrate this group's annual "Colour Impact" show and sale with large turnouts. Six of it's 9 members are also active members of the FCA:



Group of Nine

SUZETTE FRAM, MARGARET BALE, BETTY COY, SHIRLEY FELGNER, JOYCE CAMPBELL, FLORENCE NICHOLSON. They are also members of the Fraser Valley Chapter of the FCA. All nine are members of the Garibaldi Art Club.

Current Exhibitions

DONNA BASPLAY has a solo show at the Kurbatoff Art Gallery, 2435 Granville st, Vancouver, BC from October 18 – November 1, 2012

A solo exhibition of work by **GERALD ST MAUR AFCA** will open at the Generations Gallery, Stony Plain, Alberta on 28th October. It will run for a month. Entitled *Nocturne*, the exhibition of pastels, charcoals and collages, deals with the night sky in three phases: dusk, midnight and dawn. His new book of the same title will be launched during the opening.

IRA HOFFECKER will be showing work at The Gallery at the Mac, #3 Centennial Square, Government and Pandora, Victoria, BC. The show runs from October 15 to December 17, 2012.

MARNEY-ROSE EDGE has a solo exhibition called Celebration at the New Westminster Arts Council Gallery, located in Queens Park, New Westminster. The show runs from October 30 – November 24, 2012.

SHARI PRATT – "Attention" a solo show at the Fort Gallery in Fort Langley Oct 24 - Nov 12. This show displays 14 paintings of soldiers standing uniformly at attention.

"Social Media Portraits" a solo show at the Port Moody Arts Center Nov 15 - Dec 23. This show displays work created during a residency done at the Arts Center.

"Lost and Found" a solo show at the Maple Ridge Art Gallery Jan 12 - Feb 2. This show displays 30 works which are described as haunting and nostalgic.



Shari Pratt



Gerald St. Maur



Ira Hoffecker



Marney-Rose Edge



Shari Pratt

ULI OSTERMAN will have her work in a juried group show at The Halifax Club, Sept 30 - Dec 31, 2012 / 1682 Hollis Street / Halifax, NS / Canada

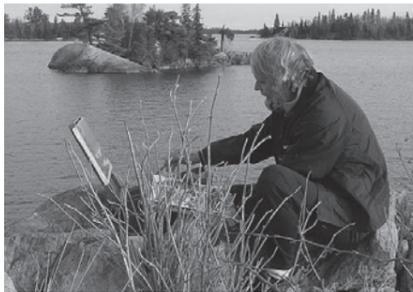
EDWARD SPEARS

1918-2012

We were sad to hear of the passing of one of our SFCAs, Edward Spears, at the age of 94. When Ed retired he moved from Toronto to a lovely wooded property on the shores of Pat Bay, a beautiful location for the landscapes and seascapes he loved to paint. He worked mainly in Gouache and is famous for his very detailed, realistic style. As well as being a senior signature member of the FCA, Ed was also a founding member of the Canadian Society of Marine Artists. He juried many of our chapter shows in Victoria and was always eager and willing to help out when asked. I remember one conversation when he told me he couldn't wait to get up in the morning and get to his easel to paint. His family reports he painted every day of his life here on the island until almost the very end. Isn't that what we all wish for?

Written by: Marney Ward, SFCA

BEHIND THE EASEL



WITH ROBERT GENN, SFCA

THE NAKED BODY

Have you ever noticed that paintings of nudes come and go in popularity? In the galleries I work with, there are currently very few. Back in art school the nude was *de rigueur* and I actually thought I was getting the hang of it. In those days, most of our models were women. Perhaps the current decline is because the idea of "woman as object" is not as popular as it once was.

I recently passed by a classroom full of women furiously drawing a nude guy. It seemed a comment on our times and a

A Christmas Message

BY BEV SCHENKE, EXECUTIVE DIRECTOR



It is that time of year again when we reflect on the past year and consider all that we are grateful for. It has been a year full of wonderful shows offering inspiring paintings, new members excited about advancing their knowledge, other members working to develop their work to new standards, fabulous education instructors enthusiastic about sharing their knowledge won from many years of hard work. We appreciate the many members who support and participate in shows which contribute to the financial future of the FCA and give the gallery a presence that cannot be matched by any other gallery for both talent and volume of work. We give our heartfelt thanks to our many volunteers who are so dedicated to our organization giving of their time and expertise. It has been a pleasure to see the regular reception volunteers, they are the first to greet the visitors to the gallery and when they offer a smile and greeting to the visiting public they do more for public relations than any other means. The volunteer team we have for stuffing the Art Avenue magazine, led by the amazing Joyce Freer, are dependable, accurate and very dedicated. We love to hear the hum of activity and delightful stories flowing around the gallery while they are stuffing. The hanging crew, changing shows every few weeks have been with us for years, they offer us a very valuable service, contributing to a professional and delightful look to our gallery. In addition to these tasks, there are many more who have contributed their time to help make the FCA a better place to work and to visit. The Staff wishes you all a Very Happy Holiday season and a New Year filled with enthusiasm and joy for the art of painting.

subject for a *New Yorker* cartoon.

Fact is, the unclothed figure, male or female, is an education in waiting. Above spheres, cones and blocks, the human figure is key to understanding light and form. Michelangelo went so far as to say, "One who does not master the nude cannot understand the principles of architecture." Student artists neglect figurative work at their peril. Painting or drawing nudes with facility was a rite of passage for past members of the Brotherhood and Sisterhood. Fortunately, underground vestiges of the cult still exist. "The naked form," said Auguste Rodin, "belongs to no particular moment in history; it is eternal, and can be looked upon with joy by the people in all ages."

Well, maybe not by *all* people in all ages. Whole cultures are currently trying to get more and more folks to cover up. Is the world turning once again toward some sort of Puritan modesty, equating skin with prurience and sin? Might this be partly because of recent Western art trends depicting naked depravity? Was, as some critics think, Toulouse Lautrec the naughty one who set the orgy in motion? Perhaps we might, within the anatomy of our imaginations, think once more of the naked body as a vessel of grace, taste and wonder. In the spotted history of art, stranger things have happened.

Our bodies, apart from their brilliant



role as drawing exercises, are the temples of our being. Like the bodies of all fauna, they deserve both our study and our appreciation. Few there are who object to a naked dog, cat, horse or parakeet. The Society for the Encouragement of Modesty in Animals (SEMA) attracted only 72 members before its website went blank. I once considered a program to put shorts on dogs, but Dorothy rejected the garment and made an unpleasant fuss. There's something natural about *au naturel*. But when, for art's sake, will *au naturel* make its next comeback? "The body always expresses the spirit whose envelope it is. And for him who can see, the nude offers the richest meaning." (Auguste Rodin)

Robert Genn writes a free Twice-Weekly email letter that is currently read by 250,000 artists worldwide. 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.

NOVEMBER 15, 2012

Demo in acrylics by Alan Wylie SFCA. November 15, 7-9pm

DECEMBER 13, 2012

Christmas Pot-luck and small painting exchange. Bring a small (8x10 or under) unframed and unwrapped painting and get one in return. Also bring a labeled dish to share. December 13, 6-9pm

NOVEMBER 24 – 25, 2012

Fall Workshop: Rick McDairmid SFCA, in acrylics but oil OK too. \$180 for members, \$225 for non-members. Saanich Fairgrounds. Contact Sam Bohner, sam@sambohner.com or 250-652-2827.

Fall Exhibition, Morris Gallery, Alpha and East Burnside.

AWARDS OF EXCELLENCE (OUR TOP AWARD)



Mary Conley AFCA The Bath 14"x14", Pastel, \$2300



Phillipa Hudson AFCA Nichol Lake Outflow, 16"x20", Acrylic, SOLD



Sandhu Singh AFCA Main Street-Vancouver, 10.5"x13", \$1200

ARROWSMITH CHAPTER

SEPT 17 TO OCT 19

ARROWSMITH CHAPTER FALL JURIED SHOW
The Gallery at Qualicum Art Supply
Qualicum Beach, BC



Donna McDonnell Michelle's Table, 15"x16", Pastel, 1ST PLACE AWARD



Leslie Gregory AFCA Eventide, 25"x20", Graphite & Acrylic on Terraskin paper, \$2100, 2ND PLACE AWARD



Therese Johnston AFCA Winners in Gold, 36"x36", Mixed Media, \$2500, 3RD PLACE AWARD

PEACE RIVER CHAPTER

Greetings from the Peace River Chapter. Our third show Opens Nov 2nd at the Centre for Creative Arts, Grande Prairie, Alberta. The show's theme is "Peace Squared".

We are hosting a workshop Nov 3rd and 4th at the Centre led by Sharon Lynn Williams from Calgary. Participants will be learning about the benefits of using fluid acrylics in a watercolour manner.

WEST KOOTENAY CHAPTER

The West Kootenay Chapter of the FCA is pleased to announce that we are now meeting at the Kootenay Gallery, across from the Castlegar Airport. Besides being a more central location for our geographically scattered members, the Kootenay Gallery meeting space is quiet, well-lit, roomy, and we get the opportunity to view the current exhibitions. Our meetings begin at 10 a.m., break for lunch (bring a bag lunch). We always have coffee and tea for members and guests are most welcome. A program follows lunch.

THE FOLLOWING DATES MARK OUR COMING MEETINGS:

OCTOBER 27, 2012: Regular membership meeting followed by a presentation WKCFCA member, Stephanie Gauvin of her 5 day plein air painting excursion to Mt. Carlyle, B.C.

MARCH 2, 2013: Regular membership meeting followed by a demo by WKCFCA member Brigitte Desbois: Painting in Oils Without Using Solvents.

MAY 4, 2012: Annual General Meeting

NOVEMBER 7 – 11, 2012

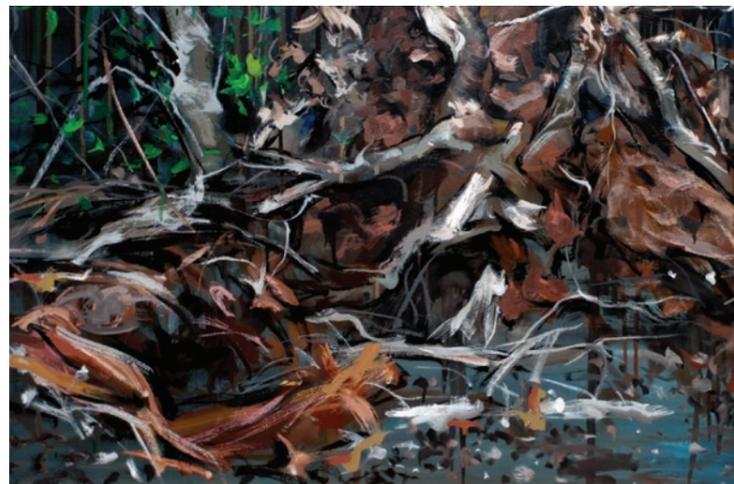
The WKCFCA Juried Chapter Show: Close to Home – the Hundred Mile Painting will be at the Kootenay Gallery from Nov 7 to 11. All are invited to the opening reception on Wednesday, November 7 from 7 to 9 p.m.

AIRS

OCTOBER 9 TO 28



Ali A Aryan Battle Endeavors
39" x 63", Oil, \$6400
FCA GRAND PRIZE



Xiwen Chen Uncovered root
48" x 60", Oil on canvas, \$5300
BEST LANDSCAPE AWARD



Rene Thibault AFCA Alberta Foothills, Low Light
12" x 36", Acrylic on canvas, \$1575
FCA LANDSCAPE AWARD OF EXCELLENCE



Tanya Bone SFCA Sow the Seed
18" x 24", Oil on board, \$5600
FCA BEST STILL LIFE AWARD



Dene Croft SFCA Dragonfly
30" x 24", Oil, \$5000
FCA BEST FIGURATIVE AWARD



Marney Ward SFCA Pink Dahlia
14" x 21", Watercolour on paper, \$1850
FCA STILL LIFE AWARD OF EXCELLENCE



Susie Cipolla Dockside
48" x 48", Acrylic on canvas, \$3500
EMERGING ARTIST AWARD



Michael Downs The Model's Gaze
15" x 12", Oil on canvas, \$3750



Karen Pedersen Beaver Bite
18" x 18", Oil, \$435



Leanne M Christie Heightened
30" x 40", Oil on canvas, SOLD



Wai Hin Law SFCA Walk the Dogs
27" x 37", Watercolour, \$9000
FCA FIGURATIVE AWARD OF EXCELLENCE



Andrew McDermott SFCA Reflecting
21" x 18", Pastel, \$1750



Hossein Jajouei Far-off
18" x 30", Watercolour, \$995

Chapter Events Calendar Ctnd...

THOMPSON NICOLA SHUSWAP CHAPTER

TNSC 8TH ANNUAL CHAPTER SHOW RESULTS

The Thompson Nicola Shuswap Chapter held their 8th annual Chapter Show at the Kamloops Courthouse Centre for the Arts September 21 – 30, 2012. Once again our members stepped up their production and quality of their work to enable us to have another terrific show. It was a joy to see the impressive growth of so many of our local chapter members, both long-standing members as well as several new members to our Chapter. Well done all!

We are pleased to announce this years' award winners:



1ST PLACE – Sharyn Olfert's
Riverbound, 16"x12" Acrylic



2ND PLACE – Justin Maas,
Lauren, 16" x 12" Pastel



3RD PLACE – Cathie
Peter's Whytcliff Park, 20"
x 30" Acrylic

Congratulations to all of our winners and a very big thank you to our awards jurors; Trisha Armstrong-Gibson, AFCA, Donna Houston, AFCA, & Colleen Dyson, AFCA. One of our jurors, Trisha Armstrong-Gibson, was also kind enough to provide an educational critique session at the closing of the show.

A special thank you to my co-chair, Cathie Peters for all of her hard work to get our very first "on-line entry" show up and running. Thank you to the our volunteers and executive members who helped make this show happen... from start to finish, what a team! Heart felt thanks again to all of you!

Deborah Swain
Co-Chair, TNSC

NOVEMBER 4, 2012

CHAPTER GENERAL MEETING

10 am – 2 pm, Chase Community Hall, 547 Shuswap, Chase, BC. For more info contact Cathie Peters cpetersartist@gmail.com or Deb Swain deb_swain@yahoo.ca

12 | Art Avenue NOVEMBER-DECEMBER '12

SHOWS & CALL FOR ENTRY

Thompson Nicola Shuswap Chapter's 6th Annual Open Show "Artists Choice" – April 2013

Open Juried Exhibition of original paintings, prints and drawings.
\$2900 in prize money to be awarded as well as a separate SFCA Award.

Show Dates: April 19 – 28, 2013

Enter on line at www.tnsc.ca. Entry deadline: February 28, 2013.

For more info contact Cathie Peters: cpetersartist@gmail.com or
Deb Swain: deb_swain@yahoo.ca

CALGARY CHAPTER

Tuesday November 20th, 2012 (3rd Tuesday of month)
Chapter meeting, 7 pm Haysboro Community Centre
1204 89 Avenue SW, Calgary. All Welcome

Tuesday January 15th, 2013 (3rd Tuesday of month)
Chapter meeting, 7 pm Haysboro Community Centre
1204 89 Avenue SW, Calgary. All Welcome

NOVEMBER 17 AND 18, 2012

Rick Berg Workshop (to be held in Crossfield). For more information or to register please check our website (fcacalgary.ca) or contact Tami Hort - tamihort@shaw.ca

CHAPTER AWARD WINNER IMAGES

The award winners from our Juried Show and Sale "Mad About Art" which will run on October 27th 2012.



Linda Wilder Close to the
Edge, 24"x30", \$1500,
1ST PLACE



Cheryl Todd Shergold Bear
Series III, 36"x24", Acrylic,
\$1200, 2ND PLACE



Hossein Jajouei Landscape,
23"x31", Oil, \$1950,
3RD PLACE

2013 MEMBERSHIP RENEWAL NOTICE & DONATION REQUEST FORM

It's time to renew your membership with the Federation of Canadian Artists. Your membership will expire on December 31, 2012. This year you can choose to renew your membership online by visiting www.artists.ca or you can enclose a cheque or your credit card information and mail to the address above. Please include your contact information below so we have your correct address information on file. Upon receipt of your payment we will forward your receipt.

NAME: _____

MEMBERSHIP PAYMENT

MEMBERSHIP TYPE: _____

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

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CREDIT CARD # _____ EXPIRY DATE _____

CHARITABLE DONATION – HELP TO FUND AWARDS OR OUR GALLERY

PLATINUM: \$1000 + GOLD: \$500 TO \$999 SILVER: \$101 TO \$499 BRONZE: \$1 TO \$100

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

ENCLOSED IS A SEPARATE CHEQUE FOR \$ _____ AWARDS GALLERY

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CREDIT CARD # _____ EXPIRY DATE _____

ATTENTION FCA OFFICE:

PLEASE BE ADVISED OF THE FOLLOWING CHANGES IN MY CONTACT INFO:

ADDRESS: _____

PHONE: _____ FAX: _____ EMAIL: _____

HAVE YOU RECENTLY JOINED AN FCA CHAPTER AND NOT TOLD US? IF SO, WHICH ONE?

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MDF & HARDBOARD

BY DAVID LANGEVIN



Dear David,
I realize that it's almost sacrilegious, but I prefer using MDF board rather than Masonite for both direct gesso and painting, and for wet mounting

paper. Liquitex literature seems to condemn both the tempered and un-tempered versions of Masonite and suggests MDO board as a better alternative.

I've used MDO board (sign painters plywood) for a while now but have been put off by the fact that it's availability in one sided or double sided paper backing (I prefer double sided) is totally random from the supplier in my area.

MDF board due to it's construction properties (smooth both sides) seems to have less warpage problems than Masonite, and it's lighter colour requires less gesso coverage.

The additives in the tempered version of Masonite is why Liquitex warns acrylic painters against this product. I'm wondering if the same warning should be given for MDF board because of chemical properties that it might contain.

Kelsey

Hi Kelsey,

Tempered Masonite (hardboard) is impregnated with oils to make it more suitable for outdoor construction use. Because of this, paints won't adhere well to it and the oil is very acidic and will discolor the gesso/paint. Regular hardboard is the only wood product made with pure cellulose material (wood) with no other additives, so it is the only one I would recommend as a support for permanent painting. MDF is made with synthetic glues and resins and although it does not warp as easily as hardboard I question the permanence and chemical stability of some of these products. If the hardboard panels are not too large (18x24 and smaller) they will be not warp once they are in a frame. Plywood panels, sometimes called 'door skins' are made with thin layers of veneer held together with glue. The glue will eventually dry out and cause cracking and separation of the layers.

Hope that helps, David

Hello, David,

I have done my first 'real' painting on hardboard and I hung it on our office wall and I noticed it is 'lifting' at one corner - bottom right (not laying flat any more). I glued basic braces at the back to start before painting - 1by2 strips around the edges and one cross piece. Is there any easy way for me to now flatten it out without framing it? Overall painting is 48 inches high and 44 inches wide.

I thought you might know the easy answer (and a way to avoid it in the future).

And I must once again thank you for inspiring me to begin painting w/ your great workshop. I don't think I will ever stop now!

Thanks, Christopher

Hi Christopher,

I am very happy to hear you are a non-stop painter now! Well done! I love the paintings.

Hardboard does have a tendency to warp, especially when they are larger. Here are some guidelines:

- for large paintings on hardboard you need to use the thick 1/4" board, not the 1/8".
- for paintings more than 30 inches, braces on the back like you describe are essential if they are not framed, but the braces have to be thick enough. You can screw another 1by2 strip to the one already there, that should help.
- the back of the board can be treated with wood sealer, like shellac, to help prevent it from absorbing moisture, which will cause it to bend.
- do not hang a heavy painting using a wire, too much pressure. Instead use two hooks on the wall, one for each side.

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

FRAMING WORKS ON CANVAS



BY CHRIS GILLESPIE
OPUS ART SUPPLIES

Framing plays a key role in the presentation of an image. Choosing the right frame can make all the difference, creating a beautifully and effectively presented image, an image that is not hindered but enhanced by the frame that surrounds it. A well chosen frame molding will draw the viewer's eye into the composition in ways that can be dramatic or subtle but always effective.



There is a wide selection of moldings to choose from but knowing a few key tips and techniques will greatly assist in the decision making process. Framing is packaging that protects, preserves, and presents your work of art. Of these three aspects of framing, presentation is where most of the questions and challenges arise. Taking the time to carefully choose effective styles, colours, and proportions for the frame will create balance and harmony, and in turn enhance the image's visual qualities and value. This demonstrates concern for the best possible presentation of your art.

The first rule of thumb is to always bring the work with you when you are choosing moldings. You may be surprised which frames work best with your art, and you can never really know until you try different kinds. This leads to the next rule. Try various frame styles with your work to give you a better idea of what options are available and which may best compliment and enhance your art. You can start with options that you instinctively feel may work best with your image, but keep trying other styles and colours to ensure that you have seen all the options. It is not unusual for people to

change their minds on what they originally thought would best enhance their work, after trying a number of different frames.

Aesthetic decisions about framing are always best made in consideration of the art itself. Considering whom the work is intended for (your audience or market) as well as the environment it will be displayed in can influence your process of choosing, though the final decision should always reflect primarily upon the work itself in order to provide a more successful result. The three main points to keep in mind when choosing are: style, colour & tone, and proportion.

STYLE:

Consider the character and content of the image. Is it reserved, expressive, interactive, subtle, bold? The frame should be chosen to compliment the language and character of the work. Next determine whether the work reflects certain art trends or practices. Can it be connected to a particular era of painting for example? This can help suggest molding styles that may pair well with it and be in keeping with the historical context of the work.

COLOUR & TONE:

What are the colours primarily used in the work? What are the colours in the details? Which tones stand out? Generally it works best to select frame colours or tones that compliment the image, not match it exactly, in order to maintain the impact of the composition. The degree of contrast in the image can be reflected in the choice of frame colour or tone. Images with less contrast in them would benefit from a more subtle frame. Images with higher contrast in colour or tone could benefit from a contrasting frame. Choosing a neutral frame tone or colour can often be the most effective approach in creating overall balance.

PROPORTION:

Choosing the right proportion of frame molding will help support and enhance the image. Thick bulky moldings can work very well with larger works or compositions that are dramatic and bold. Thicker or wider moldings can also create an interesting dynamic when paired with very small works,

though it is essential to be aware of not overwhelming the art. The use of a wood or linen liner can help emphasize and expand the visual space around the image and gives another area of rest for the eye. Moldings that are too thin or small may not visually support and compliment an image, and can be a concern for structural safety with medium to large works. Generally, choosing a wider rather than a thinner molding is a safer aesthetic choice and will increase the perception of value in the work.

Following the guidelines above will help with the decision making, and second opinions from framing staff or friends can make the process even more effective and supportive. Next time you are framing for your exhibition, for a gift, or for yourself, you can be confident that in following these tips and techniques you will be creating a beautiful presentation of your art that will be enjoyed and appreciated by all.

TIPS:

- Colour highlights in a molding can accent or pair well with colours found in the work.
- Texture or pattern in a molding can add a nice highlight and compliment the content or theme of the work in a subtle manner.
- If framing without a wood or linen liner, consider wider moldings, as this will provide visual space for the eye to rest.
- If custom framing, try the molding samples in each corner of the image to get a truer sense of overall complementarity.
- Capped frames (two frames joined) are effective in creating unique looks for moldings, through an almost unlimited number of variations.
- Ensure that the canvas is appropriate for the depth of the frame. This is especially important if you are capping two frames together.
- If you get stuck when choosing, go in a completely different direction or try unconventional selections.
- Look for inspiration in magazines, museums, and galleries. Build up your knowledge of frame trends and the styles available.



AIRS OPENING RECEPTION

The opening reception for the 3rd annual AIRS exhibition was very well attended. Thank you to every one who came to see this exciting show.



Blast from the Past – 1993-1994

and as a Christmas angel finds its place atop the tree the festive landscape is complete and now, painters everywhere lay down their brushes and go to their separate celebrations together.



FEDERATION OF CANADIAN ARTISTS • (B.C. REGION)
DECEMBER 1993 / JANUARY 1994

CHRISTMAS 1993 - FCA
News, BC Region cover.



CHRISTMAS 1994 - Draw Yourself a very Merry Christmas! Cover and accompanying comic.



A Message from the President...



ANDREW MCDERMOTT

Hello fellow Artists! Another year has passed, wow, how time flies when one is busy creating at the easel.

The number one question I get asked by members is “Why should I be a FCA member and what does the FCA do for me?” Here are my thoughts on this. Membership means being part of a prestigious Canadian Art Society established for over seventy years. It gives you the opportunity to get to know and learn from some of our renown and established artist members, to enter top caliber shows, access to workshops with some top quality instructors, seeing the wonderful images and reading the articles in the Art Avenue magazine and finally to realize you are a part of history, knowing that many past great artists in Canada have been part of the FCA at some time or another. The way I think is that it’s not what the FCA can do for me, it’s what can I do for the FCA. So please, remember to take time out and renew your membership, its vital we keep this organization growing for future members, whether its for the next ten years or a hundred years.

The FCA Board and Staff appreciate your loyalty and dedication to the FCA whether it’s volunteering, entering shows, or even just being an art enthusiast. Also please consider a small donation, any amount even \$1 goes to good use and remember that it’s all about our works of art and being able to share them with our community. Let’s continue to lead the FCA to a grand future, and remember that the Federation belongs to all of us.

FCA SPRING WORKSHOPS 2013

We have an exciting line up of workshops focusing on vibrant spring flowers and trees, coming this spring. Instructors include Tanya Bone, SFCA, Jutta Kaiser SFCA, David Langevin, SFCA and Janice Robertson, SFCA.

ZHEECLAY Fine Art Giclee Printers

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.

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*Three Canon 12 color printers up to 60” using Longevity pigmented inks and two Iris printers.

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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

ACTIVE MEMBER SHOW

January 8 – 20, 2013

OPEN TO ALL ACTIVE MEMBERS
NON JURIED SHOW
FIRST 120 IMAGES SUBMITTED
ONE IMAGE PER ARTIST

ABSTRACT SHOW

January 22 – February 3, 2013

OPEN CALL FOR ACTIVE AND SIGNATURE MEMBERS.
ANY SUBJECT, ANY MEDIUM, IMAGE EXECUTED IN AN ABSTRACT STYLE.
ENTRY DEADLINE: DECEMBER 14, 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: DECEMBER 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 – SPRING WORKSHOPS
Michael O'Toole, SFCA Acrylics-Color and Value - March 9-11 Edmonton
Michael O'Toole, SFCA Acrylics-Color and Value - March 13-15 Calgary
Linda Kemp, CSPWC Watercolor-Negative Painting - April 5-7 Winnipeg
Lian Zhen, BFA, MA Exquisite Watercolors - April 20-22 Calgary
Lian Zhen, BFA, MA Exquisite Watercolors - April 24-26 Edmonton
Gerald Brommer, AWS Stained Paper Collage - May 6-10 Calgary
David Langevin, SFCA Mastering Acrylics 1 - May 25-26 Calgary
David Langevin, SFCA Mastering Acrylics 2 - May 27-28 Calgary
Kathleen Conover, AWS Mixed Media - June 15-19 Calgary
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.

 **FEDERATION GALLERY**
NOV / DEC 2012

Degrees of Expression
Group Show

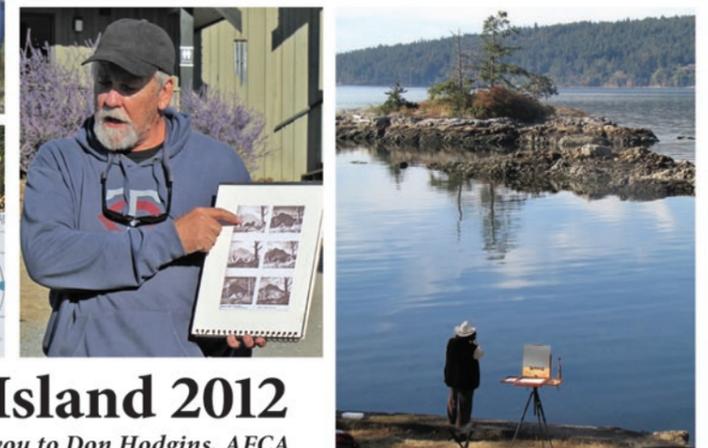
OCTOBER 30 – NOVEMBER 11

Small Smaller Smallest

NOVEMBER 13 – DECEMBER 2

Spilsbury Medal Show

DECEMBER 4 – 23



Salt Spring Island 2012

A great success, a big thank you to Don Hodgins, AFCA

In September, I was fortunate to be a part of the FCA Signature Member group joining in to support the week long Salt Spring Workshop. I have to admit that painting En plein air is out of my comfort zone, but I know that once in a while artists need to go outside the box and challenge themselves.

During this week long workshop, under clear blue skies and welcome warm weather, students were inspired and entertained by four brilliant instructors: Stephen Quiller, John Salminen, Carla O'Connor and Liz Wiltzen. They're all knowledgeable artists and natural teachers, with candid insights wrapped in humor and enthusiasm.

The students worked in four groups - each group visiting one of the four island sites to work with one artist on each instruction day. And what stunning sites! We set up our easels alternately at Liz Armour's Farm,

with fruit trees and farm animals close to the beach; at Garry Oaks Winery, where rolling hills boast sheep and grapevines; at the Ingram property, with scenic views of coastline and arbutus trees; and at Ruckle Park, an historic sheep farm where gobbling turkeys darted around us as we painted West coast scenes. My camera worked overtime, filling my reference bank with hundreds of inspirational images.

It was great fun to meet the friendly artists who participated in the workshop - including a musician, a math professor, an English teacher, a technician and several biologists each with a passion for painting. Salt Spring's own Robert Bateman gave a delightful keynote talk, and on the last day we had a chance to see other artist's creations at "The Wet Canvas Sale ArtSpring".

Five paintings in four days is a record for me,

and a lesson that it's important to break out of my studio and try something different!

A heartfelt thank you to our past vice president and long time Salt Spring Island resident Don Hodgins. He has excellent connections in the SSI community, including a capable team of much-appreciated volunteers. A special thanks also to the 'group helpers', Susie Cipolla, Gillian Gandossi, Judith Borbas and Bob McMurray.

The 2013 workshop will be in spectacular Whistler BC. Board member and Whistler resident Susie Cipolla has kindly volunteered to help organize the event. Please let us know if you'd like to pitch in - any help is appreciated, and I know you'll have a great time. See you on the mountain!

Education Chair,
Angela Au Hemphill SFCA

A PAINTING IN THE LIFE OF... *Neil Hamelin*

A recognizable scene along the industrious waterways of the Fraser and its tributaries, I captured the images of this tugboat along the Pitt River as the railway bridge swung aside allowing passage. I was drawn to this image in combination of the bridge with its rust covered steel girders, the feel of movement and power from the tugboat and the hint of fall colours on the trees in the distant background. I also enjoyed seeing the subtle combination of these two industries together in one image.

I start every painting the same creating the backgrounds loosely with very little drawn in reference in order to allow me to start the blending of the acrylics over a larger area before getting into any detail. Once I have achieved the basic feel of the background I sketch in my main subjects. For the drawing, I keep the reference lines very basic as I prefer to paint over a larger area first, painting in the details overtop as I go. This allows me to break down the subject into various geometric shapes to ensure that I am able to create believable form without having to worry about painting around drawn in details.

As opposed to painting from traditional hand held photographs, I prefer to paint directly from my laptop allowing me to zoom in and out as required to gain a better understanding of the subject I am rendering. This also allows the opportunity to turn the reference images into black and white to better understand the values. I find this very helpful when painting a section like this water for example. In the photo the water may look like the same value throughout, but when viewed in black and white, subtle nuances are easier to see.

The final stages of the painting are spent jumping around refining details and adjusting values until I have captured the image to the level of realism and accuracy I had set out for. The details are a part I truly enjoy and if handled properly can allow the viewer an opportunity to spend time moving around the painting, discovering along the way.

www.neilhamelin.com



Neil Hamelin Comox Crown
15" x 24", Acrylic on Canvas