

A Federation of Canadian Artists Publication – November/December 2019

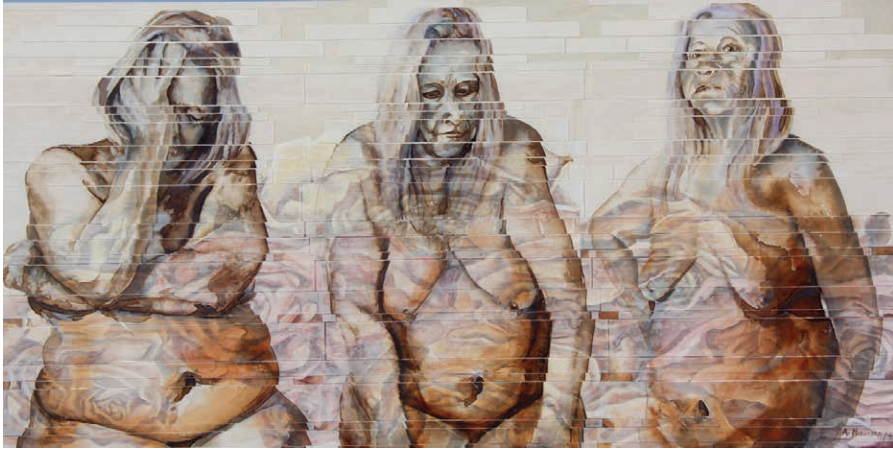
Art Avenue

CONNECTING, INSPIRING, PROMOTING OUR ARTIST COMMUNITY FOR OVER 75 YEARS



ANNUAL INTERNATIONAL REPRESENTATIONAL EXHIBITION

SEPTEMBER 30 TO OCTOBER 18, 2019



1ST PLACE:
ANNETTE NIEUWERK *Woman Interrupted*
walnut ink/oil on drafting film and panel, 24" x 48"



2ND PLACE:
CHANEL CHA *Wounded*
oil on linen, 54" x 35"



HONOURABLE MENTION:
SANDRA MURPHY *Broken Doll*
oil on linen/aluminum panel, 16" x 24"



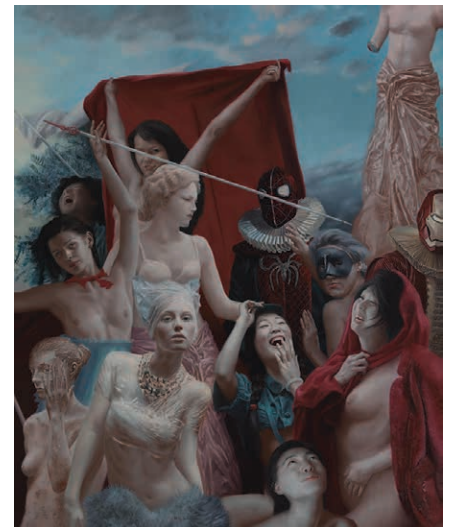
3RD PLACE:
JIE ZHUANG *Embraced No2*
oil on linen, 23" x 31"



RICHARD ALM AWARD:
JEONG MIN AHN *Can Series 1*
oil on canvas, 30" x 24"



HONOURABLE MENTION:
GALE MORE O'FERRALL, AFCA *Icy Impressions*
oil on canvas, 36" x 48"



HONOURABLE MENTION:
HAN MO *Ghost Legend*
oil on linen, 31" x 25"



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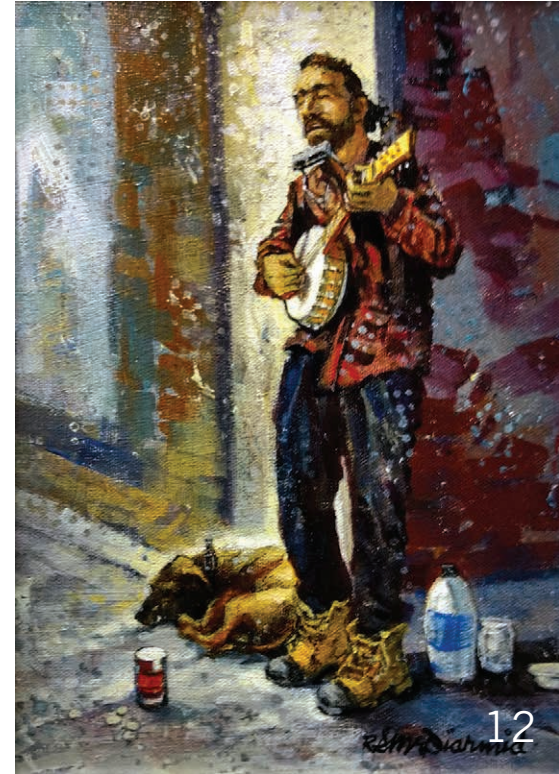
A FEDERATION OF CANADIAN ARTISTS PUBLICATION



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ON THE COVER

1ST PLACE: SCENES FROM WESTERN CANADA 2019

HAITAO YIN *The Beauty of Hope*
oil on canvas, 48" x 36"

"In my eyes, the red rose hips, dried grass and leaves didn't mean the end of a year. To me, that's the way that new hope starts and grows. As a gift, I caught the colourful scene while walking within beautiful BC."

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Art Avenue

NOVEMBER/
DECEMBER
2019

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AA DIRECTOR'S COMMUNIQUÉ



Since joining the Federation as Executive Director in 2013, I've kept fees low while building better services and expanding programming. To date, we've been successful at keeping our costs under control while continuing to grow the organization. Thinking smarter and implementing efficiencies — that include spending less on things that don't matter as much and expanding services that generate greater revenue — have helped us to accomplish this. But as

you've likely noticed in your own life, costs keep going up.

I looked to how other National Arts Service Organizations are handling the current financial squeeze, hoping to learn from them. But what I found is that the squeeze on them isn't as tight, because they're charging more for their membership to begin with, and offering fewer services.

We don't want to have to charge more for our services and programming or to stall our development or worse, have to remove programming or discontinue services. So it is with a conscious effort to future-proof the organization, that we're increasing membership fees in 2020 by \$15. Supporting Memberships for the year will be \$65 and annual dues for Active, AFCA and SFCA memberships will come to \$95.

How will you see this \$15.00 increase be reflected in your services and programs?

The 2020 Exhibition Calendar will feature the most popular calls from 2018 and 2019, along with new additions such as "Crisis", a visual response to our current climate crisis, as requested by you, the membership. We see that you're looking to respond to themes that matter to you, that reflect our current socio-political and environmental issues, so we are listening.

The Federation hasn't had sculpture as an accepted media for over 25 years, so I am very excited to be able to bring that back for 2020. Sculpture brings with it its own logistical and financial challenges, but

I'm sure you'll agree that the presence of sculpture in our space brings our in-gallery experience in line with the professional, fine art aesthetic you offer to us through your paintings.

We'll continue to experiment with our education program. The introduction of online webinar-format sessions with classes went well this year. This development means that artists from across Canada are now participating in workshops happening at the Federation Gallery in Vancouver. But to bring the quality of this experience up to what you'd expect from a Federation program, we'll need to invest in some technology and peripheral hardware.

I fully expect that by the end of the year we will be adding a chapter in Toronto, and next year we're looking at an addition in Alberta. This means services and support to artists living there.

While selling art has never been a driving part of our mission, values or mandate, we know that as artists, sales mean a lot to you. Our staff has put in place several initiatives over the past few years that have more than doubled the amount of sales of artwork from the gallery. This is no small feat in an economic period that sees commercial galleries struggling and even closing throughout Canada.

The most recent sales initiative, besides the addition of a full-time Fine Art Consultant, is the launch of a new website geared specifically towards art buyers. While artists.ca is a good resource for artists, it was a bit much to navigate for someone looking to buy art. FederationGallery.com is in its infancy, but it has already helped us garner more sales. Please take a moment to visit the new site and tell us what you think. I believe you will be quite pleased. In 2020, we will continue to work towards a gallery and website that reflect the quality of the artwork you entrust to us.

The overarching goal for 2020 will be to continue to strive towards creating an organization that engages you and that you are proud to be a member of. We are listening closely to our members and we're looking forward to delivering on this for and with you as we step into the New Year together.

Patrick Meyer
EXECUTIVE DIRECTOR

AA NEW MEMBERS

Carmen Gonzalez	Edmonton, AB	Joan Graves	Lacombe, BC	Nafiseh Sarrami	West Vancouver, BC	Irina Valentin	Millgrove, ON
Nada Hamatto	Edmonton, AB	Jing Guo	Vancouver, BC	Dale Seaton	Vancouver, BC	Dr. Adam Zhao	Toronto, ON
Jo-Anne McDonald	Calgary, AB	Eunkyoo Unky Kim	Port Moody, BC	Jordyn Shellard	West Vancouver, BC	Manon Germain	
Marcos Molina	Banff, AB	Tony Kirby	Bowser, BC	Ashley Slade	Courtenay, BC		Sainte-Anne-des-Lacs, QC
Edwin Alm	Kimberley, BC	Natalie Liu	Coquitlam, BC	Mehrdad Taladar	Vancouver, BC	Richard Studham	Montreal West, QC
Natalia Boicencp-Tariq	Burnaby, BC	Joyce Mcleod	Kitmat, BC	Lianne Wiens	Abbotsford, BC	Matthew Wang	
Justine Bouchard	Armstrong, BC	Kimberly Miller	Errington, BC	Will Yang	Burnaby, BC		ChengDu, 51, CHINA
Lori Collerman	Vancouver, BC	Ina Raatz-Von Hirschhausen		Andrew Hiebert	Winnipeg, MB		
Oswaldo Daron	Vancouver, BC		Qualicum Beach, BC	Jeff Dillon	Waterloo, ON		
Judy De Luca	Kelowna, BC	Ivan Romero	Vancouver, BC	Iulia Stoian	Richmond Hill, ON		

1. MONDIAL ART ACADEMIA, FRANCE

White Rock, BC's **Catherine Robertson** was invited by the Mondial Art Academia in southern France to submit a portfolio for consideration in this well-known international gallery. After submitting 15 paintings, CV and Artist's Statement, she was accepted "unanimously" by a panel of jurors and warmly welcomed into the association. Catherine says she is delighted to join such esteemed artists particularly since it was on their invitation (she had not approached the Academia) and was accepted by a panel of professionals worldwide whose works are found in the MAA!

2. UNIVERSITY COLLECTION ACQUISITION

Cordova Bay, Vancouver Island based artist **Nancyanne Cowell** had her painting *Carbon Thoughts* accepted into and acquired by the fine art collection at Royal Roads University, Victoria. Located on the traditional lands of the Xwsepsum (Esquimalt) and Lkwungen (Songhees) ancestors and families, the BC university chose the painting to be permanently displayed in the School of Environment and Sustainability, in the Sherman Jen Building. "This is my first public institution and I am deeply grateful to the university for this truly exceptional honour. The painting can now celebrate the wonder of nature in the hearts of students, educators and the public for future generations." www.nancyannecowell.ca

3. INTERNATIONAL GUILD OF REALISM

Kathy Hildebrandt, AFCA, had a pastel painting, *Don't Touch My Stuff* accepted into the International Guild of Realism's 14th Annual Juried Exhibition. This exhibition, which draws work from realism artists worldwide, was staged at the Principle Gallery in Alexandria, Virginia, from September 20 to October 15. Kathy will also be the Awards Juror for *Pastel Journal* magazine's "Pastel 100 Competition" in its Still Life & Floral category. One hundred of the best pastel paintings, selected from thousands of entries and created by international pastel artists, will be featured in the April 2020 issue of the *Pastel Journal*.

4. ARTROPOLOGY GAME LAUNCHED

Vancouver's **Jeanne Krabbendam** has created an innovative game to improve artists' foundational skills. "Artropology" card game helps familiarize players with the terms within the elements and principles of art. It offers a fun way for artists to exercise their skills on canvas, paper or other medium. It includes a professionally-made card deck consisting of 42 Elements of Art cards, 42 Principles of Design cards, 12 Joker cards, dice, and overview explaining the 7 Elements and 7 Principles within a hand-painted box. It is designed for 4 to 40 experienced or inexperienced players, aged 10+. Artropology will be presented at the BC Art Teachers conference. Available at www.jeannekrabbendam.com



Nancyanne Cowell, *Carbon Thoughts*



Catherine Robertson, *Patterns of the Alpine, Mt. Rainier, WA*



Kathy Hildebrandt, *Don't Touch My Stuff*



Jeanne Krabbendam, *Artropology card game*

5. Calgary based **Sheila Schaeztle** received Honourable Mention at the 2019 Open Art Competition held by the Allied Arts Council in September for her 24" x 18" acrylic painting titled *Exploring II*. The exhibition, open to all Alberta residents, was held at the Spruce Grove Art Gallery in the Melcor Cultural Centre in Spruce Grove, Alberta, close to Edmonton.



Sheila Schaeztle, *Exploring II*

6. **Maria Josenhans** showed 20 new artworks in a solo exhibition in October at the well-respected Buckland Southerst Gallery, 2460 Marine Drive, West Vancouver. She states, "Many of the paintings take their cue from outdoor studies made while traveling throughout British Columbia, including a location that has become quite special to me, the northwestern archipelago of Haida Gwaii."



Maria Josenhans, *On The Way To Gray Bay*

7. Calgary based **Sylvia Gamp's** paintings were exhibited in three recent shows: at the "Parkdale Nifty Fifties Fall Show" on October 19, at Parkdale Art Club, Calgary; with "Calgary Community Painter's Falls Show" at Triwood Hall on October 26; and with the Federation's Calgary Chapter Fall Show at Edgemont Community Hall on Nov 1 and 2. Sylvia's work is inspired by the landscape, patterns and textures of rock formations and water that she expresses in acrylic and mixed media.



Sylvia Gamp, *Forest Respite by the Stream*

8. **Audrey Bakewell** was involved in the Peninsula Art Tour in September, a self-guided tour of 32 artists' studios in White Rock and South Surrey, BC. At her studio at 1-15168 22nd Ave, Surrey, she exhibited new acrylic and watercolour paintings, and cards, magnets, puzzles and shopping bags all featuring her artwork. This well-run event sponsored by CIBC Wood Gundy features all painting mediums, pottery, mosaics, glass and wood.



Audrey Bakewell, *Peacock Designs*

AA MEMBER SHOWS

1. Janet Strayer has two concurrent exhibitions in December-January. "Being There," shown at Centennial Theatre, North Vancouver, opened in September and runs through the New Year. Inspired by actual and literary travels, it presents colourful abstracts suggesting magical places and mythical times. "Wings of Imagination," a show of paintings and 3D assemblage, opens in at the Zack Gallery (JCC), Vancouver, from November 28 to early January. Opening reception: November 28, 7-9 p.m. A poetry event based upon these images is on December 12. "Get ready for winged creatures, flying machines, and a vivid flight of ideas intended to let your imagination soar."



Janet Strayer, *Birdland Collage*

2. Kathleen Susan Young will be having a solo exhibition of her artwork called "Contemplation" at The Creative Framing Company, 3332 Main Street, Vancouver from November 23 to December 24. Opening Reception: Saturday, November 23 from 1 p.m. to 4 p.m.



Kathleen Susan Young, *Contemplation*

3. Roxsane Tiernan is having a solo exhibition "Paper On The Move" featuring collage and mixed media. It is at the Bob Prittie Metrotown Library, 6100 Willingdon, Burnaby, from October 21 to January 7. It features various collage techniques including the chigiri-e on paper, shown. Roxsane has participated in over 70 juried shows. An educator in Korea, Taiwan, Hong Kong, Japan and Mexico, she "soaks up local colour, customs and cultural influences wherever she travels," and has written several books. www.roxsanetiernanartandsoul.com



Roxsane Tiernan, *Lake Of The Woods*

4. Artist Dana Johnson has 11 of her latest paintings on display at The Secret Garden Tea Company, 2138 West 40th Ave., Vancouver, until the end of December. Dana states that the inspiration for her acrylics comes from exploring nature locally and afar. "These serene landscapes are soft with glowing light, natural energy and movement." www.artists.ca/danajohnson



Dana Johnson, *Willow in the Valley*

Foundations



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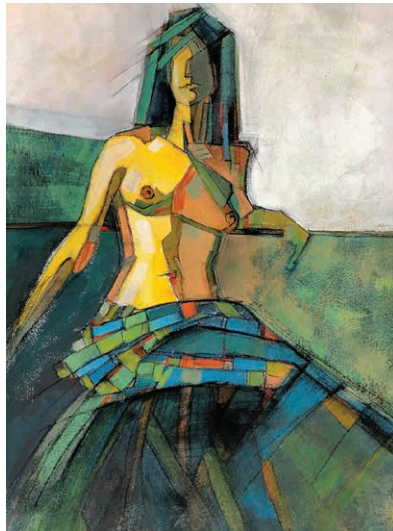
Abraham - Adams - Anthony - Chizik - Christie - Crawford
Hamill - McDiarmid - Robertson - Visagie

SMALL ARTWORK EXHIBITION

AUGUST 19 TO SEPTEMBER 1, 2019



2ND PLACE:
OISEAU *Fishing Robin*
oil on cradled birch panel, 12" x 6"



3RD PLACE:
KATO *Artemis*
charcoal and acrylic on paper, 14" x 11"



1ST PLACE:
OLYA WRIGHT *In a Willow Mood*
oil on board, 14" x 11"

HONOURABLE MENTION:
JANE MCDUGALL *Visitor for a Month*
mixed media acrylic on wrapped board, 12" x 12"

HONOURABLE MENTION:
LARRY TILLYER *See all the sailboats*
acrylic on board, 14" x 11"

HONOURABLE MENTION:
CINDY JOHNSTON *Golden Goddess*
acrylic on cradled board, 6" x 6"

Painting Critique with Andrew McDermott, SFCA

15th November, 6.00 PM - 8.30 PM

Federation Gallery

1241 Cartwright Street, Vancouver, BC, V6H 4B7

Members: \$40 | Non-Members: \$50

Register at www.artists.ca



Gamblin



Iryna Kharina, AFCA, *First Snow Gastown*, oil on canvas, 8" x 8" plein air sketch

Experience Color

Iryna Kharina, AFCA, explains, "When painting this drab, snowy day in Gastown, Vancouver, I looked for colours that could help me depict melting slush that gets transparent, revealing dark patches of ground rather than fresh and crispy snow. In nearly all of my light colour blends, I used hints of Gamblin's Radiant Blue to create a cooler contrast of the patches of snow and greyish colours in the background relative to the architecture, which is painted with the reliable intensity and transparency of Gamblin's Burnt Sienna."



Gamblin Radiant Blue & Burnt Sienna

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FCA POLICY CHANGE: PAINTING REFERENCE MATERIALS

A MUST READ FOR ALL MEMBERS

Gaye Adams, SFCA, Standards Chair

Dear Members,

It is common practice for painters to use photographs as reference when they paint in their studios. However, we have seen an increasing number of artists submitting paintings that are based on photographs taken by professional photographers. Our concern, in short, is that the photographers have already considered crucial creative components like lighting, subject and composition. If an artist uses a professional's photograph, many of the artistic decisions have been made by the photographer rather than the painter.

While every artist can choose in their own practice to use reference material in the way they think is appropriate (bound only by copyright law) the Federation has chosen to limit what may be submitted to Federation exhibitions. Following suit with a number of other large painting organizations internationally, *the Federation now prohibits artists from using photography by others (including stock photography) as reference material for artworks submitted to juried Federation exhibitions.*

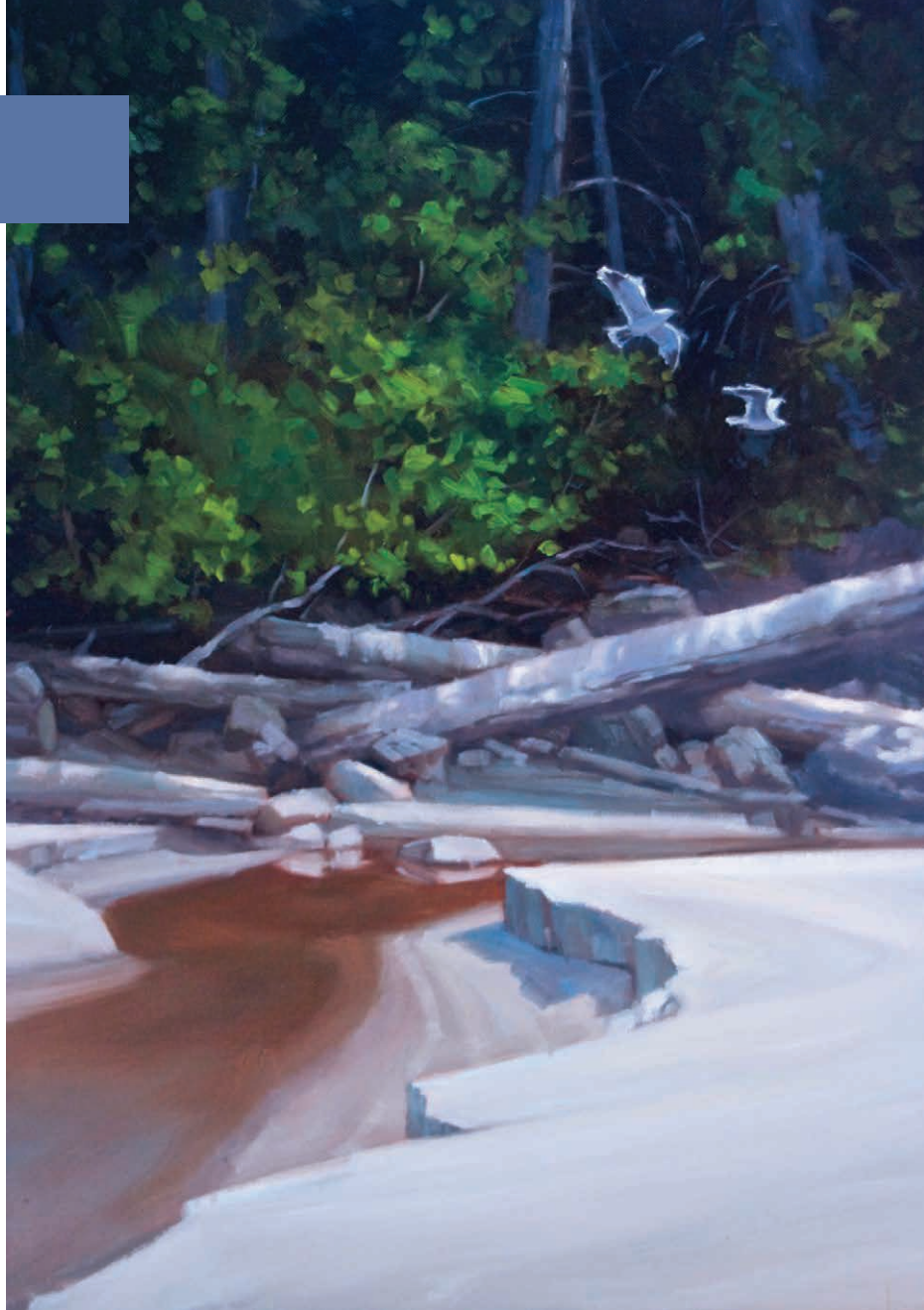
The only scenario in which another's photography is allowable as reference is as an incidental part of the artwork, or for anatomical correctness. The composition and concept must be entirely that of the artist, NOT of the photographer (please see example).

Here's how the new policy reads:

7.1.5 – While using photos as reference for painting is a long-held accepted practice, making substantive use of stock imagery or photos taken by professional photographers is not permissible, even with their permission. Photographs by professional photographers are considered artworks in and of themselves. Reference photos must be taken by the artist themselves or provided to them by an amateur photographer with their express consent. Stock images may only be referred to for anatomical study and must be incidental to the completed artwork to be permissible.

We had allowed a short grace period because some members had been unaware of the policy change, but the grace period is over now. The online submission process has already been changed so that submissions require that you check a box confirming use of your own original reference material.

If you are in any doubt about your ownership or use of stock photography



Completed painting

to inform an artwork you plan to submit, we recommend submitting something else that you are certain does not violate policy.

We look forward to seeing your beautiful paintings in our upcoming exhibitions.

Happy painting everyone!



Eligible reference photo for detail

RICK MCDIARMID: LEARN TO SEE “THINGS” DIFFERENTLY

By Carol Crenna

Established Canadian painter Rick McDiarmid, SFCA, became an active member of the Federation in 1978, and was instrumental in launching its Foundations Program in the early 90s, which involved 100-hour-long drawing and painting courses. Here the multi-award winning veteran discusses a few basics in developing a successful painting, and agrees to dissect one of his grey scale studies to illustrate it.

AA: You've said that new artists often need to rethink their whole concept of painting.

RICK: Drawing and painting are more about learning how to “see” than having adept fingers that can use a pencil or brush well.

AA: How do you “see”?

RICK: The whole is greater than the sum of its parts. When developing a painting, every visual element needs to be integrated to create harmony. The goal isn't to draw “things” and then paint those things in isolation of each other, but to work with the whole surface at once. You examine relationships of the shapes in that space — how they work together, and then relationships of the light and colour (hue, value, intensity) of those shapes. Fundamental is the value relationships of the shapes (how light or dark they are in comparison to each other), irrespective of whether the subject is still life, figurative or landscape. As light changes, the visual relationships around us also change, although we may not be conscious of it. One example: the edges of objects seem to appear and disappear depending on light. It is this conscious awareness you need to nurture to create successful representational paintings.

AA: Do you consider these before painting?

RICK: Not necessarily. I'm aware of relationships that develop within the painting process itself and respond accordingly. When you get into your car, you know where you want to go, but your attention isn't immediately on every turn you'll take to get there. However, beginner drivers are more conscious of each turn needed beforehand.

Beginners tend to focus on learning how to create individual details: how do I paint the clouds or leaves on that tree? Instead, look at their shapes and the mass form, and how they compare to each other, and the light source. If you don't have the awareness of how to look at what is in front of you in terms of relationships – and technical tools to deal with them – the beginner may feel overwhelmed. With experience, attention then turns to looking at the design, and expressing a personal response to the subject; for example, selecting just parts of the scene, and changing position and size of objects to create your own unique composition.

AA: What will you teach in your FCA workshop?

RICK: I will demonstrate basic concepts including drawing and painting

with a brush and other tools. A beginner might draw something on a canvas with a pencil and then fill inside the lines with paint. This idea is often discarded as you become experienced, using a wider tool to develop mass forms. You work from large to small shapes and from general concepts to details as a finishing point. You build a house by creating the foundation first not starting with the decorative moldings when there is no structure in place.



Woman in the Rain, study

AA: This “study” looks like a beautifully finished painting!

RICK: It's really just a bunch of shapes that are dark, mid tone, and light. In the thumbnail sketch, I decide where shapes will generally be placed, and how I'll break details down, simplifying some shapes and eliminating others. I look at the scene and integrate several areas because they have a similar value (light or dark shade) which the eye naturally combines. They might have very different colours/hues, but with the same value they blend together as one larger shape (try squinting when viewing it). Converting a coloured scene to black and white reveals this; representational paintings use at least three different values of varying light and dark greys.

AA: Do you exaggerate lights and darks?

RICK: Yes, this can be useful. Bright white areas such as the blinding light cast on the rain-covered street is exaggerated, but appear life-like because this is the way our eyes would experience the scene in the real world. Years ago, while looking at a Master's painting in a British gallery from several feet away, I was awestruck. Patent shoes were popping off the wall, they looked so real. I walked up to examine them, and saw a little blob of relatively white paint that hadn't been touched after being placed. The “reading” was astounding, but took a simply placed blob to create the contrast needed. If the paint had been smoothed out, the artist would have lost the impact. (The same is true with an intense colour that needs to be left rather than blending it in with the colours around it.)

Lights and darks are “visual notes” that prevent a painting from looking too flat. At night, the very dark and bright white shapes create the right visual impact, depth and mood. For example, the bright blob of white in front of the woman's face was needed for contrast, and to draw the eye toward her as the focal point. The three dark figures knitted together from left to right also do this. After blocking-in the shapes, I saw that some edges were too hard; the eye wouldn't see all edges because the light softens them. To adjust this, I “broke into” the edge of the umbrella with shots of light. If you put your finger over the white blob in front

of her face or on the umbrella, imagining that they aren't there, you see that the focal point loses impact.

AA: *What about the shapes in this study?*

RICK: They aren't necessarily geometric shapes, and can be random masses. You draw the size and approximate shape relative to what is beside it. And, for example, whether an oval is an eyelid or the top of a tin can, it is that shape within the lighting conditions and the context of other shapes that matters, not what it represents.

AA: *The scene is quite detailed. Did you edit much?*

RICK: If taking a photo on a busy street with people and things moving in every direction, elements will need to be edited; a lot that's happening is "implied." This means I'm not concerned with exacting detail; the key is focusing on what can be said indirectly with the right values of paint marks. Paintings don't fail from lack of detail they fail from lack of structure — meaning structured shapes, and values of those shapes, whether large or small.

AA: *Will you describe this study?*

RICK: In a nutshell: The whole scene is mostly grey so I painted the entire white rectangular surface in grey tones first and then added the large grey-black shapes, and then layered a few areas with lighter grey, and finished with points of bright white. It was all integrated: I "massed in" the larger shapes of woman with umbrella and three men behind her at the same time. Other shapes and the dark background strip were added behind them to connect the shapes.

Consider the artist's adage, "Darks connect and lights reveal." All over this scene, abstract darks connect, or run into each other. The lighter areas reveal the shape of the darker areas. Therefore, instead of trying to draw the shape accurately first, and then fill it in, I paint right up to the general shape with lighter shades, correcting the nuances of the shape as I do this. In this "painting through" technique, shapes and edges are corrected as the layout progresses. Soon these relative values and shapes begin to reveal what they represent in the physical world. After I establish the "mass of a shape" first, meaning how much of the rectangular canvas is going to be taken up by that shape, if it isn't quite the right size or



Night Lights Malaga

placement, it doesn't take much time to change it later. I might alter the value of a shape several times by layering tones on top of it. Afterward, I may look back at that shape of the woman and realize that it isn't dark enough, and change it, or add more light beside it for contrast.



Metamorphosis 2

AA: *You added no "details"?*

RICK: You get the sense of what is there without the eye requiring detail because you look at it as a whole. The study is a statement about the light and the mood of the scene, not a specific interest in details. Again, the whole is greater than the sum of its parts.

CENTRAL INTERIOR



Wendy Framst, *Reach Eiffel Tower*

MEETING

We resumed our meeting schedule for fall on September 21, hosted at **Wendy Framst's** home where we were provided an inspiring tour of her studio and watercolour work.

NANAIMO

The Nanaimo Chapter www.nanaimofca.com now has almost 100 members. Monthly meetings and demos have been offered for the last year and have been successful, thanks to our great team of volunteers.

NANAIMO FINE ART SHOW

Our 4th "Nanaimo Fine Art Show" is being held November 1 to 3 at the Vancouver Island Conference Centre, Nanaimo. This year, we are honoured to have as our jurors: **Dene Croft**, SFCA (www.denecroft.com)



Joane Moran, *Wild Blueberries 8*

CHAPTER EXHIBITION

We are working on art pieces to submit for our 2nd CIC exhibition this year entitled "FCA Squared." It is to be held at Two Rivers Gallery in Prince George, in the Rustaad Galleria, during the months of December and January.

FEATURED ARTIST

Quesnel-based artist **Heather ES Armstrong** has participated in a number of FCA exhibitions with success: In "Bloom 2018" in the Vancouver Gallery, *For The Love Of Moss* won 2nd Place, in "AIMAE 2018", in the Vancouver Gallery, *Morning Light* won Honourable Mention, and in the CIC show entitled "A New Chapter," *Anticipation* won 3rd Place.

Heather paints mainly in acrylics and Alkyd



Heather ES Armstrong, *Anticipation*



Heather ES Armstrong, *Give Thanks*

president of the Federation; **Leslie Gregory-Morgan**, SFCA (<https://lesliegregory.ca>); and **John Stuart Pryce**, AFCA (www.prycestudios.com). Each juror was kind enough to include one of their own paintings for our "Signature Showcase." This companion show to the Fine Art Show hangs in the main floor hallway of the Vancouver Island Conference Centre from October 21 to November 3. This year, in addition to jurors' selections for 1st, 2nd and 3rd Places and Honourable Mentions, each will select one exemplary work of choice for a total of three Jurors' Awards. All winners announced: Friday, November 1.



Gary Whitley, *Putting About*

oils in a realistic style, portraying everyday life and nature. It is very meaningful for her to be able to uplift viewers' sense of being when perceiving her work which she accomplishes by portraying a sense of wonder and spirituality. Upon retirement from her career in teaching Early Childhood education, she began to focus on her other passion, painting. She has studied under many BC artists, but her dream came true when she was able to participate in a week of tutelage with **Robert Bateman** in 2010.

The Nanaimo Fine Art Show, along with the Signature Showcase, celebrates the diversity and high quality of visual art from talented Island artists. We thank artists who generously donated a painting for the daily draws: **Majie Lavergne**, **Sarah Boileau**, **Joanne Giesbrecht**, and **Gary Whitley**. Please visit the Nanaimo Fine Art Show facebook site, "like" it, follow it, and stay up to date with awards and important events. Painting images shown here will be featured at the Fine Art Show.



Diane Williams, *Breaking News*

WEST KOOTENAY



Helen Whyte, *Morning Light*

MEMBER NEWS

Sandra Donohue, AFCA, has 12 of her watercolour illustrations featured in Elizabeth Fleet's book, "Another Land." Available in paperback through Friesen's Press, the book is a collection of prose and poetry of the writer which tell of her journey to a new home in Canada and the life she has made here.

CHAPTER SHOW

The West Kootenay Chapter is busy planning our "Beyond the Line" juried exhibition taking place November to December, during the bustling Christmas season, at the Visac Gallery in Trail. We are pleased to announce the winners chosen by the jury.



Darlene Dautel, *Romeo*

1st Place:
Helen Whyte
for her painting
Morning Light
2nd Place:
Darlene Dautel

for her painting *Romeo*
3rd Place: **Elaine Alfoldy** for her painting
Foothills in October
Honourable Mentions: **Sandra Donohue**, AFCA
for *Hanging out in Venice*, **Lis Semenov** for
Brockville Iron, **Astrid Pinkerton** for *Tropical
Candy*.
Congratulations to them, and all who entered!
We look forward to seeing the works in person
at the show.



Elaine Alfoldy, *Foothills in October*

ARROWSMITH

FALL JURIED EXHIBITION

The Arrowsmith Chapter held its Annual Fall Juried Exhibition from September 30 to October 26 in the Brown Gallery at The Old School House Arts Centre in Qualicum Beach. Of the 108 artworks by 38 artists submitted to be juried, 37 pieces were accepted to the show. The Opening Reception was held on October 2 when Awards in Title were presented.

1st Place: **Gary Whitley**, AFCA for his oil painting, *At Harbour*

2nd Place: **Kelly Corbett** for her acrylic work, *Odyssey*

3rd Place: **Francine Street** for her acrylic, *Still Life with Apples*

Honourable Mentions: **Faith Love-Robertson's** pastel on paper, *Shadow Cat*; **Peggy Burkosky**,

AFCA's watercolour on rag cotton, *Temple at Tagoegawa Bridge*, and **Stephen Towle's** acrylic on paper *Open Hand*. A Peoples' Choice Award was also presented during the exhibition (result not available at press time). Congratulations to all of the winners.

UPCOMING EXHIBITION

In November over 40 members will participate in Arrowsmith Fine Arts' "A Gift of Art" Show and Sell of over 120 artworks. This non-juried event will be held at the Qualicum Beach Inn, 2690 Island Hwy W, November 15 to 17. The Show and Sell commences at 4 p.m. Friday with the Opening Reception being held from 6 to 9 p.m. Saturday and Sunday hours: 10 a.m. to 4 p.m. This is the first event to be held in several years, and we hope it will become an annual event. A Gift of Art is sponsored by the Qualicum Beach Inn that has generously



Gary Whitley, *At Harbour*

provided its conference room as the venue at no charge.



Kelly Corbett, *Odyssey*



Francine Street, *Still Life with Apples*

NORTH OKANAGAN



Charley Hampton, *A Little Fear Goes a Long Way*

MEMBER NEWS

“The Earth Around Us” is the theme of **Charley Hampton’s** and **David Powter’s** show at the Armstrong Spallumcheen Museum and Art Gallery for the month of October. Their paintings are described as “stunning abstract interpretations of their natural surroundings using acrylics, mixed media, colour and movement.” **Eileen Sawracki** was featured as “Artist of the Month” at Nadine’s Fine Art and Frames for the month of September.

For BC Culture Days in late September, we organized an “Artist Studio Tour” with members **Linda Wadley Courtemanche**, **Kathryn Ross**, **Joan Rowan**, **Linda Sellers**, **Teyjah McAren** and **Marlise Witschi**. Our Chapter was juried into the very popular Annual Lake Country ArtWalk, the interior of BC’s largest arts festival, in September. It was a good promotional opportunity and great for networking.

EXHIBITIONS

In October, the Chapter had a non-juried show at the Vernon Performing Arts Centre Coatcheck Gallery with the theme, “Fall Arrival.” From November 8-22, there will be a juried show called “On the Edge” at the Vernon Community Art Centre for Chapter members. We also continue to partner with the Vernon Jubilee Hospital for an ongoing exhibition within its facility.



Eileen Sawracki, *Green Apples*

SOUTH OKANAGAN SIMILKAMEEN



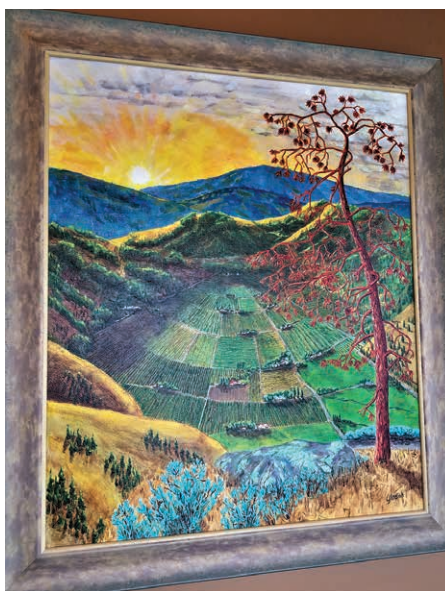
Sharon Snow at Penticton Golf Club

CHAPTER EXHIBITIONS

The Chapter’s annual juried show for 2020 will be at the Osoyoos Art Gallery from March 7 to 28. This year’s theme is “Beauty is in...” We also have a SOS members-only non-juried show at the picturesque Penticton Golf Club from September to December, and at the Nest & Nectar Restaurant from October 28 to January 13.

MEMBER NEWS

Claudia Punter was juried into the Lake Country Art Walk in September. **Joan Landsdell** has sold four paintings at an exhibition in the Summerland Credit Union. **Katherine Gibson** has art currently on display at the Burrowing Owl Winery, Fernando’s Restaurant, and the Osoyoos Art Gallery.



Ron Gladish at Penticton Golf Club

CALGARY



Dawn Heinemeyer, *Good Enough to Eat 2*

FALL EXHIBITION

The Calgary Chapter is excited to announce its juried Fall Exhibition “Second Glance” that will take place on November 1 from 5 p.m. to 9 p.m. and Nov 2 from 10 a.m. to 4 p.m. at the Edgemont Community Hall, Calgary.

WORKSHOPS

On October 18 to 20 we welcome **Dale Roberts** who will address several possibilities and strategies for using references as a source of subject matter in encaustic painting. This workshop will focus on the use of various encaustic methods to express one’s response to the landscape. The Calgary Chapter will also be hosting 2 Paint In sessions monthly, one evening and one morning, at Kensington Art Supply. A seasoned artist (and mentor) will offer a demo and then provide mentoring to students on their own work. Check the website for exact date and artist details. <https://fcacalgary.ca/paint-ins>.



Sharon Williams, *Winter Wonderland*

A figure drawing event like no other
Federation and Firefighter Fundraiser

BLAZE!



Sketch the 12 Vancouver Firefighters Hall of Flame 2020 Calendar models

WHEN: Thursday,
 November 7, 2019,
 7 p.m. - 11 p.m.

1st Prize for Best Drawing:
 \$1000 gift certificate,
 Stittgen Fine Jewelry

WHERE: Heritage
 Hall, 3102 Main St,
 Vancouver

M.C.: Global TV's Fiona Forbes // **TICKETS:** \$50 www.artists.ca/blaze 604-681-2744

A portion of proceeds to BC Firefighters' Burn Fund (Burn Unit, Vancouver General Hospital). All other proceeds, Federation of Canadian Artists



The Province



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ARTIST: YUKI CORMIER



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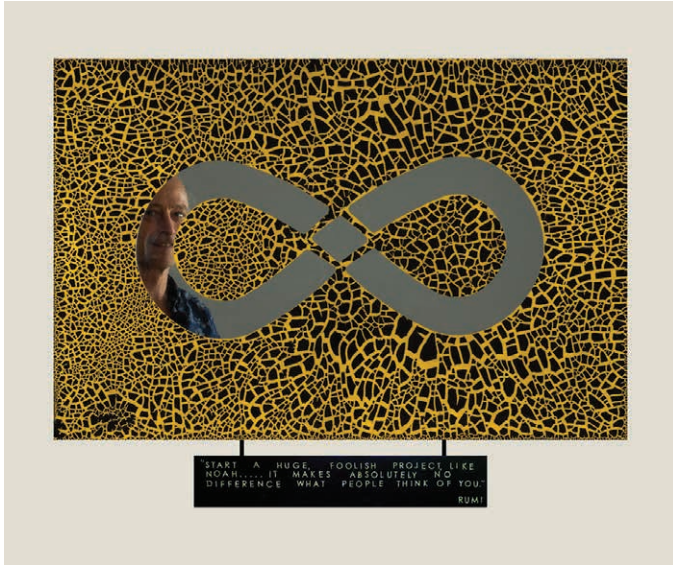


FOLLOW US ON SOCIAL MEDIA
 PENTEL CANADA



CONCEPT

SEPTEMBER 16 TO 29, 2019



1ST PLACE:
MAJIE LAVERGNE *What's Your Potential?*
acrylic crackle and mixed media, 24" x 36"



3RD PLACE:
SUSAN BIBBS
Board Feet; West Coast Ghost Series
oil on canvas, 72" x 48"

HONOURABLE MENTION:
ADRIENNE MOORE *Standing against Discrimination*
mixed media on canvas, 24" x 30"

HONOURABLE MENTION:
ZOHAR FISZBAUM *Phantom*
mixed media on canvas, 16" x 20"

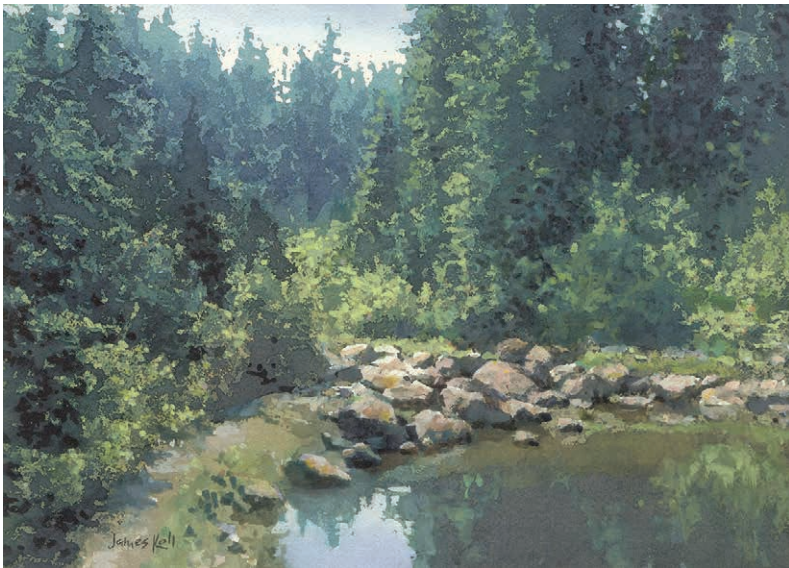
HONOURABLE MENTION:
DIONE DOLAN *Blowing Off Steam*
oil on canvas, 30" x 24"



2ND PLACE:
KARL MATA HIPOL *And This Is My Story*
acrylic and acrylic skin on denim fabric, 48" x 38"

SCENES FROM WESTERN CANADA

SEPTEMBER 2 TO 15, 2019

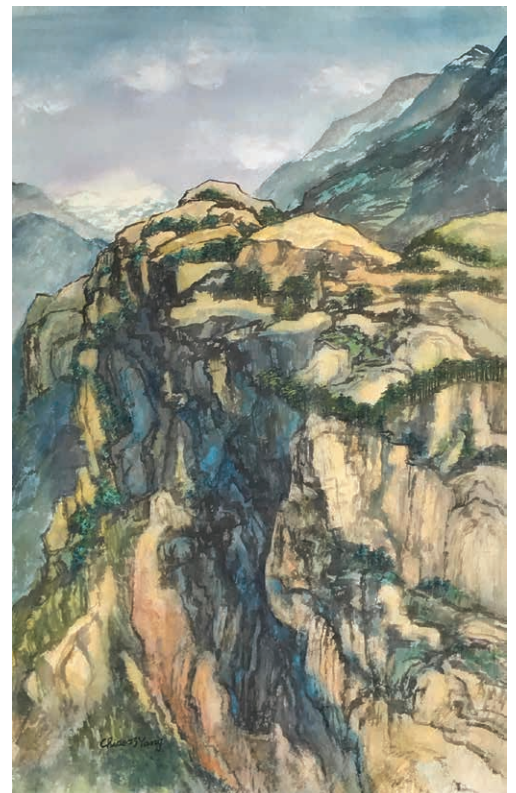


3RD PLACE:
JAMES KOLL *Goldie Lake, Mount Seymour*
water media on paper, 10" x 13"

1ST PLACE (ON COVER):
HAITAO YIN *The Beauty of Hope*
oil on canvas, 48" x 36"

HONOURABLE MENTION:
SHAWN ROBICHAUD *Footprints*
oil on canvas, 20" x 20"

HONOURABLE MENTION:
GAYE ADAMS *July in the Forest*
acrylic on canvas, 40" x 30"







2ND PLACE:
CHIAO CHIAO YANG *The View of Seat to Sky Gondola*
Eastern gouache, 38" x 27"

FCA EXHIBITION CALENDAR

NOVEMBER 2019 – FEBRUARY 2020

EXHIBITION TITLE	365: Online Exhibition + Calendar Project	Spotlight	FCA Signature Medal Exhibition	Ten Squared
				
EXHIBITION DATES	November 1 – January 31	November 21 – 24	November 26 – December 15	December 16 – 22
SUBMISSION DEADLINE	October 16, 2019	October 23, 2019	October 30, 2019	November 20, 2019
OPEN TO	Active, AFCA and SFCA Members	Open International Call	AFCA and SFCA Members	Open National Call
RECEPTION	No	November 21, 2019	November 28, 2019	No
QUALIFYING	No	No	No	No
PRIZES OR AWARDS	\$1,000	No	MEDALS	No

EXHIBITION TITLE	Active Members Exhibition	Works on Paper	FCA Online Postcard Competition	Artists' Choice
				
EXHIBITION DATES	January 7 – 19	January 21 – February 2	February 1 – 29	February 4 – 16
SUBMISSION DEADLINE	November 25, 2019	December 16, 2019	January 12, 2020	January 10, 2020
OPEN TO	Active Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members
RECEPTION	No	No	No	No
QUALIFYING	Yes	Yes	No	Yes
PRIZES OR AWARDS	Awards in Title	Awards in Title	\$1,000	\$1,000



Return & Address Correction Requested
Federation of Canadian Artists
 1241 Cartwright Street, Vancouver, BC V6H 4B7

AA BIG RED DOTS

WHAT PAINTINGS SOLD?

A sampling of what sold within the Federation's Vancouver Gallery:

- 01. HEATHER MACNEIL *New Beginning*
 acrylic on canvas, 20" x 20", \$800
PURCHASER FROM: Los Angeles, CA USA
- 02. JOSE L DE JUAN *Smelling the lilacs*
 oil on canvas board, 8" x 10", \$390
PURCHASER FROM: Hermosa Beach, CA USA
- 03. SUSAN WHITE *Sunset Raven*
 pastel on paper, 11" x 8", \$185
PURCHASER FROM: Lafayette, CA USA
- 04. PERRY HADDOCK *Knox Vista*
 acrylic on canvas board, 8" x 10", \$250
PURCHASER FROM: Cheshire, CT USA
- 05. SARA HANSEN *Lillooet Lake*
 pastel on paper, 26" x 40", \$3,200
PURCHASER FROM: Medicine Hat, AB

NUMBER OF ARTWORKS SOLD IN THE PAST 2 MONTHS
82

