

art avenue

A Federation of Canadian Artists Publication Vol.11 - No. 1 January/February 2011

\$5





Simon Andrews
Women By a River
oil 48 x 48 \$1,800
Allan Edwards Award

AIRS

October 12 -31



Tara Juneau
Mike
oil 16 x 20 \$3,500
Best Figurative Portrait Award



Sarah Kidner, SFCA
Window Shopping
oil 16 x 12 \$1,200
Landscape-Urban Scape
Award of Excellence



Jerry Markham
Your Fan Belt's Loose
oil 7 x 10 \$600
Best Landscape - Urban Scape Award



Mark Heine
Near and Far
oil 24 x 48 \$4,600



Michael Jell
The Guardian
oil 17 x 40 \$3,000



Isabelle Masse
Illusion II
oil 24 x 24 \$2,100
FCA Grand Prize



Hossein Jajouei
Caspian Sea
watercolour 15 x 11 \$500
Lawren Harris Award

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To see the entire show visit our website, www.artists.ca



artavenue

a Federation of Canadian Artists publication

exhibitions

JANUARY/FEBRUARY 2011
Volume 11, No. 1



2

AIRS
October 12 - 31



7

AUTUMN SALON
September 28 - October 10



10

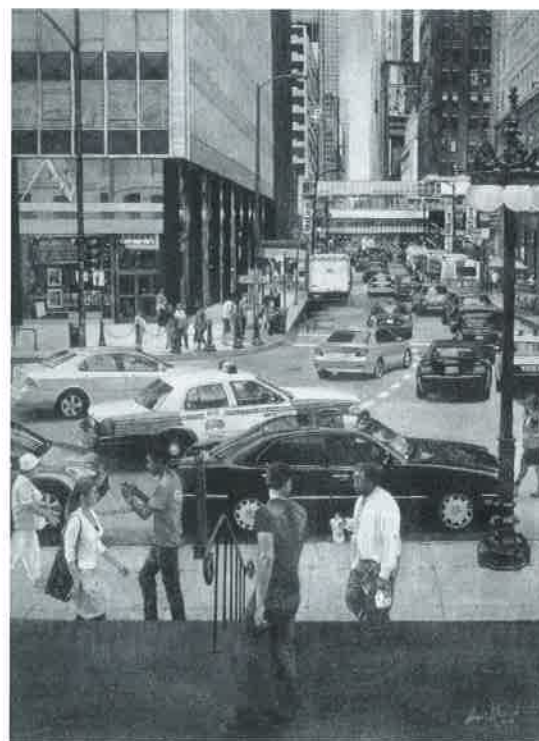
SMALL, SMALLER, SMALLEST
November 16 - December 5

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Bev Rushworth

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Harold Allanson, SFCA
Chicago at a Glance
37 x 28 watercolour \$5500
Graphics Garage Award

While on a visit to Chicago last June my wife and I visited the Chicago Art Institute. When we were leaving, we stepped out the front entrance to a view that caught my eye. Looking at a congestion of people and traffic across Michigan Ave. and down Adams St. which gave me an immediate sense of a possible painting. I borrowed the little point and shoot camera my wife always carries and took five photos of the scene before us. From those five shots I added a number of cars and people while leaving others out, shuffled things around and moved a lamp post into view thus creating the painting *Chicago at a Glance*.

& on the cover

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Layout/Design: Graphics Garage
Proofreading: Susan Rivard
Printer: Fraser Valley Custom Printers

Volume 11, No. 1 January/February 2011
Art Avenue is published 6 times per year
by the Federation of Canadian Artists.

Submission and advertising information are available on our
website www.artists.ca or by calling 604-681-2744

Next editorial submission deadline: January 24, 2011
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The Federation of Canadian Artists gratefully acknowledges
funding from the Province of British Columbia for the
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Crossing the Copyright Line

Questions around copyright are as perennial as the grass. The information below has been gleaned from copyright seminars I have attended as well as online research that I have done in an attempt to present the spirit and principles behind copyright law in order to give a general understanding.

Let's start with the obvious. A work is deemed to be derivative if it borrows in any way from the work of another. If the borrowed material is so altered that it would be unrecognizable even to the original creator, you are probably in the clear; however, it is a myth to think that there is an acceptable percentage of another's painting, photograph or sculpture that you can copy and be clear of infringement issues. The essence of something can be copied without copying a large percentage of the work or photo in question. It becomes a very slippery slope.

When you sign the FCA juried show entry form, you are telling us that your work is in no way derivative. We are obliged to take you at your word. If your work is in fact derivative, (and you know better than anyone whether or not that is the case) and that piece is published in a catalogue or magazine, the publisher, in addition to the artist, can be sued regardless of whether they had knowledge that the work was derivative or not.

Copying another artist's concept or style does not fall into the realm of copyright. It is the actual material being copied that creates the issue. Furthermore, the creator of the artwork automatically owns copyright upon the creation of the work; it does not need to be registered or recorded in any fashion. The copyright is born with the artwork or photo.

The creating artist can grant permission, and copyrights can be bought and sold. If the artist was commissioned or employed by a company or client, the artist generally does not own the copyright; his employer does, in which case permission to use the copyrighted material must be granted by the employer.

The FCA Standards Committee deals with possible copyright infringement in a decisive manner. To do otherwise could put the FCA at risk.

There is an addage that can be applied to so many areas of life, but I think it is particularly relevant to the issue of copyright that sounds like good advice to me:

"If you don't want to fall off the cliff, stay away from the edge."

All the best and happy painting,

Gaye Adams
Standards Chair
Federation of Canadian Artists

CALL FOR ENTRY

From all active and signature FCA members

The Thompson Nicola Shuswap Chapter of the Federation of Canadian Artists is pleased to host the 4th Annual Open Federation Show

"Artist's Choice"

at the historic Kamloops Courthouse Center for the Arts
April 8 to 17, 2011

Reception and awards ceremony Friday April 8, 2011, 7 - 9 pm

TNS Chapter Fundraiser Dance Saturday, April 9, with snacks and silent auction.
Music by the FCA's own David Langevin and the Blues Jumpers.
Tickets (limited) \$20 (\$25/dr)

Entry Deadline Friday February 4, 2011. Entry Fee \$15 each - (max. 3)
For submission details please see 'TNSC Open FCA Artist's Choice Show' entry form available on the FCA website www.artists.ca under member resources/forms.

Sponsored by the City of Kamloops and the Community Arts Council of Kamloops.

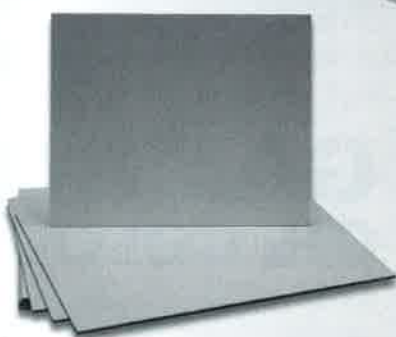
For more info on the show or to purchase tickets for the fundraiser call Trish Armstrong-Gibson at 250-523-6485 or email at patarm1@telus.net OR Cathie Peters at (250)828-0190 or email at jb.peters@shaw.ca

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Autumn Salon

September 28 - October 10



Hazel Breitreutz
Autumn Splendor
acrylic 11 x 14



Marisa Lopa
Cleaning the Catch
acrylic 20 x 16 \$700



Lorry Hughes, AFCA
Arriving
acrylic 16 x 16 \$520



Atalanta Shi
Nature's Palette
acrylic 30 x 30 \$600



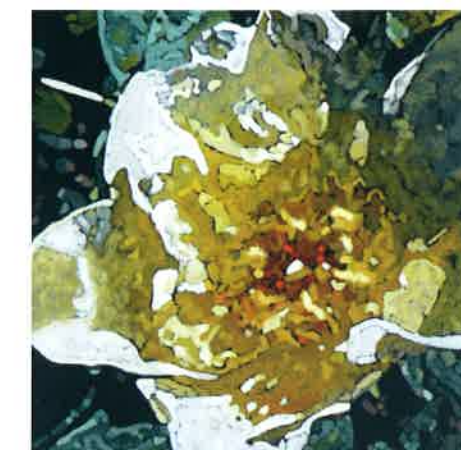
Sandra Taylor
Travel Dreams
mixed media 29 x 21 \$1,450



Susan McLennan
Rearview Mirror, Vancouver Rain Puddle
acrylic 4 x 6 \$150



Gerda Volz
Halloween Night
gouache/ink 17 x 14 \$500
Award of Excellence



Colleen Dyson
Duport II
oil 10 x 10 \$275
Award of Excellence

in the news

current exhibitions

through January 4

Rose-Marie Goodwin exhibits her earlier paintings (2008-09) at the lovely Saltaire Restaurant and Terrace overlooking Ambleside beach in West Vancouver. Open every day from 11:30am - 9:00pm.

through January 8

Alfonso Tejada has an exhibition of his Lynn Valley Creek watershed work in the lobby of the West Vancouver City Hall.

January 7 - 29

Sharon Stone has a solo show, *For the Love of Water*, at the Old School House Arts Centre in Qualicum Beach, BC.

January 10 - February 28

Loraine Wellman has an exhibition of her work, *Memories of Europe*, at Gateway Theatre in Richmond, BC.

February 2 - 18

Peter Kiidumae has a solo exhibition of paintings from his travels outside Canada, *Journey Works*, at the Old School House Arts Centre in Qualicum Beach, BC. Opening reception: February 2, 7pm.

February 9 - 20

Margaret Elliot and **Eileen Fong** have a 2 person show of ink and watercolour paintings, *Black, White and Colours*, at the Longhouse Gallery, 1710 56th Street in Tsawwassen, BC. Wednesday - Sunday, 11am - 4pm. Opening reception: February 13, 11am-4pm.

through March

One of **Barbara Botham's** ink paintings has been chosen by the City of Parksville for use on Downtown banners which will be hung from October 2010 through March 2011. As well, one of her inks was accepted into the Kamloops Art Gallery annual fundraising auction held in October.

recent exhibitions

Kristina Steinbring had a solo exhibition, *Wherever I Hang My Hat*, at King's University College, Main Atrium, in Edmonton, AB, October 8 - December 8.

Marney-Rose Edge's painting, *Emerging*, was accepted into the Northwest Watercolour Society's member show, *Waterworks 2010*, at the Kirsten Gallery in Seattle, October 12 - November 7.



Marney-Rose Edge



Rose-Marie Goodwin



Alfonso Tejada



Sharon Stone



Loraine Wellman



Peter Kiidumae (detail)



Barbara Botham



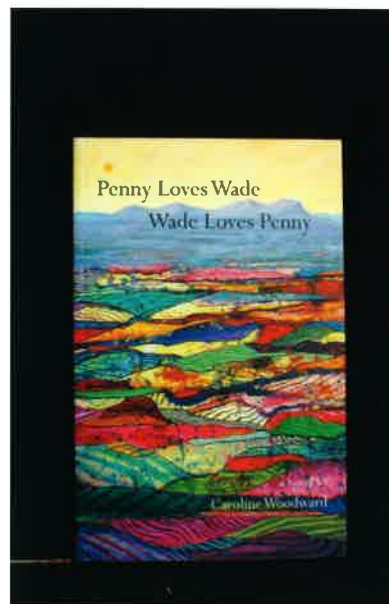
Kristina Steinbring



Kristi Bridgman



Sandy Kay, AFCA



Marilyn Harris



Yzabelle Milton, AFCA



Tatjana Mirkov-Popovicki, SFCA

inothertools

Victoria Chapter member **Kristi Bridgman** was honoured as one of 5 Canadian Finalists for the Governor General's Awards for Literature in the category of Book Illustration. Based on a Brazilian legend, *Uirapuru* was written by the late poet P.K. Page, and is now available at local books stores or through the publisher: www.oolichan.com

Sandy Kay, AFCA had a painting in the National Juried Portrait Exhibition of the CIPA (Canadian Institute of Portrait Artists) which was held this past October at Mount Royal University. Her painting, *The Beat of a Different Drum*, is now a part of the Permanent Archive Collection at Mount Royal University. She also received the Kensington Art Supply Award of Excellence for her painting, *Of His Time, Of That Place*, in the CSPWC's 85th International Juried Open Water Art Exhibition in Toronto. Sandy is one of the featured artists in the new *Artists of BC, Volume II* book. Her work is on the back cover. **Alfonso Tejada** is also featured in this volume.

Marney-Rose Edge has been juried into the Women Artists of the West (WAOW) organization as an Associate member.

Marilyn Harris' painting, *Prairie Quilt # 2*, is on the cover of a new publication by Oolichan Press entitled *Penny Loves Wade, Wade Loves Penny* by BC author Caroline Woodward. The book is set in the Peace River country of BC and moves around the province.

Yzabelle Delisle Milton, AFCA has had one of her paintings, *Aspen Boulevard*, selected for Calona Wine's Artists Series label for their 2011 Chardonnay which is to come out in the spring.

Tatjana Mirkov-Popovicki, SFCA is now represented by Buckland Southerst Gallery in West Vancouver, 2460 Marine Drive. For more information, please visit www.mirkov-popovicki.com.

Alfonso Tejada's *Guanajuato Bird's Eye View* watercolour was chosen by the Mexican Consulate in Vancouver for their 2010 Christmas card.

65 Red Roses

The power of this collaborative painting carries on.

by Janet Brine Eva Markvoort's mom

The Vancouver Chapter of the Canadian Cystic Fibrosis Foundation (CCFF) held its annual 65 Red Roses Gala fundraising event on November 6. At the centre of the evening was the original 65 Red Roses painting that was collaboratively created by members of the Federation of Canadian Artists. The buzz around the beautiful depiction of 65 unique and artful roses was palpable. All night long, gala goers posed for photo ops in front of the tableau, a multitude of orders were taken for individual giclée box prints, and the sale of posters carried on. Two half-sized giclée reproductions of the original painting were sold at the gala's live auction for a combined total of \$22,000.

The Canadian Cystic Fibrosis Foundation had originally intended to auction the 65 Red Roses painting to the highest bidder, following the painting's official unveiling reception in May. However, just before the auction, it was withdrawn from the auction. The Foundation believed 65 Red Roses could continue to raise funds and awareness for cystic fibrosis over a long period of time. In addition, the Foundation was keen on keeping this symbolic and unique masterpiece in a public place in or around Vancouver where it could be viewed and enjoyed by many.

The painting found a home for the summer in the gallery/office of New Westminster lawyer, Michael Hwang, where thousands of New Westminster residents viewed 65 Red Roses. In September, it was moved to Edward Chapman's/Circa Ici Ladies Wear to become the centerpiece for 65 Red Roses Passion for Fashion, a two month fundraising campaign. Over \$10,000 was raised in this time, and the painting was perfectly posed at the store's prominent Granville Street location. John Rea (owner), Nancy Lyall and Susan Rea worked tirelessly to maximize media and client exposure to the cause of cystic fibrosis.

At the time of writing, the 65 Red Roses painting is slated to find a permanent home (on loan) in the foyer of BC Children's Hospital. "This is a perfect placement for this beautiful piece that was created in honour of Eva Markvoort, who, before she succumbed to CF in March 2010 managed to spread awareness for this disease around the world." As a child, Eva spent hours, days and weeks in BCCH and wandered the halls of the hospital during the long days and evenings to enjoy the various works of art that decorated the walls, creating picture/word games with her siblings and parents. She would be incredibly happy to know that this amazing work of art will provide countless young patients and their families with hours of viewing pleasure. The painting will also be the focal point for a 65 RedRoses fundraising campaign, which is slated to begin after the installation of the painting in BCCH.

To date, the painting has helped raise over \$65,000 for the Canadian Cystic Fibrosis Foundation, far more than would have been raised in an auction. This money will directly fund research that is crucial to the improved management and cure of CF. On behalf of the many CF patients, their families and friends, the Vancouver Chapter of the Canadian Cystic Fibrosis Foundation sends its sincere thanks to Angie Au Hemphill who spearheaded the project, the 65 participating artists, and the Federation of Canadian Artists for its wonderful support in extending Eva's important legacy of raising awareness of the most common genetic disease in North America, and for providing a Key to the Cure of CF.

Small, Smaller, Smallest

November 16 - December 5



Fariba Dashtaray
Flowers
 acrylic 12 x 9 \$280
FCA First Prize,
Bonny Bell Memorial Award



Emil Kerie
Cityscape
 watercolour 8 x 5 \$119
FCA Second Prize



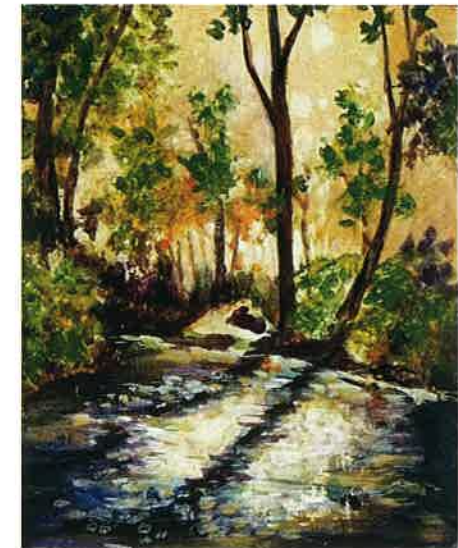
Haitao Yin
To Autumn
 oil 10 x 10 \$300
FCA Third Prize



Catherine Fields
Okanagan Lake 13
 acrylic 10 x 10 \$195



Kathy Hildebrandt
What About Her
 pastel 12 x 12 \$575



Roxsane Tiernan
Creek Side
 acrylic 10 x 8 \$295



Perry Haddock, AFCA
Shoreline at Long Beach
 acrylic 11 x 14 \$650
Award of Excellence



Desiree Bond
Wash
 Encaustic 10 x 10 \$325
Award of Excellence



Alexander Visnic
Ferry Building Gallery 4
 acrylic 10 x 12 \$650



Allyson MacBean
Gondola Ride
 oil 9 x 12 \$360



Victoria MacFarlane
Eugene 3
 acrylic 12 x 12 \$350
Award of Excellence



Lucy Collings, AFCA
Snow Man
 oil 12 x 12 \$425



Norman Vipond
Mudflats
 oil 8 x 10 \$175
Award of Excellence



Christine Yurchuk
Point Atkinson
 acrylic 7 x 4 \$150



Mary Ann Bidder
Lock Up
 watercolour 9 x 14 \$595



Valeriu Sanescu
You Are My Half
 watercolour 9 x 12 \$460



Cindy Mawle
Curiosity
 mixed media 8 x 4 \$175



Alfonso Tejada
Boat Shed
 watercolour 8 x 6 \$380

Chapter Award Winners

Victoria Chapter Fall Exhibition



Sharlene Stushnov-Lee
Green Tea and Orange
acrylic 16 x 12
Award of Excellence



Jean Wilmhurst
Begonia Pots
watercolour 22 x 29
Award of Excellence



Mary Conley
Lili
oil 12 x 12
Honorable Mention



Barry Rafuse
Ravaged
mixed media 24 x 24
Third Prize



E.A. McDougall
Belling the Cat
pastel 18 x 18
Honorable Mention



Lorna Guild
Summer Afternoon 1914
graphite 10 x 7
Honorable Mention



Joane Moran
Weigela
oil 20 x 24
Honorable Mention



Margot Clayton AFCA
Peace and Quiet
oil 12 x 16
Award of Excellence

Sharyn Olfert
Hansel and Gretel
acrylic 24 x 24 \$700
Gold Award



TNS Chapter Show
September 24 to October 3, 2010



Cathie Peters
Mountain Mood
12 x 24 \$625
Silver Award

North Okanagan Chapter Juried Exhibition, Artist's Choice
November 22, 2010 - February 15, 2011
Coat Check Gallery, Vernon Performing Arts Centre



Gary Whitley
Calendula
oil 14 x 18
Best in Show



Marlene McPherson
Snow Opals
pastel 12 x 18
Second Prize



Trish Armstrong-Gibson, AFCA
Summertime #2
acrylic 14 x 18 \$800
Award of Excellence



Peter Stuhlmann
S'kmana Wildflowers
acrylic 20 x 10 \$725
Bronze Award



Eddie Fredrickson
That's Gold In Them Thar
watercolour 14 x 21 \$628
Award of Excellence

(continued on page 19)

2011 spring education program

Harold Allanson • Teresa Bernard
Paul Chizik • Kiff Holland • David Langevin
Tian Xing Li • Andrew McDermott
Richard McDiarmid • Suzanne Northcott
Janice Robertson • Mike Svob • Alan Wylie



Don't get stuck in your studio, come and get inspired!

Our program is designed to provide a learning place to meet fellow artists and professionals in the field, share experiences, improve skills and keep up with the latest information on products and supplies.

Whichever media you use to speak for you, mastering it will help to develop and improve your own personal style. You will find that other students share similar obstacles; it's fun to problem-solve together in class. The fundamentals of form, design and colour theory apply to abstract as well as realist paintings and painters.

One should never stop learning no matter how good a painter one is. Regardless of the obstacles we encounter as artists, we all have a similar goal: to create art that pleases ourselves and hopefully others.

Have a look at our 2011 spring program, available on our website and in the gallery, and come join the fun.

Angie Au Hemphill, SFCA
Education Committee



**10% member discount
10% early bird discount***

*register by January 15, 2011

**TO REGISTER 604.681.8534 or
www.artists.ca**



Greetings from the desk
of the Executive Director

Reflections on 2010

Bev Rushworth

I can't believe that a whole year has passed. They say time goes faster if you are having fun and that has certainly been the case for me.

This has been a busy and productive year with many new events and opportunities opening up for our members. This past year we introduced a new international open show, *AIRS*, which offers representational artists a competitive edge as opposed to *POTE* which attracts the abstract painters. We collaborated with the Canadian Chinese Federation of Artists in a show called *Crossing Boundaries*, held at the Chinese Cultural Centre last June. This month, the FCA will host the show at Federation Gallery.

Our juried shows, which change every 2 weeks in the gallery, are attracting many tourists who appreciate the wide variety of mediums and styles. Last year, we had approximately 20,000 visitors. Some of these visitors were from six receptions. Gallery sales went well last year.

We also collaborated with the Cystic Fibrosis Foundation, sponsoring a fundraising event called *65 Red Roses*. Sixty-five of our excellent artists painted a panel to create a beautiful mosaic which was then framed and donated to the CFF at a gala evening held this summer. The mosaic found a permanent home in Children's Hospital.

Our Education Program was quite successful this past year. We try to provide different opportunities for our members. So far we offer courses in two locations in Coquitlam and Vancouver, and have just added the Chinese Cultural Centre; we hope to expand to other areas in the near future. I would like to offer kudos to our wonderful instructors last year, 3 from Alberta, the rest from the lower mainland. There is another great line-up this spring.

We introduced Plein Air Expeditions and hosted a few more critique nights, which went over well. On Canada Day we participated in the community events around Granville Island by sponsoring a Plein Air Paint Out, a good opportunity to expose the arts as well as our organization to a huge crowd of celebrants on the Island.

Many members participated in this year's Gabriola Workshop. The fabulous location, great food, inspiring artists and

overall tranquil holiday atmosphere made this a very successful artist retreat. Next year is promising to be even better, so consider the 2011 Gabriola workshop for your own holiday artist retreat.

This year we are collaborating with the Vancouver Cherry Blossom Festival in a special exhibition, *Haiku Inspirations*, inspired by the award-winning poems of the Vancouver Cherry Blossom Festival's Haiku Invitational. The show runs April 12 - May 1, in conjunction with the city of Vancouver's Cherry Blossom festivities. In March, we will again host the *Success!* show opening reception, to welcome the new Signature

members. All members are invited to this special evening.

We are exploring grant opportunities for the arts, and hope to secure one to participate in the event celebrating Vancouver's 125 years, with a special theme. The staff is collaborating to find ways to raise the profile of the FCA in the art community. We have plans to expand our advertising and sponsorship program. As an art organization we are always looking at ways to best promote our artists and their paintings as well as for ways to make improvements.

I look forward to another good year, hopefully even better with the help of the excellent Board of Directors who contribute so much to the FCA as volunteers. There are so many people who have spent countless hours working for the FCA over the years. This is why it is such a pleasure to work in this environment, with members who care so much for the advancement of the organization offering a bright future for artists to come. The volunteers who so generously come in to the gallery to do their part, from answering phones and numerous questions, selling paintings, paperwork, plant watering, reception duties at night and stuffing envelopes for the Art Avenue distribution are a few of the tasks that contribute to the quality of the FCA. We could never afford to pay people to do some of these jobs.

Finally, the staff, Mila, Kelli, Stefan and Ted, is a huge reason why we can call this a successful organization. I have met some wonderful people and I am honoured to say that I am working for the FCA. I look forward to spending many more years with you all.

Together with the staff we wish you a Painterly New Year.

Chapter events Calendar

Calgary Chapter

January 20:
Chapter meeting: Anne Hudec SFCA and Jim McFarland AFCA will talk about the process of applying for Signature Status. Held at Windsor Park Pavilion in Windsor Park, Oak Bay, at 7pm.

February 17:
Chapter meeting: Ken Campbell will demonstrate his glazing techniques for oils. Held at Windsor Park Pavilion in Windsor Park, Oak Bay, at 7pm.

February 27-March 9:
Spring Exhibition: CAC Gallery in Sussex Place, 1001 Douglas, between Fort and Broughton. Drop-off of paintings for jurying is February 24. Opening Reception is Sunday February 27, 2pm - 4pm. For more information contact Agnes Cornell, 250-386-7858 cagnesc@telus.net

Thompson Nicola Shuswap Chapter

February 3 (Thursday):
Chapter meeting, group critique, break for lunch then presentation and sale by Classic Gallery Framing, 10am to 3:30pm. Doors open at 9:30am at the Kamloops Yacht Club, 1140 River St, Kamloops. For more info call Trish Armstrong at 250-523-6485

February 4, 5 & 6 (Friday, Saturday & Sun):
3 day intermediate - advanced level acrylic workshop with Mike Svob, SFCA, 9:30am - 4pm (doors open at 9am) at the Hal Rogers Community Center, 2025 Summitt Drive, Kamloops. \$225/FCA members. For info/registration contact Cathie Peters at 250-828-0190, email at jb.peters@shaw.ca

February 4:
Deadline for the TNSC 4th Annual Open FCA Show, *Artist's Choice*, to be held in Kamloops, BC in April 2011.

Art Avenue Deadlines

March/April.....January 24
May/June.....March 25
July/August.....May 23
Sept/October.....July 25
November/December.....September 23

Call For Submissions

Art Avenue is seeking members who have an interest in the following areas of interest: Illustration, Working Green - finding environmentally/ecologically friendly ways of working in the studio, Professional Practice: Making a living as an artist, and Finding Time for art: the unprofessional artist.

behind the easel

Too much influence

Robert Genn, SFCA



Brian Crawford Young of Inverness, Scotland, wrote, "I've been having a crisis since I got back from a wonderful residency at the Art Students' League, Vytlacil Campus in Rockland County, New York. The ambience was great, the staff helpful, the scenery brilliant, and the quick access to Manhattan exciting. But when I got home to the Highlands of Scotland everything crunched to a halt. All my fears and self-doubts emerged and creativity stopped. Any thoughts on this sort of blues?"

Thanks, Brian. You can get it after a residency, a show, a workshop, an art museum, or even going to a high-energy art center. Just living in New York has put many fine painters into gridlock. The "What's the use?" attitude can come from too much excitement, influence, competitive talent, or the disorientation of commerce. One is confused, disheartened and jaded. The good news is that artists can come out of this if they really want to. There are cures. Here are three:

The sherbet cure. Like sherbet after the main course, take a couple of days of de-briefing. Intense influence has scrambled your cerebral neurons. You need to re-boot. I'd take a long walk in the heather and top it off with a few single malts.

The solitary confinement cure. While any sort of intensity and learning is great, an artist also needs a private vacuum in which to gather thoughts and re-unite with personal processes. In the words of the writer Annie Dillard, "You need a room with no view so memory can meet imagination in the dark." Leaving your intense experience and exciting environment behind, your work must now come out of you. Too many lambs spoil the haggis.

The forced beginning cure. This is where you puff yourself up, squeeze paint and dig in. Awkward at first, the processes that sustained you before, augmented by what you have recently learned, will gradually take over and you'll be your old self again. You must know that people have risen again in their studios after a bout of major trauma. It's been done before.

Fact is, the pursuit of art is a delicate balance between influence and self-assertiveness. As self-realized artists we all have different levels of tolerance for this mystery. Influence is like Scotch; it's good to know your personal limit.

Even looking at the work of others in art magazines or books can lead to malfunctions of the creative spirit. Fen Lansdowne, the brilliant and widely-published bird painter who recently passed away, suffered from a lifelong malady called "The Imposter Syndrome." Comparing himself to others sent Fen into a dark and angry funk that sometimes lasted weeks. When he figured out the cure, it was pretty straightforward: Watch birds. Do drawings. Paint birds.

PS: "Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation." (Oscar Wilde) Be selective about your external influences. (Brian Tracy)

Robert Genn writes a free twice-weekly email letter that goes out to artists in 115 countries. You can find out about at www.painterskeys.com



Q&A Review

I received a few questions based on recent articles ("Single Pigment Colors", July/August and "Black and White" Nov/Dec).

Q: I now feel confident and can move forward and try to do much less mixing on the palette in order to achieve a more vibrant surface and

depth. I really appreciate having your list of colors! I also read your "Light Rules" article. I think this is the best thing since sliced cheese. I feel that I could have wandered around for years not knowing why the luster I want from the colors is not there. If you don't mix colors on the palette, is it through glazing that you manage to "blend" the colors? Also, can you tell me what you mean by putting a veil between the glaze layers?

A: If you look at my paintings you will notice that the luminosity and sense of depth and inner color and light is created by using alternating layers of transparent layers (glazes), translucent effects (veils), and opaques. These three methods of applying paint are effective tools to "push" and "pull" on the viewers attention in the composition. Glazes "eat" light, they pull the viewers eye into the composition and create a sense of depth and mystery as the colors from underneath show through. Opaque passages of color appear to jump off the surface rather than recede; veils create a more neutral effect. A veil, also called Velatura or Scumble, is simply a glaze with some white or other light opaque color added to it to make it semi-transparent. The addition of a veil between layers of glazes adds more "light", tempers the colors in various ways, and tends to "cool" the color effect, even if it is a "warm" veil, that is, one made using warm colors like yellow or red.

Q: I've avoided using black since so many have said that it should be excluded. I see your point very well about the blacks though and will try to bring them in too. And what the heck is wrong with the umbers? Whenever I use them they appear to be a flat, dead hole in the canvas. I haven't really tried the black, but I would imagine they might make a similar black hole? Is placing glazes over the top of the umbers and black the solution to the blank, flat appearance they give?

A: I was also told not to use blacks and browns when I went to art classes. In fact any combination of browns, blues, and greens etc used to create a "black" hue would lack the luminosity, transparency, intensity, and crispness of a single pigment black color straight from the tube. The same is true of any mixture of two or more pigments used to make a color, that is why I use only single pigment colors and rarely mix them together. This was a rule of thumb for great painters for hundreds of years until the unfortunate introduction of the color wheel a couple of centuries ago and the theories of color mixing that have been built up around it. Some pigments do appear more flat and matte than others, both in acrylics and oils, and not just the browns. I use lots of gloss medium in my glazes and veils so I don't have 'flat' areas of color. Also, remember that good quality paints cost more but they are brighter, more intense in hue, and more transparent, or opaque, depending on the color, than lesser quality or "student" grades of paint.

Q: Is there any reason to choose to use the transparent color over the opaque one? Is it important to try to use the transparent colors for glazing?

A: Use them both to create different effects as noted above. Glazes made using transparent colors will be more transparent of course, and also more luminous as the small transparent pigment particles will actually transmit light through the paint layer. For a minimum number of colors I recommend at least one opaque and one transparent of every color. That way you will be able to create any effect imaginable.

Q: I've heard that there are quite a few painters who have given up on acrylics and gone to oils, even after years of painting in acrylics. Is it true that oils have a richer and more intense color quality, and that there is nothing like the oily appeal of oils?

A: It is true. Acrylics will never be as vibrant or luscious as oils. I learned to paint in oils and still do a lot of my paintings in oils. Still, each medium has its strengths and weaknesses; it is a matter of understanding the specific qualities of each medium and using them to their best advantage for the work at hand.

Questions of a painterly nature can be asked via e-mail david@davidlangevin.com For an archive of past technical Q&A's go to davidlangevin.com

new members

October 1 -
November 30, 2010

British Columbia

Lower Mainland

Janice Blore, North Vancouver
Jean-Francois Dymont, Richmond
Dimitra Fera, Vancouver
Melodie Herbert, White Rock
Matt Klein, Vancouver
Emil Kerie, Vancouver*
Lingchao Li, Richmond
Louisa Loots, North Vancouver
Charlotte Mougeot, North Vancouver
Marilyn Nordquist, Vancouver
Lennart Osterlind, Delta
Sinisa Petrovic, Vancouver
Linda Ramsden, North Vancouver*
Kim Marie Scott, Delta
Jean Smith, Burnaby
Penny Talbot, Richmond
Lindsay Watson, Coquitlam
Amanda Wilson, Vancouver

Vancouver Island & Gulf Island & Sunshine Coast

Michael Beseau, Victoria
Heidi Bischoff, Halfmoon Bay
Gerald Fleming, Victoria
Chris Kazeil, Nanaimo*
Patrick Logan, Campbell River
Donna McDonnell, Qualicum Beach
Leanne Ohman, Nanaimo
Joan Wade, Victoria

Fraser Valley

Sue Aspinall, Langley

Thompson-Okanagan

Judy Byer, Penticton
Sondra Haglund, Enderby
Eleanor Hankewich, Naramata
James Hayes, Oyama Lake Country
Kelsey McIntosh, Penticton
Debby Merkel, Penticton
Harjit Sahota, Kelowna
Kimberly Shier, Kelowna*
Judy Sims, Canoe
Sandra Sterling, Osoyoos

Columbia-Kootenay

Cindy Moser, Slocan Park

Alberta

Tina Dixon, Calgary
Maureen Flynn-Burhoe, Calgary
Katarina Pistek, Calgary

*These members who joined between June 1 and July 31 were omitted from the last magazine.

EXHIBITION CALLS

Landscapes

Entry deadline: January 20

Group Show Applications

Deadline: February 3

Signature Applications

Deadline: February 18

Images: Images to be entered in juried shows must be sent as jpg files. **Digital images** may only be sent via e-mail as a jpg attachment to fcagallery@artists.ca, do not send CDs. Please name your jpeg in the following way: **Last name, First name, Title, Size, Medium, Price. jpg** i.e. Smith, Joe, After the Rain, 12 x 18, acrylic, \$400.jpg.

Entry forms and fees: Members may submit up to three images per show for a non-refundable fee of \$15 per entry. **Mail your entry form and fees with a stamped, self-addressed envelope (SASE) for the return of your receipt and results. Entries made WITHOUT the SASE will not be returned. ENTRY FEE: \$15 per entry.**

Exhibition Regulations: Environmentally sensitive artwork, such as watercolour and pastel, are required to be framed under glass or Plexiglas. Artwork must be submitted with a conventional hanging device and good taste and workmanship should be exercised in framing. It is not acceptable to secure framed works under glass with clips. Unframed canvasses must have all sides painted and the staples must be on the back of the stretcher bars. The FCA reserves the right to refuse to hang any artwork. Entries must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs. Paintings created under instruction cannot be submitted to FCA juries. Only new works may appear in juried shows, the artist is obligated to ensure that their work is available and for sale once selected. Failure to do so wastes the opportunity for another artist to display their work, or to be eligible to apply for Signature status with the FCA. Not-for-Sale paintings cannot be accepted into juried shows. The FCA does not carry any insurance on paintings in its care, custody or control. Insurance is the responsibility of the artist. The FCA will take the utmost care in handling works submitted but cannot accept responsibility for loss or damage to paintings, frames or packing crates. A 35% commission will be deducted from the selling price in the event of a sale. Please advise the Office if you are GST registered. Artists submitting work agree to allow their images to be published in Art Avenue or in FCA advertising. Consent is given by the artists through the act of submitting. The FCA does not pay for shipping.

Federation Gallery in January & February

Student Show

January 11 - 23

Opening reception: Thursday, January 13, 6pm - 8pm

Crossing Boundaries

January 25 - February 6

Human Figure

February 8 - 20

Landscapes

February 22 - March 6

artclassifieds

CLASSIFIED AD RATES - The rate for classified ad rates place in Art Avenue will be 30 cents per word no HST, per issue, starting with the January/February 2011 issue. There is a 100 word maximum. To place a classified ad, please email artavenue@artists.ca

ENCAUSTIC ART - COURSES AND SUPPLIES

Encaustic is the ancient art form of painting with coloured beeswax. The basic techniques are easy to learn. Based in the Okanagan, experienced Encaustic art teacher Thea Haubrich offers workshops for beginners and advanced in this exciting medium, using ready-made Encaustic waxes and low-heat painting tools. No need to buy supplies beforehand; Thea provides everything from electrical painting tools to waxes. Regular workshops offered in the South Okanagan or invite her to your community. She is the exclusive representative in Canada for Encaustic supplies from Arts Encaustic Ltd. (wholesale and retail). www.encaustic.ca / info@encaustic.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 of painting. In Retrospect is a multimedia portfolio featuring nearly 100 images from Nelson's 50 year career along with demonstrations 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 604-681-8534, or visit Federation Gallery.

LEADING EDGE ART WORKSHOPS for 2011

Edmonton: Elizabeth Wiltzen	Oil/figure workshop	April 8-10
Winnipeg: Jean Pederson	Wet glazing in w/c	April 7-10
Calgary: Jean Pederson	Layering in watermedia	Feb 24-27
Brent Laycock	Power of acrylic	March 10-12
Joyce Kamikura	Subject/abstraction/acrylic	April 8-10
Sherrill Kahn	Creative mixed media	May 2-6
Gerald Brommer	Unique surfaces for w/media	June 6-10
David Langevin	Mastering acrylics	TBA

Leading Edge Art Workshops Louise Hall 403 233 7289 www.greatartworkshops.com
email louise.hall@shaw.ca

FIRESIGN ART & DESIGN STUDIO AND B&B - invites artists to explore beautiful Quadra Island attend multi-day painting workshops or come and paint on your own! Comfortable 3-bedroom B&B and art studio/gallery. Details at www.firesignartanddesign.com or call Nanci 250-285-3390 or toll free 877-285-3390

ART MENTORING WITH DONNA BASPALY, SFCA, NWWWS

Donna is offering a one-hour personal critique. Focus will be on the individual's own progress in achieving their potential; creatively, emotionally and technically. Strong emphasis will be placed on design skills, validation of one's work process, clarity of goals and bringing out the artist's unique strengths. Private one-hour critique - \$80.00. For private appointment in her Qualicum studio, e-mail donnbas@shaw.ca or call 1-250-752-4799.

HST



Effective July 1, 2010, HST is in effect for all taxable goods and services from the Federation of Canadian Artists.

Chapter Award Winners

Calgary Chapter Mad About Art



Violette Clemente
Nature's Mirror
acrylic 14 x 11 \$400
First Place



Sue McIntyre
Spirit of Play
mixed media 10 x 14 \$400
Second Place



Sheila Schaeztle
Alberta Ridge
acrylic 10 x 10 \$350
Honourable
Mention



Dawn Heinemeyer
Number 585
watercolor 20 x 14 \$895
Third Place



Tami Hort
Put on a Happy Face
oil 10 x 8 \$495
Honourable
Mention

2011 GABRIOLA WORKSHOP

September 12 - 18, 2011

at the beautiful Haven Resort on Gabriola Island

featured instructors



Mark Hobson
www.markhobson.com



Stan Miller
www.stanmiller.net



Neil Patterson
www.neilpatterson.com



Alan Wylie
www.alan-wylie.ca



visit our website
www.artists.ca
or call
604-681-2744

Cost
workshop: \$550 for FCA
members, \$600 for non-
members.
accommodation: \$522 -
\$744 per person, tax &
gratuity included.

There is a limited number
of private rooms available;
rates are based on shared
occupancy.

HAIKU
inspirations

April 12 - May 1, 2011

An open exhibition of works inspired by the award winning
poems of the Vancouver Cherry Blossom Festival's
Haiku Invitational.

Entry Deadline
Thursday, March 10, 2011

Prospectus and haiku selections available at
Federation Gallery or on our website www.artists.ca.

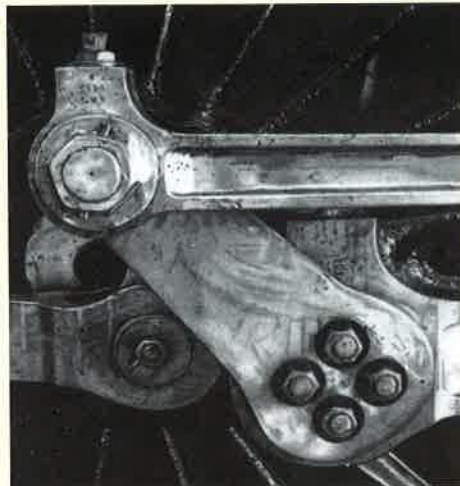


AIRS

October 12 -31



Clement Kwan, SFCA
Hand in Hand
oil 20 x 16 \$3,300
Figurative Award of Excellence



Roger Watt
Eccentric
graphite 4 x 4 \$975
Best Still Life Award



Rolf Krohn
Of My Own Making
oil 24 x 24 \$1,200



Kiff Holland, SFCA
Forsythia
oil 30 x 40 \$7,750



Sipei Teng
Better Food
oil 11 x 14 \$400
Still Life Award of Excellence



Valerie G. Wilson
Cove Garden
pastel 11 x 15 \$700
Jim Spilsbury Award



Edgardo Lantin, SFCA
The Bathers
oil 34 x 36 \$8,000