

SPRING EDUCATION EDITION

art avenue

A Federation of Canadian Artists Publication Vol.10 - No. 1 January/February 2010 \$5



Visions x Six

October 20 - November 3



Dale Redfern
Napping Bear
pencil 18 x 20 \$1,850



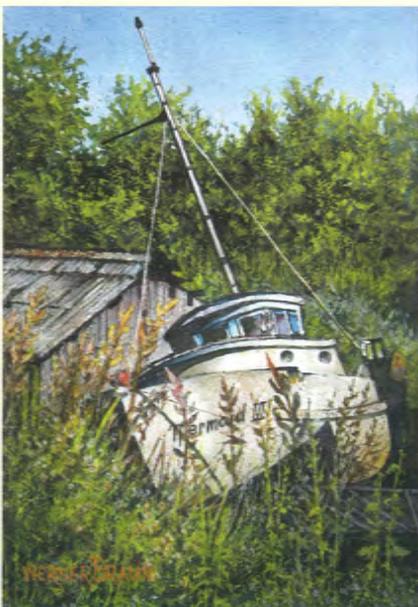
Sharon Olfert
Fruit and Flower
oil 11 x 14 \$450



Glenna Hayes, AFCA
Along the Ice Field Parkway
acrylic 12 x 24 \$900



Donna Houston
Morning Solace
acrylic 9 x 12 \$375



Werner Braun
Dry Docked
watercolour 21 x 17 \$540



Lynn Erin
The Seven That Followed
acrylic 24 x 32 \$1,395

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artavenue

a Federation of Canadian Artists publication

exhibitions

JANUARY/FEBRUARY 2010

Volume 10, No. 1



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Bill Hibberd
Just Another Painter, 12 x 10 oil \$500

I am developing my own language within the matrix of oil painting. I respond to what I find visually beautiful, truthful and exciting. Although I'm not a romantic, I see goodness in the people and world around me. I have no interest in grotesque or fatalistic imagery. My calling is to be a conduit of the good I see. The self portrait is always an exercise in honesty. *Just Another Painter* may not be pretty but I think that the intensity of the observation/painting process has been captured in this little piece. Each of us brings something to the banquet of life - I bring my paintings.



artavenue

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Greta Guzek, BAFA July 26-30

Seeing with Wild Eyes Acrylics

Ken Campbell Aug 9-13

Drawing Foundation

**Sharon Lynn Williams, FCA, AFCA, ASA
Aug 16-20**

Creative Mixed Media Painting-Learn by Doing

Lisa Birke, BFA Aug 23-27

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Only mail-in registrations post marked after January 10, 2010 will be accepted.
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OPUS

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Florence

May 10 - 19

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ARTIST
BArch,
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Florence and Venice

July 11-21

Second session JULY 11th-21th, 2010, 5 days in Florence and 5 days in Venice. Locations in Dorsoduro closer to the Accademia, Campo Santa Margherita, and the Peggy Guggenheim Museum and Santa Maria la Salute. Field trips to Murano and Burano.

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plus 2 walking tours
\$850 CDN dollars

for further information

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Phone : 604 988 4801

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Oil Questions

David Langevin

art techniques

Q: I made the mistake of mixing a veil instead of a glaze by using white to try for the greyish tones; I have tried unsuccessfully to undo the damage; I can't seem to match the colours without white, and adding white seems to have been my downfall. Is it 'too late' to undo the 'veil' effect?

A: I am not sure exactly what effect you are trying to achieve, but a typical painting procedure would be to let the veil dry and paint over it with a glaze. Veils are most often glazed over as their main function is to create a lighter underpainting for another glaze.

Q: How long would you suggest I wait before applying the glaze over the underpainting (veil)? I realize it depends on how thick the paint is; it's not very thick, but was applied 'tube strength'.

A: You can paint over a dried underpainting when the layer is dry to the touch, but not if it has formed a 'skin' and is still soft underneath. It is at this time that the oil paint is absorbing the most amount of oxygen for polymerization and the layer is actually expanding. This skin usually forms between the 2nd and 3rd week of drying in a layer of normal thickness. Putting a fast drying glaze over an expanding underpainting (dry to the touch and soft underneath) would lead to cracking and lifting of the glaze layer and would upset the polymerization of the under layer by cutting off oxygen.

Of course, in my underpaintings I invariably use lean, quick drying colors. Lead or Flake white is invaluable for this purpose. Now some manufacturers are producing a 'foundation' white instead of offering the traditional lead white formula. This new replacement has the addition of an alkyd medium to speed up drying time.

Q: Is there a reason for using Galkyd Slow Dry instead of just Walnut Oil to slow the drying time of the paint? Would the ratio be one to one for whatever colour I use?

A: Modern tube oil colours already have too much oil in them. Adding extra oil, even Walnut oil, to your paint will indeed slow the drying time but will affect the drying rates in erratic ways and will eventually cause wrinkling and cracking in some areas. The colours will also eventually yellow more. Most manufacturers make slow drying mediums.

The ratio of medium to paint varies depending on the level of transparency required and the relative tinting strength of the pigment you are working with. There is no standard ratio. A good guideline is to use as much medium as is required to achieve the desired effect, but no more.

Q: I have opened up my Paynes Grey, and also my Cad red, and oil oozes out of them; I watched Yvonne Reddick squeeze her paint onto a paper towel to absorb some of the excess oil. Should I be storing my tubes of paint vertically or horizontally? Does one or the other preserve the paint better, or does it matter? Should one pour off the excess oil before squeezing out the colour?

A: Sometimes oil will rise to the top of the tube if it has been sitting for a long time. It doesn't matter how you store your tubes but I prefer to let the pigment settle and remove the excess oil. You don't want to use that oil because indeed modern tube oil paints already suffer from an excess of oil. It is a good practice to squeeze out your paints onto a paper towel to absorb some of the extra oil. You can then replace it with a good quality alkyd medium. By doing this you are effectively creating a resin/oil paint like the ones used for centuries before the introduction of tube oil paints.

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

Gabriola Workshop 2010

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plus

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Janice Robertson and her group of fellow FCA Signature artists

cost

Workshop only: \$655.30 for FCA members, \$705.30 for non members (includes HST, a \$10/day user fee, and \$5/day for the all-day coffee bar).

Accommodation and Meals (6 days) at the Haven Resort range from \$526.50 - \$789.75 per person, (HST & gratuities included).

registration

Please email your name, address and phone number to gabriola@artists.ca. There is a \$250 non-refundable deposit by credit card due within 7 days of registration date in order to validate the applicant's registration. For more information, please contact the Federation of Canadian Artists: 604-681-2744 or visit our website at www.artists.ca for complete details.

artists & taxes

Bob McMurray offers advice on winding down your business

Hi Bob,

As I age and as I draw nearer art business retirement, I am concerned about how I should plan to close down my business as far as income tax is concerned. Also, I am concerned about my estate when I pass on. I have expensed all of my costs and keep no written inventory and like many artists have a lot of unsold work, some good, some excellent and some poor. My guess is that the paintings, upon my death or upon closing down my business come under the same tax consideration whatever that is. Can you enlighten us as to what the process is?

Thanks,

Bob Rennie

Dear Bob:

You raise a very good question and one that most artists will ponder at some time in their lives.

Firstly, I have seen very few artists ever "retire", perhaps one or two. Most keep working in any medium that their condition accommodates until they go to the big studio in the sky. A few have health barriers that prevent working in any media and some lose the will or the facility to create art.

However, many artists do slow down as their age advances and many work smarter rather than harder. As long as you are carrying on in a business-like manner and are attempting to produce income you needn't worry about closing your business accounts.

As age advances there is some merit in reducing your inventory of unsold paintings. I'd suggest you do a very critical appraisal of your unsold work and get rid of those that are truly unsalable - paint over them or destroy them. Then look objectively at the remaining work and sort them into two groups, likely and not likely to be sold. If the not-likely ones meet your standards and have had reasonable exposure to potential buyers then use them for promotional purposes, e.g., donations to charities and non-charitable organizations, etc, but have a plan to get rid of them with some benefit in return.

This reduces your inventory to your better, salable paintings and, hopefully, a smaller body of work.

The treatment of your inventory of artwork and supplies is almost the same in closing your business as it is in death - you are deemed to have sold your inventory on the date of closure or death at its fair market value. "Fair Market Value" is defined as the amount an informed buyer would pay an informed seller in an open market, neither being under duress." If you have written off all of the expenses then the deemed sale amount less any disposal costs will be added to income in the year of cessation.

In the event of death, if this deemed sale amount is substantial there is an option to defer the income by bequeathing the artwork to a beneficiary. The beneficiary receives the artwork at a "zero" cost base and takes related proceeds into income as the artwork is sold. This allows for the orderly disposal of the artwork without having a fire sale.

Alternatively, for artists that have elected to report income using the "nil" inventory method the value of unsold works at the time of death is classified as a "right or thing" and the deemed income

therefrom may be reported under a separate tax return with the same personal exemptions but independent of the usual tax return filed for income and expenses up to the date of death.

In the event of retirement there is no official deferral provision but you can phase your retirement over two or more years to allow you time to dispose of the remaining paintings in one way or another.

Any paintings left in your estate would be subject to applicable probate fees (B.C.) and be deemed sold at fair market value on the date you expired for both probate and income tax purposes.

All this seems somewhat daunting but it may not be as bad as it appears. The valuation at fair market value consists of determining what the item may fetch in an open market less any expenses that would be incurred in the disposition.

Let's go through your inventory. Open tubes of paint and media, used brushes and easels, used (and damaged) frames, paint boxes, drawing media, etc., have little or no value to someone else - negligible value.

Unused paint and supplies are not likely to be resalable at retail value and, in fact, a deep discount from retail would be required to sell them if you could find a buyer - very little value.

Paintings unsold may have questionable value. If your work is sought after then it has value to someone other than you and your family. In this case your gallery(s) can substantiate the retail value. Without an outlet for your work what exactly is its value? Without a market the value is negligible - debatable value.

Business depreciable equipment, e.g., car, computer, printer, camera, major studio equipment, etc., would have an undepreciated balance of cost to apply against the deemed proceeds for those items. Any excess of value over undepreciated cost would be income and any deficiency would be an expense. With the exception of the automobile, the other used items may fall into the latter category - not likely to be much taxable value in most cases.

If you are registered for either or both Provincial Sales Tax (B.C.) and Goods and Services Tax (GST) these taxes will apply to the deemed disposal values, above, on cessation of business.

Few taxpayers' situations are exactly identical and this has been a broad summary of considerations in ceasing to carry on a business as an artist. I recommend that you seek professional advice for your tax planning.

Best regards, Robert H. McMurray, FCA, AFCA



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Cary B. Heming C.A.
Partner

Chapter events Calendar

Calgary Chapter

January 19

Chapter meeting, 7pm at the Haysboro Community Centre, 1204 89 Avenue SW, Calgary. All Welcome.

February 6

The Critique workshop conducted by Jean Geddes, University of Calgary Campus. For more information go to <http://www.fcacalgary.ca/upcomingevents.htm> or contact: Dawn Heinemeyer, dawn@heinemeyer.ca

February 16

Chapter meeting, topic "The Digital Jury Process" 7pm at the Haysboro Community Centre, 1204 89 Avenue SW, Calgary. All Welcome.

Comox Valley Chapter

February 6

Annual General Meeting. Time and location and demonstration to be determined.

Thompson Nicola Shuswap Chapter

February 4

Chapter meeting, group critique, break for lunch, then mixed media demo by Vernon artist Barry Rafuse, 10am - 3:30pm (doors open at 9:30pm) at the Kamloops Yacht Club, 1140 River Street.

Victoria Chapter

January 21

Monthly meeting, 7pm - 9pm at Windsor Park Pavilion, 2445 Windsor Road. A demo by Dorset Norwich Young.

February 18

Monthly meeting, 7pm - 9pm at Windsor Park Pavilion, 2445 Windsor Road. A PhotoShop demo by Kerry Fleetwood.

February 27-28

Workshop on oil portraiture by Catherine Moffat SFCA, Feb. 27/28 and/or March 6/7, \$160 per weekend for FCA members. For more info contact Kerry Fleetwood, kerryfleetwood@shaw.ca or phone 250-655-3684

Remembering



Lorraine McGrath Khachatourians remembers George Bates

When my uncle, George Bates died recently, a treasured 50 year relationship ended. George married Shirley, my dad's youngest sister, when I was about 12. The fascinating thing about George was that he was a painter, an artist.

Whenever we would visit, we would get to see George's latest works. He would talk about how capturing the light was so

important, something his paintings were noted for. He would talk about other artists whose work influenced him, and whose work he liked. It was a mini art education.

Among the many things he told me, this one stayed with me particularly. We were talking about being an artist, and he said that anyone can learn to draw and paint. The person might never become a famous or professional artist, but could learn to be proficient enough to enjoy working at it. The other thing that George did was play organ and piano. Self-taught again, as with his painting, he loved to play Bach. Watching and listening all those years, I didn't realize then that he was planting seeds for my future.

Decades later, I finally began painting myself, taking workshops through the FCA, which George had told me about. I also took up piano. I owe so much to George, who always took the time to talk about his passions, which have become mine. He always encouraged me and that meant so much.

George was a long time member of the FCA. He became a Senior Signature member in 1983, received the Silver Medal in the Spilsbury Medal Show in 1994, and the Gold Medal in 2000. Earlier this year, he received the Lifetime Achievement Award for his dedication to and support of the FCA. Thank you, George. I, and many others, will miss you.



Gail de Caux

A member of the Federation of Canadian Artists since 1991, Gail died on the evening of November 22, 2009. Gail demonstrated courage and good humor throughout her long battle with cancer, refusing to be anything but positive and cheerful. Gail and her husband Greg moved to Nanaimo from Calgary where she had played an active role in the Calgary Chapter for seven years, assuming the role of

president for 1995 and 1996. Gail continued to contribute her time and energy to the Nanaimo Chapter in the dual roles of 1stVP and Treasurer. She also organized shows and assisted with the show registration committee. In recognition of her extraordinary service to the Nanaimo Chapter, Gail was awarded an Honorary Life Membership, of which she was very proud. Gail will be remembered by everyone who knew her for her sweet nature, her unfailing kindness to all and her beautiful art.



Bob McMurray, AFCA remembers Thomas Jackson Wray Huntley, AFCA

Honorary Life Member, 1924-2009 "I've Never Had It So Good"

Tom Huntley, respected and loved artist, golfer, husband, father and grandfather, passed away peacefully October 29th at Eagle Ridge Hospital in Coquitlam, BC. He was survived by his wife, Elsie, six daughters, Marney, Vicky, Robyn, Debby, Nancy and Lori and his son Tom, his 24

grandchildren and 9 great-grandchildren.

Tom had a long and successful career in creative advertising and was a principal in a prominent Vancouver ad agency. He was also a commercial artist and did contract work for a number of companies including Woodward's Food Floor.

I first met Tom in 1985 at an FCA workshop on Saltspring Island - Tom was 61 then. He'd had a supply of baseball caps made up with the initials H E L P across the front and he would give one to one of the students from time to time - I got one.

I never knew his criteria for giving them out and there was a lot of speculation as to what the initials stood for. I finally learned that they stood for "Help Everyone Learn to Paint" and that's what Tom did.

Tom reached out to many people, both aspiring and established artists, as a teacher and a mentor. For many years he taught for the Federation of Canadian Artists and Pioneer Arts in North Vancouver. He put a tremendous amount of thought and work into preparing for his courses and it paid dividends in his many enthusiastic and happy students.

He saw humour in everything and always had a twinkle in his eye and a grin waiting to break out. His wit was clever, creative and quick and always drew laughter. Tom was a good friend to many and we will miss him.

Chapter Award Winners

Comox Valley Chapter
Fall Juried Show



Roberta Zander
Alberta Foothills
acrylic 16 x 20 \$400
Best in Show



Betty Boyle
SPF 99.9
oil 16 x 20 \$1,200
Award of Excellence



Uli Ostermann
Touching Time
acrylic 30 x 40 \$950
Award of Excellence



Lynne Sweetman
Elms
acrylic 24 x 24 \$450
Award of Excellence

Victoria Chapter
Fall Show
Goward House



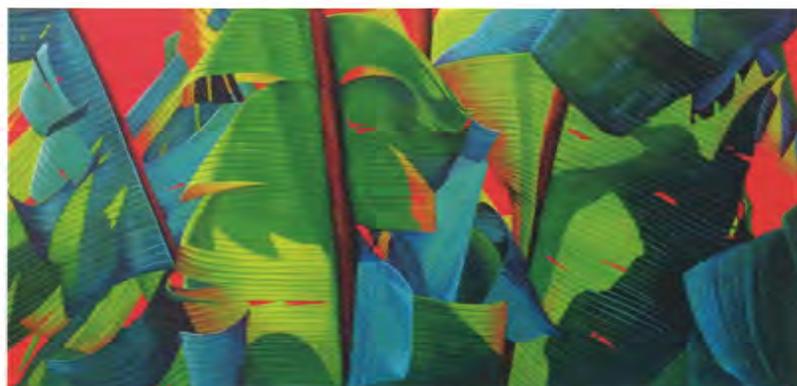
Marney Ward, AFCA
An Orchid Finds the Light
watercolour 21 x 29
Award of Excellence



Anne Hudec, AFCA
Pine Cones
mixed media 15 x 18
Honorable Mention



Ed Araquel
Green Apples
oil 11 x 14
Award of Excellence



Sharlene Stushnov-Lee
Heat
acrylic 18 x 36
Award of Excellence

(continued on page 23)

new members

October 1 - November 30, 2009

British Columbia

Lower Mainland

Roger Atkinson, West Vancouver

Maria Martha Calvo, Coquitlam

Heather Cleveland, Port Moody

Charlie Easton, Vancouver

Grace Guo, Coquitlam

David Jamieson, Vancouver

Bud Johnson, Surrey

Jaikyung Lee, Coquitlam

Cathy Ludgate, Coquitlam

Dale Pruden, Vancouver

Deb Svoboda, Vancouver

Freda Tsen, Vancouver

Vancouver Island/Gulf Islands/ Sunshine Coast

Merrily Allanson, Gabriola Island

Lois Dimoff, Victoria

Teresa Hanson, Roberts Creek

Patricia Hindmarch-Watson, Victoria

Alexander Murray, Gabriola Island

Julie Owen, Victoria

Ol'f Pétursdóttir, Nanaimo

Kevin Ronneseth, Victoria

Barbara Ann Scott, Nanaimo

Victoria Scott, Courtenay

Dawn Zintel, Gabriola Island

Fraser Valley

Marko Jalava, Chilliwack

Central BC

Andrea Moore, Whistler

Columbia-Kootenay

Violet Tweed, Trail

inthenews

current exhibitions

January 4 - 17 **Sandrine Pelissier's** *Indian Summer*, is on display at the Seymour Art Gallery for My Canada/ disCOVERy 2010 exhibition. Opening reception is January 5, 7pm - 9pm.

January 8 - February 10 **Alicia M. Ballard's** *Intermezzo Giocososo* is featured in the International Contemporary Art II Group Exhibit at the International Art Fair in Miramar and Mar del Sur, in Buenos Aires, Argentina.



through January 11 The Island Illustrators Society Annual New Year's Group Exhibition, *Illustrated Island Winter*, at the McPherson Playhouse. Find out what winter means to 14 island artists including **Kristi Bridgeman, Karel Doruyter, Ron Finnen, Marlene Howell, Maria Miranda Lawrence, Verna Linney, Bob McPartlin, Olga Lang, Marcia Semenoff, Ray St. Arnaud, Caroline Stengl, Bryony Wynne-Jones, Gudrun Rausch, Ken Horn and Aliza Souleyeva-Alexander.**

through January 31 Gallery on Main, **Sharon Cranston's** new gallery in Westport, ON, has a new show, *Six Artists, Six Media*, featuring Diane Black, Kathy McNerly, Marissa Sweet, Rosemary Randell and Susan Wallis.

through February **Eileen Fong, Wanda Doyle, Pat Vickers and Carole Milne** have work at the Aurora Co-Op Gallery, 88 W. Pender (2nd floor) in Vancouver, BC, 12:30pm - 5:30pm daily (closed on Mondays).

February 2 - 27 **Stephen Gibbons-Barrett, Jeanne Krabbendam, Sharon Perkins and Jane Richardson** join 21 other artists in *Momentum / 25 artists: from Past to Present*, at the Leighdon Studio Gallery, 190 W. 3rd Avenue in Vancouver. Artist's reception: Sunday, February 7, 2pm - 5pm.



Leighdon Studio Gallery
Presenting BC Art

Momentum: 25 artists / From Past to Present
February 2 - 27, 2010 - www.leighdon.ca

inoothernews

Lorraine Wellman's painting, *Enduring*, represents the month of June in the 2010 Multifaith Calendar. This calendar features local and international artists and depicts over 350 observances and events from 14 world religions. Her painting now belongs to the Richmond Hospital Foundation.



The 2009 C.S.P.W.C. Open Water Exhibition awarded **Jean Pederson, SFCA** with the Charles Comfort Medal for the second year in a row; the Swinton Award accompanied the medal. Her work is featured in *The American Artist Magazine's* Summer Watercolor issue. The article is twelve pages and deals with giving yourself permission to explore.

Watch your local retailer's book shelves for *The Sky Tree*, a beautiful Trilogy of children's fables written by P.K Page with full colour illustrations by **Kristi Bridgeman**. Published by Oolichan Books. Visit www.oolichan.com to order your copy.

fcanews

New Executive Director. The Board is pleased to announce that Bev Rushworth has been hired as the new Executive Director of the FCA. Bev comes to the position of ED with business experience in both the private and public sector. She was juried into the FCA as an Active member in 2001 and served as Secretary and President of the Fraser Valley Chapter. In 2007, Bev was elected to the FCA Board of Directors. "It has been a very interesting journey with the FCA these last three years, and I have come to feel a deep respect for the organization and the people in it. It is a great honour and privilege to work with the Board, staff and members to guide the FCA through a time that is difficult for all societies and corporations and to find ways to aim the FCA to a new level of success".



Go Green: In our continuing effort to be more environmentally friendly and to reduce costs, the FCA is issuing membership renewal receipts via email. If you have an email address you would like to share with us, please send it to fcaadmin@artists.ca. Don't worry if you don't have an email address, your renewal receipt will be sent in the mail.

Signature Status Applications are due Friday, February 19. Applications available on our website and in the gallery.

The AGM will take place on April 18 at Federation Gallery.

Gabriola Workshop 2010: There are a few spots left in this year's Gabriola Workshop, September 13-19. Visit our website for more information.

Results of the **Extraordinary General Meeting** on November 23, 2009: The Special Resolution to amend the Purposes in the Constitution to ensure that the FCA meets the standards required to continue our status as a charitable society, as advised by Revenue Canada, was passed by majority vote (via fax, email and those present at the meeting).

new members

October 1 - November 30, 2009

Thompson-Okanagan

Mairi Budreau, Kamloops

Cal Carruthers, Kelowna

Sherry Damm, Sorrento

Eileen Funk, Kamloops

Katie Hicks, Penticton

Maureen Hove, Kamloops

Elizabeth Lute, Enderby

Ingrid Mitchell, Kamloops

Wendy Penner, Coldstream

Brian Peterson, Kelowna

Kristos Raftopoulos, Penticton

Leah Anne Richardson, Oliver

Randy Shier, Kelowna

Beverlee Williams, Kelowna

Northern BC

Patricia Gauthier, Fort St. James

Mary Mottishaw, Dawson Creek

Sandy Troutt, Fort St. James

Cindy Vincent, Fort St. James

Alberta

Louise Blank, Calgary

Violette Clemente, Calgary

Rowan Hill, Canmore

Shehnaz Khan, Calgary

Liba Labik, Calgary

Ellen Lorne, Chestermere

Manitoba

Diana Persson, Morgan

USA

Lee Walker, Leavenworth

Hong Kong

Ngar Yung (Judith) So, Tin Shui Wai

ChapterShow

November 3-15



Lucy J. Bates
A Day in the Sun
watercolour 22 x 15 \$650
FCA 1st Prize, Rene Thibault Award



Brian Buckrell
Golden Hind from Mt. Washington
acrylic 18 x 24 \$800
FCA 2nd Prize



Dawn Heinemeyer
State of the Art
watercolour 17 x 14 \$795
FCA 3rd Prize Award



Gary Whitley
Coming of Spring
oil 16 x 24 \$950
Award of Excellence



Tatiana O'Donnell
Pines on the Cliff
oil \$350



Lis Semenoff
French Revolution
acrylic 30 x 20 \$1,100
Award of Excellence



Betty Coy
In Full Sun
acrylic 14 x 11 \$450



Lynne Grillmair
Heatland
 monoprint 18 x 24 \$850
Award of Excellence



Sandra Irvine
Evening Reflections in the Cascades
 mixed media 16 x 23 \$500



R. Williams
Lone Sentinel
 acrylic 20 x 18 \$1,000



Judi Pedder
Ebb Tide Kye Bay
 watercolour 12 x 36 \$995



Sandra Donohue, AFCA
Waiting
 watercolour 18 x 12 \$795



Marilyn Goodridge
Canadian Landscape
 acrylic 36 x 24 \$700



Sandra Conway
Morning Watch
 oil 28 x 22 \$2,400

Small Painting Salon

November 17 - December 6



Andrea Pratt, AFCA
Winter Treat
mixed media 4 x 4 \$125
FCA 1st Prize Ellen Poole Award



Lorna Hannett, AFCA
Colored Pencil
scratch art 10 x 8 \$850
FCA 2nd Prize



Gwen Murphy
Making a Stand
acrylic 14 x 11 \$275
FCA 3rd Prize Award



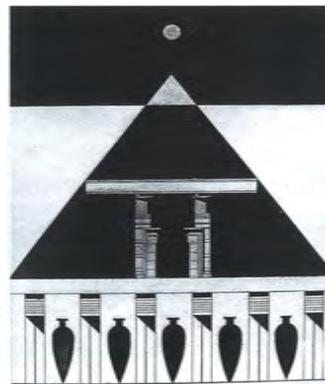
Roger Watt
Sir Nigel
pencil 5 x 3 \$1,850
Award of Excellence



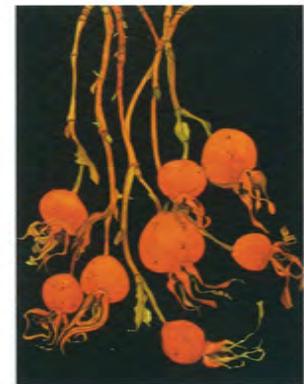
Gary Whitley
Sunburst
oil 12 x 12 \$275
Award of Excellence



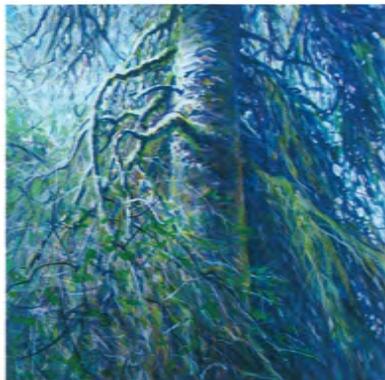
Tatjana Mirkov-Popovicki, SFCA
Poppies
oil 6 x 8 \$350



William Steinberg
Elevator
etching aquatint 10 x 8 \$300



Susan G. Taylor
Rosehips
ink & watercolour 6 x 4 \$400
Award of Excellence



Riita Peirone
After the Rain
acrylic 8 x 8 \$105



Sarah Kidner, SFCA
Coyotes Deli
oil 6 x 8 \$400



Elaine Alföldy
After a Busy Day
mixed media 13 x 10 \$395



Bob Araki, AFCA
Pears and Grapes #1
oil 7 x 23 \$395



Desiree Bond
Shaded Path
acrylic 8 x 10 \$350



Susan Harder
Blowsy Beauty
watercolour 9 x 7 \$350



Maryann Hendriks, AFCA
Flotsam and Jetsam
acrylic 8 x 8 \$525



Kathy Hildebrand
I Hung My Head
pastel 18 x 9 \$525



Leanne Christie
The Light Falls
oil 10 x 10 \$250



Kathryn Manry
Solitary Splendour
acrylic 10 x 8 \$160



Pauline J. Martland, AFCA
The Jester
oil 10 x 7 \$500



Esmie Gayo McLaren
Tonal Study
watercolour 6 x 6 \$240



Jutta Kaiser, SFCA
Renovations
mixed media 12 x 12 \$395



A message from the Education Committee Chair

Angela Au Hemphill, SFCA

After numerous meetings and much discussion, the FCA Education Committee is excited to present the 2010 Spring Art Program. Due to the upcoming Winter Olympic Games, courses will run from March 22 - June 6.

Our strategy for creating the 2010 Spring Art Program is basically like baking a cake, with a mix of three conceptual ingredients: start with the always popular and in-demand classes, fold in a few that are "good for you", and then add some spice with something new and different.

What is in demand? Your feedback tells us which classes are the ones you enjoy so much that you wish they would never end. Within the constraints of instructor availability, we've done our best to bring these favorites back this spring.

What is good for you? A basic understanding of academic drawing, composition, tone value and technical skills. This is not only good for you it is essential knowledge for painters. This fall three of our instructors, Alan Wylie, SFCA, Richard McDiarmid, SFCA and Andrew McDermott, SFCA are committed to assisting you with just that with their class, Drawing for Painters. There are over 100 years of drawing and painting experience among these three masters, and this class is highly recommended.

What is new and different? This spring we invited four new instructors and three out-of-town instructors to join the roster. Try out the Saturday Sampler: three very different instructors on three different days. We're also offering two plein air workshops in May and June. Go play outside and take advantage of our beautiful city.

Please take the time to look through our website and learn about our instructors and course details. Our goal is to match your needs with our instructor's expertise, so please feel free to send us any suggestions.

When you are feeling lonely sitting in the studio and your mind is blank...come mingle and get inspired! May the year 2010 (the Year of the Tiger) bring you health, success and happiness.



Have we got a
spring line up
for you.

- Membership discounts
- Early bird discount *
- Weekend workshops as well as weekday/weekend combos
- Daytime classes plus an additional evening class
- On-line registration at www.artists.ca or by calling the Federation Gallery at 604-681-8534
- Three separate locations to choose from:
 - Centre for Peace - Vancouver
 - Evergreen Centre - Coquitlam
 - Ocean Park Hall - Surrey

Our fabulous instructors

HAROLD ALLANSON, AFCA

www.haroldallanson.ca

Harold originally trained for two years at the Academy of Fine Art in Chicago. Watercolour is Harold's medium of choice and much of his stimulation comes from the area in which he lives: the inspiring scenery of the West Coast of British Columbia. His paintings can be found in private collections in Canada, the U.S. and other parts of the world.

NICOLETTA BAUMEISTER

www.nicoletta.ca

Nicoletta has a Fine Arts Diploma from Langara College as well as a BFA from NSCAD in Nova Scotia. Her work can be found in Europe, Asia, Africa, Australia and the US. The last twenty years or so have been filled with full-time studio work. She works primarily in watercolour and pastel.

DON FARRELL, SFCA

www.donfarrell.net

Don was born in Vancouver and now resides on Vancouver Island. He has representations in the United Kingdom, Germany and Canada. Don is a full member of the Royal Institute of Painters in Water Colour and the Royal Society of British Artists. Learning from art history and connecting to the major developments in modern painting is primary for him.

ANDREW MCDERMOTT, SFCA, PSC

www.mcdermottart.com

Andrew has a diploma in graphic design & illustration from Capilano College. He is known for his unique, award-winning work in pastel and is highly accomplished in oils. Andrew has been featured in multiple international articles including *The Artist's Magazine's* "25 under 40". He is represented by galleries in Canada and the U.S.

BOB MCMURRAY, AFCA

www.artists.ca/rmcmurray

Bob has exhibited worldwide, and is currently represented by D'Or Art Consultants in Vancouver. His work has appeared in *American Artist* and *International Artist* magazines. Representational in style and leaning towards nostalgia, Bob's paintings are in a number of private and corporate collections in Canada and abroad.

JUSTIN OGILVIE

www.justinogilvie.com

Justin is a figurative painter with a BFA from Emily Carr University in 2000. He is currently represented by the Douglas Udell Gallery both in Vancouver and Edmonton. Over the past two years, he has been developing a whole new approach to his work and is currently working toward his 5th solo show with the Douglas Udell Gallery.

MIKE SVOB, SFCA, CIPA, NWWS

www.mikesvob.com

Mike studied at the University of Western Ontario and is celebrating his 27th year as a professional artist. He is a master impressionist in watercolours, acrylics and oils and a leading teacher and workshop instructor. Mike has had over 65 exhibitions and produced over 25 large-scale murals throughout North America.

LIZ WILTZEN, SFCA

www.mountainartist.com

Primarily self taught, Liz attributes much of her success to the valuable influence of the artists with whom she has studied, combining their guidance with her dedication to developing a style of her own. Liz is also a member of the Oil Painters of America, the Society of Canadian Artists and the Canadian Society of Painters in Watercolour. She is represented in galleries throughout Western Canada.

ANGELA AU HEMPHILL, SFCA

www.auhemphill.ca

Angela's first formal training was at the age of twelve with watercolour Master Lo Ku Chune. After four years at the Alberta College of Art, she moved to Vancouver and worked as a commercial artist and painter for over twenty five years. Her latest paintings capture the vibrancy of the scene by distilling it into precisely placed blocks of solid and transparent colour.

PAUL CHIZIK

www.paulchizik.com

Paul's paintings are rooted in the classical tradition with a contemporary approach. As artist, mentor and teacher, his goal is to have the art of painting regain its role as a current and vibrant medium with a renewed urgency. Paul's training includes the Florence Academy of Art and the Chicago Institute of Art. He is represented by the Belgravia Gallery in London and The Weiss Gallery in Calgary.

DAVID LANGEVIN

www.davidlangevin.com

David received his BFA from the University of Ottawa and a Masters in Art Education from McGill University. He is widely recognized for his distinctive style and dramatic renditions of the Canadian wilderness. David gives lectures, writes a regular technical column for painters and conducts workshops on painting materials and techniques. His paintings are sold in galleries across Canada.

RICHARD MCDIARMID, SFCA, NWWS

www.richardsmcdiarmid.com

A prolific painter primarily self-taught, Richard is an accomplished artist highly regarded as an instructor and mentor to emerging as well as established artists. His award-winning paintings are developed with a focus on light, rhythm and colour. His work can be found in commercial galleries and corporate and private collections worldwide.

SUZANNE NORTHCOTT, SFCA

www.suzannenorthcott.ca

A celebrated painter for over twenty years, Suzanne is recognized as an interdisciplinary artist working with installation, video, painting and drawing. Her inspiring passion for life drawing and painting makes her a sought after lecturer, and painting, drawing and creative process instructor. Suzanne's work is collected and published internationally.

JANICE ROBERTSON, SFCA, NWWS

www.janicerobertson.ca

As a professional artist for over 20 years, Janice works in watercolour, acrylics and oil. She has received a number of awards in her career and is represented by galleries throughout British Columbia. Janice is a popular workshop instructor and has a straightforward, supportive approach that has been well-received by her many students.

ALFONSO TEJADA

www.alfonsotejada.com

Alfonso has a Master of Architecture and Urban Planning degree from UBC. He also studied drawing, watercolour and metal etching. He is an architect and urban planner by trade but also a prolific painter, teaching plein air workshops in Canada and abroad. He has participated in numerous international solo and group exhibitions.

ALAN WYLIE, SFCA, CIPA, NWWS

www.alan-wylie.ca

Alan graduated from the Glasgow School of Art in 1960 with a degree in Mural Design & Mosaics. He is an important Canadian artist with more than 40 years experience teaching and painting. He boasts over 65 solo and innumerable group exhibitions, and has won many prestigious awards in Canada and the US. Alan is also a noted muralist. He is represented in galleries and collected around the world.



art workshops & classes

SPRING 2010

presented by
the Federation of Canadian Artists

WEEKLY CLASS

BASIC ACRYLICS

Janice Robertson, SFCA
March 24 – May 5 (7 Wednesdays)
5:30pm – 8:30pm
Level: Beginner
Center for Peace in Vancouver
Cost: \$360



With Janice's generous step by step demos, students will learn to build a painting from the ground up. The class covers composition, under painting, blocking in, positive and negative painting, colour mixing, brushwork and glazing. Demos will include landscape and still-life subjects. Reference photos are provided or students may work from their own images. Note: Set in the evening, Janice's class is ideal for those busy through the day.

WEEKLY CLASS

Intermediate Acrylics

Janice Robertson, SFCA
March 24 - May 5 (7 Wednesdays)
1:30pm – 4:30pm
Level: Intermediate - Advanced
Center for Peace in Vancouver
Cost: \$360



This class is suitable for people with some experience in acrylics. There will be technique-oriented demonstrations, exercises and lots of one-on-one guidance. Each class will include a critique session and students are encouraged to bring work of any medium to class. There will be an emphasis on personal artistic development, working on improving technical skills, finding your own voice as an artist, and working

from your own source material. It's interactive, informative and fun.

2 1/2 DAY WORKSHOP

Acrylics Advanced: Designing with Colour

Mike Svob, SFCA
March 26 & 27 (Friday & Saturday)
Half day on March 28 (Sunday)
9:30am – 4:30pm
Level: Intermediate - Advanced
Ocean Park Hall in Surrey
Cost: \$275



Advance your understanding of acrylic techniques and ideas. Mike's workshop provides experienced painters with different ways of approaching acrylic painting methods while developing their own design, conception and execution as it relates to their personal technique. Demos and individual feedback will be provided to help you develop your own ideas into paintings.

3-DAY WORKSHOP

Bring your Stuff We'll Do Some Work

Suzanne Northcott, SFCA
April 23, 24 & 25 (Friday, Saturday & Sunday)
9:30am - 4:30pm
Level: Intermediate - Advanced
Evergreen Cultural Center in Coquitlam
Cost: \$275



This class is about getting down to work with the help of an instructor whose passion is to help students move forward in their own medium and direction. The emphasis will be on individual help and lecture with short demos to illuminate issues as they arise. Students should bring their own source material and have some idea about how they wish to proceed. Bring examples of your work and of work that inspires you.

Please note some dates and venues may be subject to change. To confirm course information and Refund/Cancellation policies please visit www.artists.ca or contact the Federation of Canadian Artists, 1241 Cartwright St., Vancouver, BC 604.681.8534



EARLY BIRD SPECIAL! 10% off all classes and workshops if you register by midnight, January 31, 2010.



3-DAY WORKSHOP

Saturday Samplers

April 10, 17 & 24 (3 Saturdays)

Center for Peace

Cost: \$275 (for all 3 days)

Join these 3 different artists with their different styles.

Engaging with the Masters and the Poetry of Composition

Don Farrell, SFCA

April 10, 9:30am – 4:30pm

Begin the day by analyzing the compositions of notable artists from books. This leads to learning how to develop and orchestrate compositions and shows you how to develop a creative process that encourages growth. There will be exercises designed for finding ways to broaden your possibilities of expression. Each person will work with their favourite medium and subject and will be encouraged to abstract and experiment. Don will spend considerable time with each person offering individual guidance. The focus of the workshop is to open doors to artistic expression. This workshop is suitable for everyone interested in cultivating his or her knowledge of art.

Every Stroke Matters

Angela Au Hemphill, SFCA

April 17, 9:30am – 4:30pm

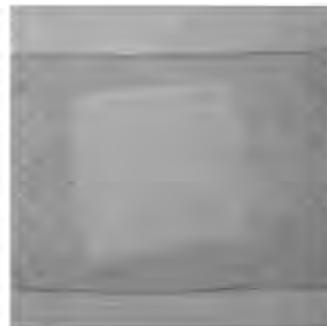
This one-day workshop is for artists who have some painting knowledge in acrylics. In the morning, Angela will share her strategy and the painting techniques in her work by demonstration and slides. She will also show students how to tell the story by comparing between the original photos and the finished painting. In the afternoon, students will practice on a 3-hour painting by using colour layers and simple solid and translucent strokes to bring out the vibrant nature of the medium.

The Portrait: Inside Out and Beyond

Justin Ogilvy

April 24, 9:30am – 4:30pm

Have you ever noticed how some artworks are technically flawless but are missing a certain something - a vitality, a dance, a life of its own? It is one thing to draw well (the HOW) and it is another thing to express something intimate or profound beyond mere technique (the WHY). This intensive workshop addresses the WHY bringing together REALISM with ABSTRACTION in search of that certain something. Classical methods of drawing the human portrait are blended with experimental abstract approaches in creativity. This course pushes students beyond preciousness, beyond ideas of right vs. wrong, and well beyond the limitations of technique into a field of originality. Stumble upon magical accidents, create more compelling imagery, and begin to generate ideas and concepts that will inspire whole bodies of artwork to come.



2-DAY WORKSHOP

Abstract Your World

Nicoletta Baumeister

April 30, May 1 (Friday & Saturday)

9:30am – 4:30pm

Level: all levels

Centre for Peace in Vancouver

Cost: \$250

For many, abstract art is, well, abstract. We take and remove from the concrete world around us. We purloin sensations with the fingers of our senses; with our eyes we borrow colour, form, line; with our ears, sound, rhythm, volume; with our skin, texture, temperature, weight; with our noses, sweetness, sourness, and perfume. As makers we construct our aesthetics around scaffolding supplied by culture, our own personal experience and our accumulated bank of abilities. If you think plainly about it, every drawing of an apple for example is an abstraction, no matter how perfect it is. Join Nicoletta for a hands-on exploration of the idea of abstraction. It promises to be very practical and specific as you create some abstract worlds of your own.



WEEKLY CLASS

Drawing for Painters:

Developing Composition and Design Ideas

April 13 - June 8 (9 Tuesdays)

Cost: \$550 (take advantage of this bargain!)

Drawing is a powerful visual language and essential foundation block for any serious artist. To hone visual awareness is to recognize and acknowledge relationships important in expressing our ideas. Drawing is used to explore concepts and various composition/design considerations for painting and carries over as a natural part of the forming processes used to create the finished work. This includes direct as well as implied use of line and manipulation of drawing and painting surfaces through various kinds of marks. During this 9 day workshop, three different instructors offer their insight, experience and personal approach in using drawing disciplines in their paintings. The workshop is intended for those with some drawing and painting experience. Come and enjoy this exciting workshop opportunity!

Richard McDiarmid, SFCA
April 13, 20, 27 (3 Tuesdays)
Time: 9:30am - 4:30pm
Level: Intermediate - Advanced
Centre for Peace in Vancouver



Instructor demonstration, class discussion and student work includes drawing into a more chaotic painting surface using paint/brush or charcoal to resolve shape and compositional statements.

Andrew McDermott, SFCA
May 4, 11, 18 (3 Tuesdays)
Time: 9:30am - 4:30pm
Level: Intermediate - Advanced
Centre for Peace in Vancouver



Instructor demonstration, class discussion and student work includes drawing expressively with a loose, painterly technique - landscape/urbanscape themes in pastel.

Alan Wylie, SFCA
May 25, June 1, 8 (3 Tuesdays)
Time: 9:30am - 4:30pm
Level: Intermediate - Advanced
Centre for Peace in Vancouver



Instructor demonstration, class discussion and student work includes planning your composition and design from the inside out, resulting in subject matter defining its own dimensions; graphite mechanical pencil studies.

WEEKLY CLASS

Master's Oil Class

Paul Chizik

May 12, 19, 26 & June 2 (4 Wednesdays)

9:30am - 4:30pm

Level: Beginner - Intermediate

Centre for Peace in Vancouver

Cost: \$325



Paul Chizik is Vancouver's favourite teacher of old master's techniques which he taught with the Vancouver Academy of Arts between 1997 and 2004. In this course Paul will introduce you to underpainting, glazing and impasto techniques including mediums and pigments. These inspirational and highly educational classes always draw long waiting lists of eager students so make sure you sign up early!

LOCATIONS

Centre for Peace 1825 W. 16th Avenue, Vancouver

Evergreen Cultural Centre 1205 Pinetree Way, Coquitlam

Ocean Park Hall 1577-128 Street, Surrey



10% member discount
10% early bird discount*

*register by January 31, 2010

TO REGISTER

604.681.8534 or
www.artists.ca

2 DAY WORKSHOP

A Painting a Day

Liz Wiltzen, SFCA

May 28 & 29 (Friday & Saturday)

Time: 9:30am – 4:30pm

Level: Intermediate - Advanced

Centre for Peace in Vancouver

Cost: \$250



Doing a small painting each day is a powerful way to sharpen your skills in all areas of painting. Work from simple still life arrangements and address all the elements of painting them including palette & workspace, composition & design, effective colour mixing (with tips on how to get the colour you are looking for) and effective paint handling & brushwork. We will also discuss different factors to

consider when painting from photos vs. life, and the best approach to create successful paintings in either case.

2 DAY WORKSHOP

Beginner Watercolour

Harold Allanson, AFCA

May 14 & 15 (Friday & Saturday)

9:30am – 4:30pm

Level: Beginner

Centre for Peace in Vancouver

Cost: \$250



Harold will demonstrate every step of the way and circulate through the class offering helpful advice and encouragement. Our challenge for this workshop will be: keep it bright, save your whites and have a good time! In this workshop, learn

how to stretch and prepare your watercolour paper prior to painting, transfer an image onto paper, begin a painting and lay washes. Harold will also go over the colour wheel, value changes and light, and how to use it in your paintings.

3 DAY WORKSHOP

Plein Air Journey

Richard McDiarmid, SFCA & Bob McMurray, AFCA

May 21, 22, 23 (Friday, Saturday & Sunday)

Time: 9:30am - 4:30pm

Level: All levels

Granville Island/greater Vancouver area

Cost: \$150



Painting on location has been an important part of the process of learning to observe relationships that are fundamental in drawing and painting. A certain creative energy is captured in the personal struggle to interpret the rapidly changing light conditions, colour, texture and rhythms experienced in the moment. Often the paintings express a unique energy that is difficult to repeat in the studio environment.

Two instructors working in a variety of media focus on the process and practicalities of plein air painting, with morning demos and lots of one-on-one time with each student relating to each on their own path. Includes a 1-2 hour preliminary session on preparing to paint outdoors. Rain or shine, with provisions made in the event of rain. All media with demos in Acrylics, Oils and Watercolours.

2 DAY WORKSHOP

Mastering Acrylics

David Langevin

May 29 & 30 (Saturday & Sunday)

9:30am – 4:30pm

Level: Intermediate

Evergreen Cultural Centre in Coquitlam

Cost: \$275



Learn everything you need to know to master acrylic painting. Techniques that are successful when using oil paints or watercolours do not often yield good results when applied to acrylic paints. The focus will be on learning the specific properties of acrylics and how you can use them to achieve fantastic results. You will also learn the forgotten 'golden rules' of the great painters on how to create vibrant, luminous paint effects in any medium. Come prepared to take notes, ask questions, and to paint.

3 DAY WORKSHOP

En Plein Air Painting: Architecture & Cityscapes

Alfonso Tejada, BArc

June 4, 5 & 6 (Friday, Saturday & Sunday)

9:30am – 2:30pm

Level: all levels

Granville Island, False Creek & Kitsilano

Cost: \$150



The workshop will introduce basic principles of perspective and proportion based on visual aids rather than mechanical methods of construction. Work in the media of your choice. Build confidence in your work and abilities by having the tools to paint outdoors while enjoying and sharing this experience with the other students. This workshop is tailored for small groups of

10. This allows time for individual critics and sharing as a group of the experiences gained in the 3 days session.



EXHIBITION CALLS

Landscapes

March 2 - 14, 2010

Entry Deadline: January 28, 2010

Images: Images to be entered in juried shows may be sent either as jpg files or slides. **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. **Slides** must be 35 mm in a 2" x 2" mount, without adhesive labels. Glass slides are not accepted. Slides should be marked with the artist's name, title of work, image size, medium, and framed price, and have an arrow to indicate the top of the image.

Entry forms and fees: Members may submit up to three images per show for a non-refundable fee of \$15 per entry. **Whether you use slides or jpps, 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. NEW 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

January 1 - 10

Federation Gallery will be closed for annual maintenance. All entry packages for upcoming juried shows can be mailed or placed through the mail slot at any time.

Student Show

January 12 - 14

Painting drop off: January 6 - 8

Capturing the Spirit

January 26 - February 28

Paintings due: January 21

artclassifieds

The rate for ads placed in this column is 20 cents per word, per issue, plus 5% GST. There is a 100 word maximum. Payment in advance is required. To place a classified ad, contact Kelli Kodakawa at (604) 681-2744 or e-mail: artvenue@artists.ca

ARTWORK PHOTOGRAPHY - Experienced artwork photographer.

Slides, prints, scans and digitals available. Excellent rates. For samples, see: <http://members.show.ca/vpigeon> Artwork Photography. Call Vincent Pigeon at 604-685-9617.

ART MENTORING WITH DONNA BASPALY, SFCA, NWWS

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@show.ca or call 1-250-752-4799.

CALGARY 2010 WORKSHOPS

Jean Pederson	Face & Figure Workshop	Feb 25-28
Barbara Amos	Toward Abstraction	March 12-14
Michael O'Toole	Strength of Color & Value	April 23-25
Pat Dews	Dynamic Mixed Media	May 5-9
Robert Burrigide	Loosen up with Aquamedia	June 1-4

Leading Edge Art Workshops Louise Hall 403 233 7389 www.greatartworkshops.com
email louise.hall@shaw.ca

ART MENTORING BY INTERNATIONAL ART DIRECTOR AND ILLUSTRATOR - If you want get your work published/exhibited, I can help in: EVALUATING your style, technique and themes. REVIEWING opportunities/markets on the basis of that evaluation. DEVELOPING an individual style, compositional skills and concept generation. MARKETING via website and portfolio creation, identifying markets, making contact and submissions. THE CREATIVE PROCESS from initial meeting through to finished art. CONTRACTS, fees, invoicing, copyright, rights, terms and conditions.

An international art director for over 35 years and professional artist, I can offer advice from 'both sides of the desk'. \$80/hour. Contact member Roger Watt, 778-386-2682 or roger@watt-art.com.

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

BENTLEY PUBLISHING GROUP OF CALIFORNIA - If you'd like to discuss the opportunity of having your work published by one of the leading publishers of open edition fine art prints in North America, visit our website at www.bentleypublishinggroup.com and, if you'd like to know more, contact FCA member Roger Watt on 778-386-2682 or at roger@watt-art.com

ART ESCAPES VANCOUVER

Nicholas Simmons	watercolour/acrylic	April 22 - 24, 2010
Joseph Zbukvic	watercolour	April 26 - 29, 2010
Ted Nuttall	watercolour	October 4 - 7, 2010

all workshops held at the Granville Island Hotel. artescapesvancouver.com Jamie Kelley 604-730-2776

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 \$9.00. To purchase any of these DVDs or CDs, please phone 604-681-8534, or visit Federation Gallery.

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 \$9.00.

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

NEW FIRESIGN STUDIO WORKSHOPS & EVENTS FOR 2010

March 20-21	Creative Explorations with Tracy Kobus
March 29-April 2	Art is Life...Life is Art a journey with Norma Jackson
April 12-16	7 Steps to Successful Painting with Brian Simons
May 10-14	Mastering Colour in Watercolor with Michaela Davidson
May 31-June 3	Improve Your Painting Skills with Janice Robertson
June 5 & 6	Quadra Island Studio Tour
June 7-11	Watercolour and Whimsy with Alex Fong
June 20-25	Take Your Painting to the Next Level with Peter Shostak
July 12-16	Plein Air Painting with David Gallup
August 1	Water Media Rambles with Dianne Bersea
August 23-27	The Zen of Quadra Island Plein Air with Marilyn Timms
Aug 30-Sept 3	Activate Your Vision with Michael Newberry
Sept 6-10	Plein Air Painting with Michael Orwick
Sept 11-12	5th Annual Quadra Island Paint Out!
Sept 20-24	Painting the Sea in Watercolour with Grant Fuller

on beautiful Quadra Island www.firesignartanddesign.com Phone: (250) 285-3390
Toll free (877) 285-3390 info@firesignartanddesign.com

Chapter Award Winners

(continued from page 9)

South Okanagan Similkameen
Chapter - Serendipity at the
Osoyoos Art Gallery
Oct 10 - 3



Bill Hibberd
Dale Meadows
oil
Honourable Mention

South Okanagan Similkameen
Chapter - Small, Smaller, Smallest
at Tumbleweed Gallery
Nov 5 - Dec 24

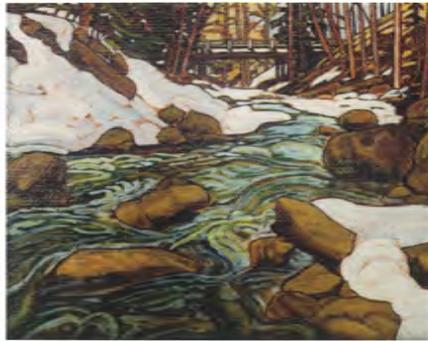


Dale Matthews
Peggy's Cove
watercolour
Honourable Mention

TNS Chapter
5th Annual TNS Chapter Show
Sept 4 - 13



Bill Lee
Spring Will Be Soon
acrylic 24 x 36 \$1,950
Gold Award



Peter Stuhlmann
Chase Creek
acrylic 8 x 10 \$175
Silver Award



Debbie Milner, AFCA
Sunlit Aspens
oil 30 x 36 \$1,900
Bronze Award

Calgary Chapter
Mad About Art



Renae Hill
Iris
watercolour \$1200
Third Place



Janie Lockwood
Printemps
mixed media 20 x 20 \$800
Honourable Mention



Dawn Heinemeyer
State of the Art - Denver
watercolour 16 x 12 \$595
Honourable Mention



Community Outreach

Carol E. Little creates a calendar for Charity

Calendar Cover: **Carol Little**, *Astronomy of the Spirit*
 "Transparencies create depth and Gold Leaf the sparkle."

Every year, I attend a luncheon with friends and fellow artists two weeks before Christmas affectionately called our Pajama Party. We bring new pajamas for women and children and gift them to our local YWCA Calgary Women's Shelter. Two years ago, as we chatted, someone passed around a calendar featuring emerging artists of Canada. It was here that the idea to create our own calendar was born. What about us doing a beautiful art calendar to increase our support of Calgary women in need?

The year passed and the idea grew. By the next Pajama Party, we were ready to commit to the project. Oh dear! Now what to do?

Twelve of my students came forward in support of this cause: one artist for each month - perfect! We designated jobs for treasurer, secretary, YWCA Liaison, photographer and, as their instructor, I became the President.

As many of my students had never shown or sold their work before, a sale was organized in May to showcase the calendar with 30% of painting sales going towards getting the calendar started. We named ourselves the Priddis Painters (most of us are golfers at Priddis Greens Golf Club) but for fun we called ourselves the Calendar Girls. We were glad to have a name and positions appointed as the bank needed this information before we could even open an account.

I treated this as an educational experience for the students as we needed to select and title the paintings to represent the Mixed Media classes they had taken with me over the years. Once these were chosen, we set a date to photograph each piece and make a poster to advertise and pre-sell the calendars to raise funds for a

deposit on the printing. This also gave us an idea of the quantity to produce. Everyone involved was very generous to donate time and materials to our project.

We approached the YWCA of Calgary about our project. What a coincidence that 2010 is the 100th Anniversary of the YWCA in Calgary. This calendar gave them another means of informing our city of their monthly events to spread their mission "to offer programs and services for women and their families providing them with the skills, abilities and opportunities to contribute to and benefit from healthy communities." We directed proceeds from the project to go to the YWCA's Women's Sheriff King Home Shelter to benefit other women who need help at this time in their lives. We felt that art brings beauty to the world and we need to counteract the ugliness some women have to deal with.

And who knows? The "Calendar Girls" may be seen again in a 2011 calendar and beyond! To view the Priddis Painters 2010 Calendar visit www.carollittleartist.com

Carol E. Little was born and raised in Calgary, Alberta and graduated from the Alberta College of Art with Honours in Weaving and Fabrics in 1972. After returning from a tuition scholarship at the Instituto d'Allende, Mexico, she started a professional career as a contract weaver, weaving at home, in order to raise a family. She began painting on silk which allowed her to express the love of fabrics in a more "painterly fashion". Carol has enjoyed the cycle of developing a tactile surface rich with texture and colour. Sharing this journey with others has been a joy. "Art is my passion but just let me golf any time the sun shines."



Top row L/R: **January: Sheila Frank**, *Flying High* "The textures showed me the way." **February: Marilyn Fredricksen**, *In Flight* "I mainly paint realism. Painting in Mixed Media helps me concur the challenge of Abstraction." **March: Barb Fedun**, *Chiquiquita* "Abba would be proud." **April: Leslie Serjeant**, *Warm Intrigue* "Pattern and light; I never know where it will lead me." **May: Janet Zemlak**, *Notes in Motion* "This uplifting line joins with the repeat boxes just for fun." **June: Dianna MacDonald**, *Enlightened* "One bloom where movement and light glow with Gold Leaf." **July: Angie Tam**, *Music of Nature* "Now this is repetition of the line as only the Zebra shows to perfection."

Bottom row L/R: **August: Beryl MacDonald**, *Urban Glow* "The rhythm of these shapes created the feel of a city at dawn." **September: Fern Sutherland**, *Autumn Glory* "I love trees." **October: Michelle Rae**, *Wind Swept* "Colours in red and gold shows the pride of our Maple Leaf." **November: Joan Steingart**, *The Dancer* "Let us move with the simplicity of a dance." **December: Lorraine Sharplin**, *On Fire* "Just give me red. Red is my passion."