

art avenue

A Federation of Canadian Artists Publication Vol.10 - No. 4 July/August 2010 \$5



Brushworks Variety

April 20 – May 2



Loraine Wellman
Venice Canal
acrylic 20 x 16 \$500



Bob Araki, AFCA
Twillingate in Newfoundland
oil 21 x 33 \$595



Larry Tilyer, AFCA
Commercial Drive #2
acrylic 16 x 20 \$1,050



Michael Knox
Oranges and Blue Bowl
oil 20 x 20 SOLD



Etsu Inoue
Red Moon and Salmon
watercolour 30 x 72 \$3,800



Sharleen Hartfiel
Finn Slough
acrylic 30 x 24 \$600



David McHolm
Capilano River
oil 14 x 18 \$650



artavenue

a Federation of Canadian Artists publication

exhibitions

JULY/AUGUST 2010
Volume 10, No. 4



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BRUSHWORKS VARIETY
April 20 - May 2



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May 4 - 16



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May 18 - 30

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& on the cover

Michael Jell
Blu 42 x 27 oil \$3400
Award of Excellence

The inspiration for *Blu* came from driving through the Kootenays in the late summer. I was impressed by a herd of horses grazing in a field. A variety of breeds created myriad colours in this pastoral scene. I was able to approach a beautiful young mare and her colt which allowed me an opportunity to observe them closely. As I concentrated on the mare her blue gray coat and her graceful positioning caught my eye. While in the studio the drawing for *Blu* evolved into this simplified design.



artavenue

A Federation of Canadian Artists Publication

Editor: Kelli Kadokawa
Advertising: Kelli Kadokawa
Layout/Design: Graphics Garage
Proofreading: Susan Rivard
Printer: Fraser Valley Custom Printers

Volume 10, No. 4 July/August 2010
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: July 26, 2010
1241 Cartwright Street, Vancouver, BC V6H 4B7

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The Federation of Canadian Artists gratefully acknowledges funding from the Province of British Columbia for the production of **Art Avenue**

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- ACRYLICS: EXPRESSION with Suzanne Northcott
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- WATERCOLOUR TEXTURES with Alan Wylie
- INTERMEDIATE ACRYLICS with Janice Robertson
- INTERMEDIATE ACRYLICS with David Langevin
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- THE ART OF DRAWING with Isobel MacLaurin
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Chapter events Calendar

Calgary Chapter

July 1 - 31:

FCA Show: Journey in Art
Resolution Local Art Gallery @ 233-10 Street NW (Kensington).
Opening Reception: Friday, July 2, 7pm-9pm.

Nanaimo Chapter

July 23 - August 21:

Summer Juried Showcase Art Exhibition at the Nanaimo Art Gallery campus location of the Vancouver Island University in Nanaimo.
Opening reception and awards ceremony: July 23, 5pm - 7pm. The public is welcome.

Central Okanagan Chapter Call for Entry Art Visions 2010

Open, national juried exhibition

Entry deadline: August 13.

The theme is
"Artist's Choice"

with abstract to realistic styles as well as native and western art actively being sought.

Exhibition held at Hambleton Galleries, Gallery 421, Turtle Island Gallery and Evans Gallery, October 7 - 16.
For details and submissions, visit www.centralokanaganfca.com

Plein Air BC

Plein Air BC is a website that brings the plein air artists of BC together for planned or impromptu paint outs: www.pleinairbc.com.

"I couldn't find other artists to paint with in my area so I decided to create a website in hopes of helping find others or groups of people to paint with" says Michael King, creator of the Plein Air BC website.

The intention is to provide an area online where artists in BC can come and see if there are any paint outs in their neighbourhood. If you have something to be listed, artists are encouraged to email all the details to Michael at mrking@michaelking.ca to be listed within 24 hours.

Events range from free and casual to paid and more structured. Free promotion is the guideline to the site. Plein Air BC currently has numerous events listed on their site. Sign up for the mailing list for current updates on events in your community at www.pleinairbc.com.

Chapter Award Winners



Mairi Budreau
Chief Walter Harris
 graphite 23 x 12.5
 \$1,500
Gold Award (\$600)



Barry Rafuse, AFCA
Midnight Blue #2
 acrylic 36 x 48 \$2,260
Silver Award (\$500)



Thompson Nicola
Shuswap Chapter
 Open Show
 April 15 - 25

Suzanne Northcott, SFCA
Sadako's Dream
 mixed media 48 x 36
SFCA Award (\$600)



Peter Stuhlmann
Coquihalla Snow
 acrylic 10 x 8 SOLD
Best of TNSC Award (\$400)



Gary Whitley, AFCA
Viddler Ridge
 oil 30 x 20 \$1,150
Bronze Award (\$400)

Calgary Chapter
 Absolutely Art
 May 1



Colleen O'Brien
Sunny Field
 acrylic 9 x 12 \$500
First Place

Arrowsmith Chapter
 Summer Juried Show
 June 1 - 26



Martin Hill
Awaiting
 watercolour 20 x 14.5 \$500
1st Award of Excellence



Jody Schneider
Jonny
 acrylic 60 x 18 \$1,300
2nd Award of Excellence



Ros Ross
Bluebell Dance
 oil 30 x 24 \$800
3rd Award of Excellence



Dawn Heinemeyer, AFCA
State of the Art IX
 watercolour 20 x 14
 \$795
Second Place



Dianne Stewart
To the Metro
 mixed media 12 x 20 \$695
Third Place

new members

April 1 - May 31

British Columbia

Lower Mainland

- Catherine Adamson, Vancouver
Lily Ao, Port Coquitlam
Gunwant Bassi, Richmond
Catherine Blake, Vancouver
Steve Borton, Vancouver
Nissa Burke, Vancouver
Shepherd Dashie, North Vancouver
Kerri Davis, West Vancouver
Marcia Frost, Vancouver
Nikol Haskova, Langley
Mary Hobbs, Maple Ridge
Gerry Jarvis, Langley
Charles Keillor, North Vancouver
Melanie Kuzminski, Surrey
Sharon Lamont, Fort Langley
Zhong-Pei Lee, Vancouver
Pauline Lowe, Vancouver
Nahid Mostafavi, Vancouver
Jay Peachy, Anmore
Lauraine Russell, Burnaby
Peggy Schwendener, North Vancouver
George Snow, Port Coquitlam
Judy Stanley, Port Moody
Michele Trask, New Westminster
Sandra Wagstaff, Surrey
Anne Watt, West Vancouver
Jo-Ann Wichary, Langley
Diane Young, Langley
Yongwei Zhao, Richmond
Pat Thorson, Richmond*
Trudy G. Wijnbeek, Vancouver*
Valerie Wilson, North Vancouver*

Vancouver Island &

Gulf Island & Sunshine Coast

- Peter Dowgailenko, Victoria
Christine Eastgaard, Victoria
Arthur Hargrove, Cobble Hill
Mark Heine, Victoria
Wendy Henderson, Gabriola
Crystal Rowe, Parksville
Patricia Scrivener, Parksville
Karen Severson, Mill Bay
Denise Stephens, Nanaimo
Christine Stusek, Victoria
Aileen Marie VanTomme, Bowen Island

in the news

current exhibitions

July 9 - 30 **Bob McMurray, AFCA** has a solo exhibition, *Good Times, Great Places*, a collection of paintings from his travels over the last 10 or so years, at the Community Arts Council of White Rock & District Gallery, 19591 52nd Street in Surrey, BC. Opening reception: July 9, 7pm - 9pm.



Bob McMurray, AFCA *Going to Town 2*

July 10 - 24 **Marney Ward, AFCA** has a solo exhibition at Winchester Galleries, 796 Humbolt Street in Victoria, BC. Opening reception: Saturday, July 10, 2pm - 4pm. Artist in attendance. For more information, visit www.marneyward.com



Marney Ward, AFCA *Iridescent Iris*

July 10 - September 2 **Erna Ewert, AFCA** has an exhibition, *In Retrospect*, of paintings and original hand-pulled lithographs, serigraphs and collographs at The Chilliwack Museum Chambers Gallery. Opening reception: Saturday, July 10, 12pm - 2pm. Gallery hours: M-F, 9am - 4:30pm.



Judi Pedder, *Ivory and Goldleaf*

July 10 - September 24 **Loraine Wellman** has work in a group show at Omega Gallery, 4290 Dunbar Street, Vancouver, BC.

July 14 - 26 **Judi Pedder** has an exhibition of watercolours, *Waterways II*, at the Pearl Ellis Gallery of Fine Arts, 1729 Comox Avenue in Comox, BC.

through July 17 **AFCA Sandrine Pelissier's** painting, *I Wish it Would Snow Flowers*, is on exhibit in the NWWWS 2010 70th Annual Open Exhibition at the Washington State Convention & Trade Center in Seattle, WA.



Lori Sokoluk, *Shaman's Rock*

through July 28 **Sandrine Pelissier, AFCA** has an exhibition of watercolor portraits at the North Vancouver Lynn Valley Library.

through August 25 **Lori Sokoluk** exhibits her work in *These Things I Know* at the North Vancouver Arts Council, 355 W. Queen Road. Open Monday to Friday, 8am - 4:30pm.

recent exhibitions

In May, **Wendy Mould** was awarded Honourable Mention for her mixed media painting, *Breakfast Break*, in the artSpacific Juried Show at the Firehall Centre, Delta, BC.

Christine Camilleri had an exhibition of her work, *At the Water's Edge*, at Cornerstone Gallery in Chilliwack in May and June.

upcoming exhibitions

Enda Bardell has the honour of being invited to show 2 of her abstracts in the "Estonian Artists in Exile" exhibition in KUMU, the National Art Museum in Tallinn, capital of Estonia, from September 2010 until May 2011.



Enda Bardell, *Relief*

in other news



Harold Allanson, *SFCA Red Snapper*

Harold Allanson, SFCA received the 2nd Place Award for his watercolour, *Red Snapper*, at the Transparent Watercolor Society of America's (TWSA) 2010 Exhibition. In addition to receiving the \$1500 cash award, Harold attended a dinner honouring the award winners.

Tanya Bone, AFCA and **Sandrine Pelissier, AFCA** received their Signature Status with the NWSW (Northwest Watercolor Society).

One of **Sandrine Pelissier's** portraits is included in the next Splash series book, *Splash 12: Celebrating Artistic Vision!* Two other paintings are included in *Splash 11: New Directions*.

new members

April 1 - May 31

Northern British Columbia

John Cochrane, Prince George
Marilyn Davies, Terrace
Donna Folk, Fort St. John
Judith Templeton, Fort St. John*
Helen Vokaty, Fort St. John*
Pat Vossler, Montney*
Tracy Wandling, Dawson Creek*

Columbia-Kootenay

Donna Amas, Canyon

Thompson-Okanagan

Leianne Anderson, Kamloops
Lorraine Burns, Lake Country
Kim Greenhow, Penticton
Greta Kamp, Okanagan Falls
Joan Lansdell, Summerland
Frank Lively, Kamloops
Viv McElgunn-Lieskovsky, Penticton
Toben McFarlane, Kelowna
Wendy Patrick, Kamloops
Sharon Rose, Vernon
Beth Sutton, Kaleden*
Paula Vollrath, Kamloops*

Manitoba

Jill Brooks, Winnipeg

Alberta

Gene Brophy, Calgary
Kristen Federchuk, Calgary
Jill Hobson, Calgary
Saeed Hojjati, Edmonton
Garry Kaye, Calgary
Chris Murfitt, Calgary
Diane Remillard, Calgary
Chris Riley, Spruce Grove
Cheryl Todd-Shergold, Crossfield
Dale Syrota, Grande Prairie*

Quebec

Kathy Bunze, L'Île Bizard

Ontario

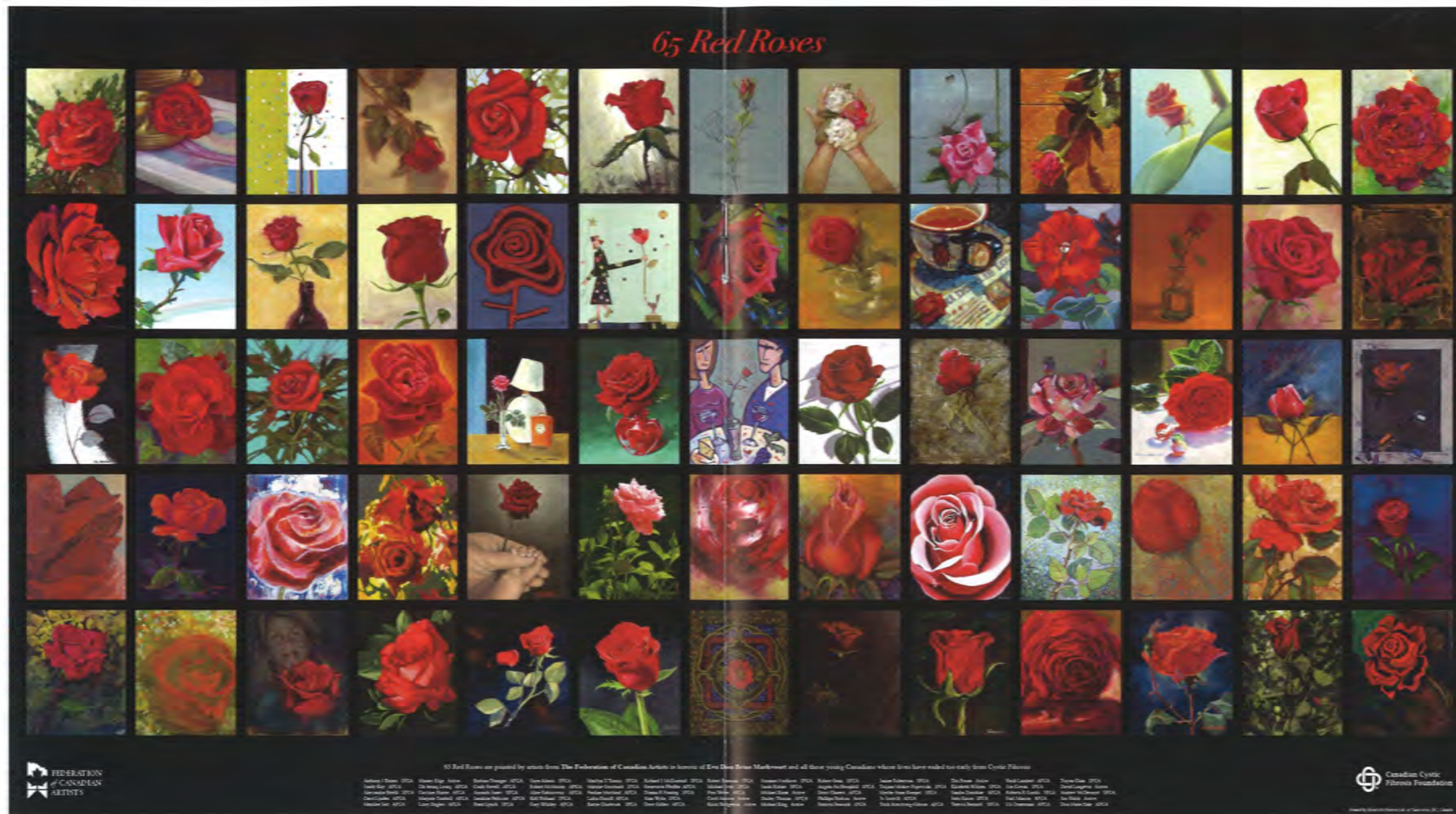
Margot Cormier Splane, Timmins
Moira Hudgin, Toronto
Joan Le Boeuf, Barrie
Eiiman Muiny, Ajax

*These members who joined between February 1 - March 31, were omitted from the last magazine.

Painting 65 Red Roses



Top to bottom: Angela Au Hemphill, Michael King and Alan Wylie contemplating the best layout at Janice Robertson's studio. Geoff Cowan applying glue to the painting backs. Securing the paintings to the substrate. The team gets the finished painting into the crate.



The Federation of Canadian Artists has a mission to share and promote the knowledge, passion and pleasure of the visual arts through exhibition and education. The Federation works to achieve this mission through a number of activities, including social events. Our objective with this project was to partner with the Canadian Cystic Fibrosis Foundation, using art to advance the awareness of Cystic Fibrosis and how it can affect individuals and their families. "Painting 65 Red Roses" began as a social event that aimed to raise the profile of the FCA and participating artists and provide a much-appreciated charitable fund-raising opportunity. 65 Roses is what some children with Cystic Fibrosis call their disease because the words are much easier for them to pronounce.

In March, FCA members were invited to participate in the project by producing one of 65 small paintings, each of which incorporated one red rose. These 8 x 10 tiles were then designed into a larger composite piece, measuring 57" by 112", which was unveiled and donated to the CCFF on May 15th, 2010, at a gala reception hosted by the FCA and CCFF at Performance Works on Granville Island. Over 400 guests attended the unveiling, including many of the contributing artists as

well as media representatives and VIP invitees.

A special treat for the enthusiastic crowd was the availability of the wonderful 65 Red Roses poster. The posters became a real ice-breaker, with guests asking for autographs from the attending artists. The posters are selling well and contributing funds to the CCFF.

The project's sheer magnitude places this event as one of the most remarkable endeavors taken on by the FCA. Organized by a volunteer team led by Angela Au Hemphill, SFCA, working together with Bev Rushworth and the FCA staff, it began as homage to family friend, Eva Markvoort, who passed away in March while waiting for a lung transplant. The idea, which generously took into account the CCFF, while promoting the FCA and its artists, echoed Eva's generous spirit and the compassion of the artists.

As remarkable was the response from the contributing artists. What an amazing feat to have so many master painters participating in one project at the same time, and on such short notice. Each had their own personal story behind their contribution, and in many cases, the impetus for their painting stemmed from the fact that they knew someone who also suffered from a life-

threatening disease. In Robert Genn's case, his painting, *Rose on Stove*, is symbolic of his fears and concerns for global warming. "Our fragile and beautiful earth, symbolized by the rose, lies ready to wilt and die on the faceless heat symbolized by the ever-heating stove of man's profligacy." Brent Lynch honoured a friend who passed away after a long fight with Cystic Fibrosis by including a portrait of her in the background of his painting.

The actual painting mirrors the magnitude of the endeavor. It is beautifully framed with the artists listed on engraved nameplates. With the incredibly technical, the exquisitely rendered, the wonderfully whimsical and the subtly abstract – the painting as a whole is a great way to study the many different approaches to a single subject matter.

The CCFF's original plan was to auction off the painting. Instead they would like to see the painting displayed in a high profile location in BC and not hidden away in a private collection. They are currently planning a sponsorship strategy that will ensure that the monies raised reflect the value of this unique painting.



Top to bottom: FCA President Andrew McDermott presents the painting to CCFF President Tom Evans. The artists gather for the unveiling. Global TV's Lynn Collier was the emcee for this event.



L - R: Thank you to R. M. Dupuy and Marney Ward for generously painting our 'backup' roses.

The 65 Red Roses Poster is now available! This beautiful 24 x 38 poster, printed by Hemlock Printers, can be purchased for \$65. Fifteen percent of the proceeds go to the Federation of Canadian Artists to help fulfill its mandate and the rest will help the CCFF in its efforts to fight Cystic Fibrosis. A beautiful poster, an educational tool, a great cause. Purchase yours today. Stop by the gallery or phone 604-681-8534 to order one.

Participating artists, from L to R, starting at the top:

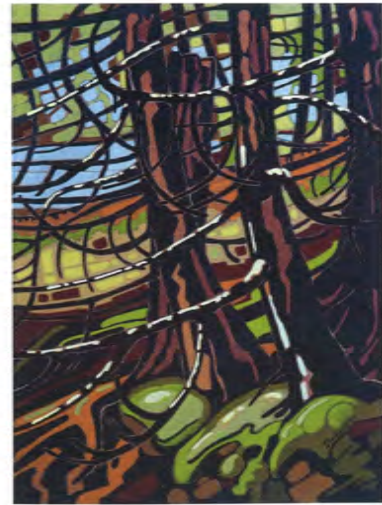
- Anthony J Batten SFCA, Marney Edge Active, Barbara Younger AFCA, Gaye Adams SFCA, Marilyn Y Timms SFCA, Richard McDiarmid SFCA, Robert Bateman SFCA, Suzanne Northcott SFCA, Robert Genn SFCA, Janice Robertson SFCA, Tim Fraser Active, Heidi Lambert AFCA, Tinyan Chan SFCA, Sandy Kay AFCA, Chi-keung Leung AFCA, Cindy Revell AFCA, Robert McMurray AFCA, Martine Goubault SFCA, Genevieve Pfeiffer AFCA, Michael Svob SFCA, Sarah Kidner SFCA, Angela Au Hemphill SFCA, Tatjana Mirkov-Popovicki SFCA, Elizabeth Wiltzen SFCA, Sue Cowan SFCA, David Langevin Active, Alessandra Bitelli SFCA, Caroline Hunter AFCA, Amanda Jones SFCA, Alice Rabinowitz AFCA, Pauline Martland AFCA, Dianna R Ponting SFCA, Pam Weber AFCA, Michael Knox Active, Doris Charest AFCA, Myrtle-Anne Rempel SFCA, Sandra Donohue AFCA, Roberta R Combs SFCA, Andrew McDermott SFCA, Carol Ljuden AFCA, Marjorie Turnbull AFCA, Sandrine Pelissier AFCA, Kiff Holland SFCA, Lalita Hamill AFCA, Alan Wylie SFCA, Carol Arnston Active, Shirley Thomas AFCA, Phillipa Hudson Active, Jo Scott-B AFCA, Jutta Kaiser SFCA, Gail Johnson AFCA, Jim Walsh Active, Merilee Sett AFCA, Lorry Hughes AFCA, Brent Lynch SFCA, Gary Whitley AFCA, Barrie Chadwick SFCA, Drew Gillies AFCA, Kristi Bridgeman Active, Michael King Active, Patricia Peacock SFCA, Trish Armstrong-Gibson AFCA, Teresa Bernard, SFCA, Uli Ostermann AFCA, Disa Marie Hale AFCA

Abstract

May 4 - 16



Gerda Volz
Having the Blues
gouache & ink resist 13 x 29 \$1,000
FCA 1st Prize



Peter Stuhlmann
Niskonlith Patterns March
acrylic 16 x 12 SOLD



Nikkie Wilson
Convergence
woodcut 5 x 5 \$150
FCA 2nd Prize



Patricia Banks
Ageless
acrylic 36 x 36 \$1,600
FCA 3rd Prize



Taryn Brown
Your Royalty is Showing
acrylic 48 x 48 \$1,900
Award of Excellence



Jean Duguay
Who Died
ink on paper 22 x 30 \$1,000
Award of Excellence



Barry Rafuse, AFCA
Nine
acrylic 36 x 36 \$1,950
Award of Excellence



Robert Coulter
Lost Tangos
digital 15 x 12 \$440



Rowan Hill
Walking Ahead
oil 9 x 12 SOLD
Award of Excellence



Desiree Bond
Steps
acrylic 12 x 12 SOLD



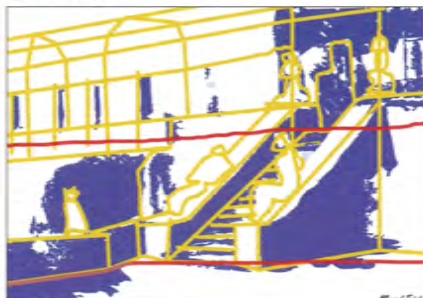
Bardini Gardens: Florence, Italy



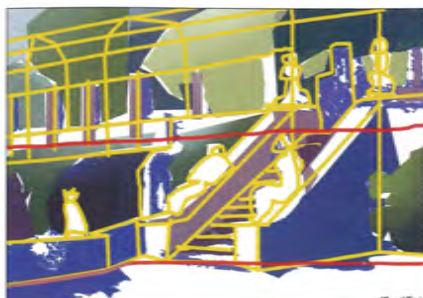
Topography



Structure



Contrast: Light & Colour



En Plein Air Painting Strategy

by Alfonso L. Tejada

Plein air instructor, Alfonso Tejada, breaks down his plein air strategy into 3 easy steps.

Painting en plein air is perhaps one of the most invigorating and rewarding experiences for artists regardless of their abilities. The challenge of working outdoors becomes, in fact, a pleasure to the mind and a boost to creativity. It is also cumbersome for many who are trying to break away from the comfort and pleasantries of a home studio.

Plein Air is a way of working outdoors, sketching or painting, and it is also a philosophical idea about how to experience nature and translate, with the senses, the spirit of a place. The awareness that is gained in this process is the most valuable experience for artists, advanced or beginner, by tuning up their senses seeing, feeling, hearing and capturing in their minds the outside world. It is the perfect connection between the world we want to paint and the inner world of the artist searching for a way to express this fusion.

THREE STEPS TO GAIN AWARENESS AND CREATIVITY WHEN PAINTING EN PLEIN AIR

In my Plein Air workshops I like to emphasize the importance of mental preparation by visually studying the location and the current atmospheric conditions and then proceeding to identify what could be the central subject of their work. In this first cursory analysis, painting outdoors requires developing a visual sensitivity to recognizing sun patterns and light sources. I recommend doing a 3-5 minute thumbnail sketch recording contrasts of light. With this preliminary analysis and a comfortable location in which to work we are set up to start.

The three steps that I use to help my students develop this preliminary analysis before they start their work are as follows: Topography, Structure and Contrast.

TOPOGRAPHY

Identify a ground plane as reference for all the other elements to connect with (can be slope, fracture, plane or void).

STRUCTURE

Identify the vertical and horizontal elements that will lead their composition.

CONTRAST

This is the most important step, which requires careful observation of the light. This calls for marking in the beginning the dominant areas with shadows and light in their sketch, as even after a half hour the sun will cast different shadow patterns on the location. Following the light contrast identification, the colour contrast is next. This will require identifying the basic range of primary colours of the location which will direct the palette colours they will use.

Following these 3 steps will help to establish the structure of your work when painting en plein air by reinforcing in your composition, the focal point of attention, the light values and a brighter use of your colour palette.



BRUSH UP *painting* on your

It's time to sign up for an exciting painting course this fall and the Federation of Canadian Artists is just the place to do it. There are workshops and classes for all levels of artists. Our instructors are well-known professional artists offering a wide spectrum of approaches and mediums.



fall 2010 **art** classes & workshops

Find complete instructor bios and course descriptions on our website, or see our Fall 2010 Art Classes & Workshops brochure for the full program.

CONSTRUCTIVE CRITIQUES

Sign up for one of our Constructive Critique sessions, which take place at Federation Gallery on Granville Island. These critiques can be beneficial to those applying for Active or Signature status. Phone the office to register: 604.681.2744.

Thursday, November 4

5:30pm - 7:30pm

Janice Robertson, SFCA, Sarah Kidner, SFCA and Andrew McDermott, SFCA

Thursday, December 2

5:30pm - 7:30pm

Jean Pederson, SFCA, Rick McDiarmid, SFCA and Angie Au Hemphill, SFCA

\$10 for members; \$20 for non-members



Location:
west behind Marine drive next to Indigo Bookstore,
North Vancouver
working after class 2:30 pm to 4:45 pm
MARCH: Saturday 6th 2010



Top to bottom: Tatjana Mirkov-Popovicki, SFCA
Bob McMurray, AFCA, Alfonso Tejada,
Michael King, Teresa Bernard, SFCA

SUMMER 2010

Plein Air Expeditions



The FCA has created a new series of PLEIN AIR workshops aiming to facilitate the development of a fresh approach to your work, in the great outdoors.

These sessions, led by expert plein air instructors, will show you how to capture a scene, design to size and develop a painting in your own vision.

Register for one or all of our plein air summer expeditions. Visit interesting locales offering varied scenes, and learn why the Master Painters of the last centuries loved to paint en plein air.

JULY 2010

July 1
Canada Day long-weekend plein air painting on Granville Island led by Alfonso Tejada
FREE

July 10 & 11
Alfonso Tejada
Granville Island in Vancouver

July 17 & 18
Tatjana Mirkov-Popovicki, SFCA
Burnaby Mountain Park in North Burnaby

July 24 & 25
Liza Visagie
Queen Elizabeth Park in Vancouver

July 31 & August 1
Bob McMurray, AFCA
The historic Stewart Farm in Crescent Beach, South Surrey

AUGUST 2010

August 7 & 8
Teresa Bernard, SFCA
Central Park in South Burnaby

August 14 & 15
Richard McDiarmid, SFCA
Crescent Beach in South Surrey

August 21 & 22
Alfonso Tejada
Dr. Sun Yat Sen Gardens in Chinatown, Vancouver

SEPTEMBER 2010

September 4 & 5
Liza Visagie
Queen Elizabeth Park in Vancouver

September 11 & 12
Michael King
Kitsilano, Vancouver



Cost: \$175 for one session or \$300 for two sessions.

Specific meeting spots will be given upon registration.

.....
classes are filling up, **book now!**

604.681.8534

www.artists.ca



A Message from the President

Wow, what an honour to be not only part of the Federation and on the Board but to be selected as the President also. Funny, when people ask me 'what changes will you be making to the Federation' I usually reply 'next question please'. Seriously though, some things don't need revamping or change; after all, the Federation already has many good attributes. It's like Da Vinci painting the Mona Lisa: he had her well finished and planned out and yet spent years on subtle changes to her smile. We all know these are struggling times, which gives us all the more reason to bond together and grow as one strong Federation. Every past president brought something special to this organization, this is part of what makes us move forward; the Federation is all about us. So whether it's getting out your brushes to paint, paying your dues on time or volunteering, let's all grow together as one.
Andrew McDermott, SFC

Member Recognition

The FCA recognizes 3 remarkable members for their achievements and service to the FCA and their community.

On behalf of the Member Recognition Awards committee, Bob McMurray, AFCA presented the awards at the AGM in April. The award recipients were given a certificate and an Inukshuk carving, which signifies a symbol reminding us of our interdependence and the value of strong relationships.

Elizabeth Smily, SFC was awarded both the *Lifetime Achievement Award* and *Honorary Life Member Award*. She has been a Senior signature member of the FCA since 1979 with a long and illustrious art career highlighted by many awards. She also served as President and Vice President of the FCA, Vice President of the Canadian Portrait Society and is an Honorary Lifetime member of the North Shore artists Guild. A beautiful bouquet of flowers was also presented to Liz from her daughter in Ottawa.



Elizabeth Wiltzen, SFC was awarded the *Early Achievement Award*. Primarily a self-taught artist, Liz is a signature member of the Society of Canadian Artists, Canadian Society of Painters in Watercolour and is an elected member of the Oil Painters of America. Liz also volunteers and instructs classes. Her work has garnered an impressive list of awards and is in many collections.



Tatjana Mirkov-Popovicki, SFC was presented with the *Honorary Life Member Award* in recognition of her sustained and outstanding leadership of the FCA through several extremely challenging years.

In addition, the committee reviewed the criteria for the four award categories, Honorary Life, Honorary SFC, Lifetime Achievement and Early Achievement and recommends the addition of two new categories as follows:

Outstanding Volunteer Service - this award recognizes substantial and continued volunteer service to the Federation of Canadian Artists in support of its' aims and objectives. A recipient of this award may be a non-member or a member and if the latter such membership shall be without fee.

Outstanding Chapter Service - this award recognizes substantial, outstanding and conspicuous service to a Chapter of the Federation of Canadian Artists in any capacity that supports and furthers the aims and objectives of the Chapter and the Federation of Canadian Artists. Recipients of this award may be selected by the Chapter and approved by the Board of Directors of the Federation of Canadian Artists. This award does not come with any monetary benefit.

On Board The FCA welcomes 2 new Board members.



Don Hodgins, AFCA
2nd Vice President

Don was born in Ottawa and attended university in Ontario and British Columbia, completing his engineering studies in 1974. He joined a Vancouver-based consultancy in 1979 and became the senior executive in 1983, a position he held until retiring. Don has had a lifelong interest in art and returned to active painting in 2002 taking advantage of the FCA education program.

He participates regularly in juried shows and achieved signature status in the FCA in 2008. After nine years of involvement in FCA activities, Don joined the board in the spring of 2010. His interests centre on finance and strategic planning, and promotion of the Federation.



Elaine Chatwin
Secretary

Elaine is the not-so-new new board member, having stepped in as temporary secretary when Bev Rushworth became Executive Director in 2009. She looks forward to her role as secretary and team member of the current board. Each day she paints and works out of "Windhover Studio" in the Fraser Valley where her studio windows overlook back pastures of

the family acreage. Her artistic journey began in the realm of realistic watercolours and has since developed into an exploration of mixed media and acrylics. Elaine seeks balance between the solitude of painting and community fellowship, as well as volunteering out of gratitude, through organizations such as the Federation of Canadian Artists.

art David Langevin techniques

Single Pigment Colors

Q. Your idea of not mixing the colors, but rather buying individual single pigment colors, seems so contrary to what other painters suggest or do, that I am fascinated by your approach. There is a simple, straight-forward logic behind what you say about the depth of colors coming straight out of the tube compared to those that one can mix by using two or three other colors. Your ideas really hit home with me.

I have always mixed colors, so painting without mixing the colors will be quite a new undertaking for me. Is there a list of pure pigment colors that can be purchased and where to buy them? Is there a list of single pigment colors (landscapes being my main interest) that I would need?

A. It is interesting to note that for hundreds of years artists used a palette of between 12 and 18 colors until the Industrial Revolution in the 19 century when that number doubled making the Impressionist movement far more impressive with the introduction of brilliant colors like the Cadmiums. We are in the middle of the next revolution now with new colors being added almost every year. The last time I did a survey there were close to 100 pure pigment colors on the market, more for oils than acrylics.

I don't know where you can find a list of single pigment colors. I have a list that I give out during my workshops that has over 25 single pigment colors on it (see below). Manufacturers typically offer a selection of colors of which around 25% or more are mixtures of two or more pigments. A quick glance at the color chart on Golden's website shows 85 colors of which around 70 are single pigment. If you go to any manufacturer's site, check the color charts at art stores, or just read the tubes, you will be able to discern for yourself which ones are composed of more than one pigment. Perhaps the quickest reference technique is to look for the 'color index' right on the tube. That is the letter/number assigned to each color, for example PY35 is Cadmium Yellow Medium. A color like Jenkins Green is not a single pigment color and will have the index PBk 9 / PY 150 / PG 36 - a mixture of black, yellow and green pigments.

I do have a lot of paints because I don't like to mix colors, but also because different paint manufacturers get their pigments from different sources so the same color from several companies can have very different hues and properties, especially the browns. Also, contrary to what most painters are told, I use all three blacks, Ivory or Bone, Carbon, and Mars. Each has its own unique properties and no mixture of various colors will ever yield blacks that are as cool, transparent, and intense as pure black pigment.

Understand also, that although I rarely mix colors together on the palette, I use lots of glazes and veils to create an extraordinary 'mix' of color effects. For greens, for example, I will glaze yellow over blue, orange over green, or black over yellow, and so on, sometimes with veils in between the layers.

For a well-rounded palette I recommend an assortment of single pigment colors that includes at least one opaque and one transparent in each hue. That way you will have a selection that Rembrandt would be envious of and with which you can create almost any effect imaginable:

- Carbon Black
- Titanium White + Flake (Lead) White for oils
- Cadmium Yellow Light, or Hansa Yellow
- Cadmium Yellow Dark
- Nickel Azo Yellow
- Cadmium, Vat, or Pyrrole Orange
- Cadmium Red
- Quinacridone Red
- Quinacridone Magenta
- Iron Oxide Red
- Transparent Iron Oxide Red
- Yellow Oxide (Ochre)
- Transparent Yellow Oxide
- Burnt Sienna
- Raw Sienna
- Burnt Umber
- Raw Umber
- Phthalocyanine Green
- Chromium Oxide Green
- Phthalocyanine Blue
- Anthraquinone or Ultramarine Blue
- Cobalt Blue
- Dioxazine Purple

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



ORCHARD HOUSE PENTICTON *A perfect getaway for artists!*

This home situated on an acre view lot, is surrounded by orchard and natural Okanagan environment. The house sleeps 8. For more information and photos visit VRBO Penticton and select the Orchard house Listing #292434.

Contact Jan Crawford at Crawfordart@telus.net

A I R S
annual international representational show

1st Annual
open international juried exhibition
of representational style.

October 12 - 31, 2010

\$8,000
IN PRIZE AWARDS

Entry Deadline: July 30, 2010

EXHIBITION CALLS

AIRS

Annual International Representational Show
October 12 - 31
Entry Deadline: July 30

Autumn Salon

September 28 - October 10
Entry Deadline: August 26

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. 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 July & August

Summer Gallery through August 15

Painting on the Edge August 17 -September 5

artclassifieds

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

Vancouver Island Art Workshops

Painting Abstract Art with artist, author & teacher Steven Aimone.
Location - Nanaimo BC - 5 days
Saturday October 30 to Wednesday November 3, 2010
For more information call 250-716-1440 or Email: marystewart@telus.net
www.vancouverislandartworkshops.com

ARTWORK PHOTOGRAPHY - Experienced artwork photographer.

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

ART MENTORING WITH DONNA BASPALY, SFCA, NWW - 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.

Leading Edge Art Workshops for 2010

Edmonton:		
Mike Svob	Oil/Acrylic workshop	October 23-25
Winnipeg:		
Arne Westerman	W/C/figure	August 26-29
Calgary:		
Jane Freeman	W/C/still life	September 16-19
Doris Charest	M/M/collage	October 1-3
Suzanne Northcott	Acrylic/MM	October 15-17
Mike Svob	Oil/Acrylic workshop	October 28-31
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.

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.

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 ESCAPES VANCOUVER

Ted Nuttall watercolour October 4 - 7, 2010
all workshops held at the Granville Island Hotel. artescapesvancouver.com Jamie Kelley 604-730-2776

Encaustic Art - Courses and Supplies

Inspirational workshops in small classes: exciting instructors, delicious lunches!
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

HST



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

Canvas Unbound

May 18 - 30



Rose-Marie Goodwin
Come to the Garden
acrylic 36 x 36 \$2,400
FCA 1st Prize



Melodie Douglas
Chaos Surrounds
acrylic 16 x 20 \$500
FCA 2nd Prize



Gerry Thompson, AFCA
Gastown Minute
acrylic 40 x 30 \$4,700
FCA 3rd Prize



Mariel Lopa
A Lucky Gathering
oil 24 x 36 \$800
Award of Excellence



Mena Martini
Violet Evening
mixed media 36 x 30 \$950
Award of Excellence



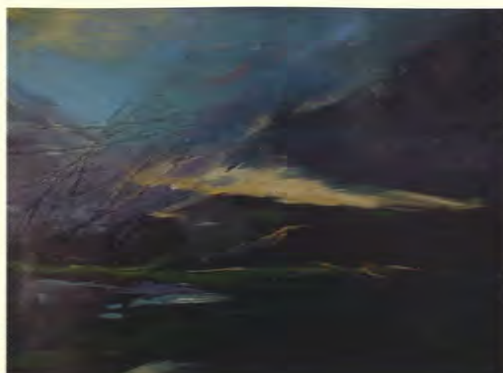
Mary Conley
Lili
oil 12 x 12 \$600
Award of Excellence



Lisa Riehl
Two Crows
acrylic 8 x 16 \$295
Award of Excellence



Colleen J. Dyson
Leucanthemum
oil 18 x 24 \$900
Award of Excellence



Jacque Dunn
Vancouver
mixed media 36 x 48 \$650



Alexander Nefedov
Steam Clock
oil 30 x 30 \$2,500



AN OLYMPIC MARATHON OF PASTEL PROPORTIONS

Dan Gray goes on a painting marathon of his own, which takes him to Vancouver, Richmond and Qualicum Beach during the 2010 Winter Olympics.

By D. F. Gray

I was honored to have four pastel paintings representing the Town of Qualicum Beach at the Richmond O Zone during the 2010 Winter Olympics. I decided to use the opportunity to run my own marathon. For the Opening weekend of the Olympics, I hopped on the 6:30am ferry to Vancouver where I planned to paint as many pastels as possible Friday and Saturday, before returning to mount them in an exhibit at The Old School House Art Centre in Qualicum Beach that Sunday afternoon. All six paintings were on display, with good reviews. Usually these intense painting trips produce an intriguing story, a few decent paintings and sometimes, my muse appears.



The first pastel of the marathon is from the ferry's upper lounge as Vancouver appears in the distance.



'A Sea of Red' from the middle of Robson Street ... a rare opportunity to paint from this vantage point.



After a bus ride to Robson Square, I set up on the Vancouver Art Gallery steps overlooking the rink with zip line flyers overhead and crowds mingling about. While working I was interviewed by A Channel (Victoria) and made the 6 & 11 pm news!



Then around to the front of VAG, I painted under the large tree out of the rain with the protesters gearing up next to me.



Next, out to the Richmond O Zone, where my pastels are featured and I was to entertain onlookers by painting on site. Raining steadily by now, I find a tent and lure in passers by for 'a minute of their time'. I returned on Saturday and worked until I filled the paper with 'Olympic Colour'. 159 kind models gave me a minute (and one grumpy man who wouldn't pose, I painted him anyway). This turns into a personal project to get 2010 little figures from life in 2010.



Tired and cold by Saturday night, the last painting was done from the car deck on the ferry tied to a pole for stability. As Vancouver receded on the skyline, the ski hill was aglow from the women's mogul event.