

art avenue

A Federation of Canadian Artists Publication Vol.10 - No. 6 November/December 2010 \$5

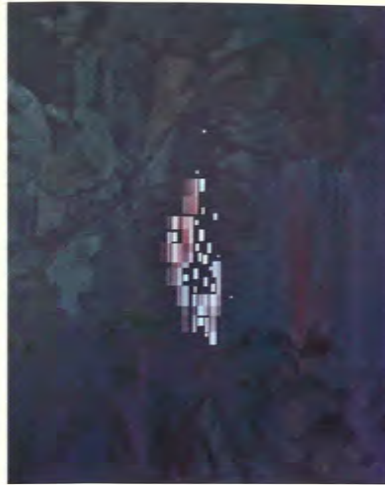


POTE

August 17 - September 5



Enda Bardell
Scept
acrylic 24 x 24 \$1,100
Allan Edwards Award - \$250



Nicoletta Baumeister
Midst
acrylic 30 x 24 \$2,800
Opus Framing & Art Supplies Award - \$1,000



Wendi Copeland
Stripes & Blobs #1
mixed media 70 x 51 SOLD
Opus Framing & Art Supplies Award - \$1,000



Christina Munck
Pacific View - Calvert Island
acrylic 36 x 36 \$1,050
Stafford Plant Award - \$250



Ema Sintamarian
One Way No Direction
gouache & ink 22 x 30 \$1,200
Lawren Harris Award - \$250



Rebecca Donald
Interrupted Field of Poppies
acrylic 48 x 48 \$2,100
Classic Gallery Framing Award - \$500



Taralee Guild
1946 Spartan Manor
acrylic 78 x 121 \$4,000
Opus Framing & Art Supplies Award - \$1,000

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artavenue

a Federation of Canadian Artists publication

exhibitions

NOVEMBER/DECEMBER 2010

Volume 10, No. 6



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BIMPE

September 7 - 26



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& on the cover

Deirdre McAdams

Get It Together

48 x 42 spray paint \$1600

Federation of Canadian Artists Grand Prize \$2500

Deirdre McAdams is a visual artist and writer living and working in Vancouver BC. She is a graduate of Emily Carr University of Art and Design (2008), and the Victoria College of Art (2003), where she studied painting. Since graduation she has been exhibiting in Vancouver and her first solo exhibition took place in February of this year. She was recently awarded runner-up honours for the second annual Canadian Art Writing Prize. Her painting practice represents an engagement with the minimal vocabulary of geometric and optical abstraction.



artavenue

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Cary B. Heming C.A.
Partner

SAVE IN NOVEMBER

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Granville Island, Downtown Vancouver, North Vancouver, Langley, Victoria & Kelowna.
Sale prices valid until November 30, 2010.

Artists Accepting Credit Cards

by Michael King

Accepting credit cards for the average artist is intimidating and cost prohibitive. Costs can really add up, especially if your sales are sporadic. Although being able to accept credit cards will help with sales, the upfront costs and hidden fees can make it prohibitive. There has to be a more cost-effective way to accept credit card payments.

I am of the generation that wants to use the internet for everything. I bank online, order online and prepare shipments online. I use email and online calendars, and I blog. If it can be done online, I've done it. That being said, I'm going to introduce you to the concept of a Virtual Terminal.

A virtual terminal allows you to securely authorize credit card orders directly via the internet. All you need is internet access and purchaser information such as their name, address, and credit card details. You will get authorization within 15 seconds to let you know if the payment has gone through or not. You can process credit card payments at your personal shows, at art fairs, over the phone or just for day to day sales anywhere, anytime. You can even process scheduled, staggered payments if you offer payment plans. Once authorized and approved, funds are deposited into your bank account electronically. There is a processing fee, but it is nominal compared to the fees incurred with actual hand-held terminals and services.

The one caveat is that you do need a computer with internet access, so if you are in a remote location with your laptop, be sure that wireless internet access is available.

Global Payments Inc. (<http://www.globalpaymentsinc.com/Canada/products/mail.html>)
\$295 One Time Application/Setup Fee
\$10.00/mo
\$20/mo extra if you do not charge \$2000/month
\$0.05/transaction
2.25% for all Visa sales; 2.32% for all MC sales
1 year cost, with no transactions: \$360 (setup fees extra)

PayPal (<http://www.paypal.com>)
(not Canadian but very well known)
\$0.00 One Time Setup Fee
\$35.00/mo
\$0.30 /transaction
1.9 to 2.9% from all sales
1 year cost, with no transactions: \$420 (setup fees extra)

Moneris (<http://www.moneris.com/>)
\$350 One Time Setup Fee
\$250 One Time Service Fee
\$45.00/mo
\$7/mo account service fee
\$0.15/transaction
1.85% from all Visa sales
3.25% from all MasterCard sales
1 year cost, with no transactions: \$612 (setup fees extra)

Before I summarize my short list of companies, let's go through a few definitions first:
Setup Fee: Refers to a one time amount that you have to pay to setup the account and get a merchant account number from the Provider.

Cost per month: What the virtual terminal service will cost you regardless if you use it or not.

Cost per transaction: How much it will cost for each credit card transaction regardless of the amount. Usually it is between \$0.05 to \$0.30 per transaction.

Discount rate on credit card: Refers to the percentage rate that will be deducted from the actual amount processed. Can run from 2% to 4%. Visa usually has a lower discount rate than MasterCard and Amex has their own set rate that the Provider cannot adjust. e.g. If you put a charge through of \$1000 and your 'discount card rate' is 2% with your 'cost per transaction' at \$0.25, you will net \$979.25 with \$20.25 going to your account Provider.

I spent about two weeks researching reputable Canadian-based companies that offer these virtual services. The prices below reflect a user who will be making an average sale of \$300 at a time with about \$5,000 processed per year. You can get better rates if you are either a non-profit or process more than \$10,000 per year.

You can see for yourself who offers the better plans. The best way to determine the right plan for you is to call them and discuss your needs firsthand. You should not feel pressured into anything. I hope this has helped you understand the world of credit card processing for an artist. If you have any questions, please email me at mrking@michaelking.ca.

Internet Secure (<http://www.internetsecure.com/index.html>)
\$49 One Time Setup Fee
\$49/mo
\$0.29/transaction
2.29% on all sales
1 year cost, with no transactions: \$588 (setup fees extra)

PSI Gate (<http://www.psigate.com/content.asp?s=3&p1=51>)
\$99 One Time Setup Fee
\$19.95/mo
\$0.25/transaction
2.95% from all sales
1 year cost, with no transactions: \$239.40 (setup fees extra)

BeanStream (<http://www.beanstream.com/public/index.asp>)
\$99 One Time Setup Fee (Specific to a non-profit organization;
\$199 for business)
\$15.00/mo (Specific to a non-profit organization; \$29 for business)
\$0.25/transaction
2.75% from all sales
1 year cost, with no transactions: \$180 (setup fees extra)

All data collected in February 2010.



President Andrew McDermott and Executive Director Bev Rushworth



Alan Wylie and Janice Robertson greet guests



Board member Sandy Kay with Jim Nielsen



Board members Angela Au Hempbill and Tatajana Mirkov-Popovicki with Sinisa Mirkov



Guests enjoying the delicious spread by Healthy Chef



Paintings, by numbers 2010

The 10th annual *Paintings, by numbers* fundraising event, held on September 24th at Performance Works on Granville Island was a huge success. Over \$20,000 was raised to help support the programs of the Federation.

The event wouldn't be possible without the generosity of our members. Echoed over and over before the event and throughout the evening was the recognition that this year, the selection of paintings was the best it's ever been.

This year, we also had the fortune of having a Robert Bateman original, signed etching, *Lone Wolf*, for the Silent Auction. A few duked it out in a bidding war and at the close of the auction, the print went for almost \$1000 to Kit Payn of New Brunswick.

It was great to see many long-time patrons of the FCA and a few new faces as well. In some cases, it was a family affair. John St. Amant and his 5 year old son, Brody, each had tickets. John, who was chosen 3rd, took home Alan Wylie's painting, *Haida Gwaii II*, and Brody chose one of his favourites, June Harman's *5 Koi*.

Congratulations to Opus gift certificate winners, Lucy Collings, Lorry Hughes and Lissi Legge, and to Jutta Kaiser, who won a small pastel painting by FCA President, Andrew McDermott.

The Federation of Canadian Artists would like to thank our sponsor, Opus Framing & Art Supplies, Master of Ceremonies, Clay St. Thomas of JRfm's Waking Crew, and Healthy Chef Catering for the fabulous spread.

It is because of our dedicated core of volunteers that this event has become a well-choreographed affair. We sincerely thank those who continue to support the FCA and so generously donate their time and expertise.



Chosen 1st
Mike Svob, SFCA *A Forest Cataract*
12 x 16 acrylic



Chosen 4th
Mickie Acierno, SFCA *Front & Centre*
30 x 40 oil



Chosen 2nd
Therese Johnston, AFCA *Best of Country*
24 x 24 mixed media



Chosen 5th by Mike Broderick
Renato Mucillo, SFCA *The Upward Push*
15 x 11 oil



Chosen 3rd
Alan Wylie, SFCA *Haida Gwaii II*
16 x 30 acrylic

in the news

current exhibitions

November 1 - 30

Roy Tibbitts has a watercolour exhibit at the W.W. Gallery in Hartland, New Brunswick.

November 2 - 30

Wendy Mould, Becky McMahon & Brenda Hill have work in *Art Among Friends* at the Firehall Center for the Arts, 11489 84 Avenue in North Delta, BC. Opening reception: Friday, November 5, 7pm - 9pm. Gallery Hours: Monday - Friday 10am - 4pm.

through November 4

Donna Baspaly, SFCA, NWS has a one-woman exhibition at Kurbatoff Art Gallery in Vancouver, B.C.

through November 5

Noelle Nadeau has an exhibition of her work at A Woodside Gallery in Kelowna, BC.

through November 7

Gerry Thompson, AFCA has work in the *Northwest Watercolor Society's Waterworks 2010 Exhibition* at the Kirsten Gallery in Seattle, WA.

through November 7

Enda Bardell exhibits her work in *Arcane Explorations* at the Port Moody Arts Centre, 2425 St. Johns Street in Port Moody, BC.

November 5 - December 31

Joan Chivot has a solo exhibition, *Here and There*, a collection of local and overseas landscapes at Northern Flavours, 106 Beech Street in Sudbury, ON.

November 6 & 7

The 2nd Annual Island Arts Expo at the Lighthouse Community Centre in Qualicum Bay, BC features over 20 of Vancouver Island's best artists, including FCA members **Dan Gray, Brian Buckrell, Susan Schaefer, Therese Johnston, AFCA, Betty Boyle, Cindy Mawle, and Karen Martin Sampson.**

through November 19

Jill Tucker has an exhibition of her work inspired by the Okanagan landscape, *Through the Trees*, at the Summerland Art Gallery.

through mid November

Kendal Kendrick has an exhibition of her work, *West Coast Reflections*, at the Arthur Erickson Waterfall Gallery, 1540 W. 2nd Avenue in Vancouver. By appointment.

through November 26

AFCA Gerry Thompson's watercolour, *Sweet Memories*, is on exhibit in the CSPWC's International Open Water 2010 Exhibition.

November 27 - December 24

Kathleen Susan Young has a solo show, *Celebrating Vincent*, at The Creative Framing Company, 3332 Main Street, Vancouver, BC. Opening reception: Saturday, November 27, 1pm - 4 pm.

December 16 - 19

M.Régent Bilodeau has been selected by The Canadian Delegate to exhibit his painting, *New York 1e Janvier 2009*, at The Carrousel du Louvre in Paris.

through January 11

Jarnail Singh and Baljit Kaur have work in *From Across the Oceans - Diversity in Local Art* at the Fort Langley Centennial Museum. The exhibition showcases the work of 14 artists from the Lower Mainland who have come across the oceans to make Canada their adopted home.

through January 24

Robert Coulter has an exhibition of six abstract digital paintings at the Auxiliary Gallery at Cre8ery, 125 Adelaide Street in Winnipeg, MB.

through January 31

Fay St. Marie has a solo exhibition of her *Babushka Series* and landscapes of Canada and France at the Ukrainian Museum of Canada, 910 Spadina Crescent East in Saskatoon, SK.



Wendy Mould



Jill Tucker



Donna Baspaly



Kendal Kendrick



Noelle Nadeau



Kathleen Susan Young



Enda Bardell



Jarnail Singh and Baljit kaur



Joan Chivot



Robert Coulter



Fay St. Marie



Jan Crawford

recent exhibitions

September 21 to October 29

Kathy Hildebrandt and Marija Petricevic-Bosnjak, AFCA had work in the *Canadian Institute of Portrait Artists 2010 National Exhibition* in Calgary. Marija's *Timeless Patience* received the Nicholas de Grandmaison Award for Excellence in Pastel.



Dawn Joy Ritchie



September 23 - October 7

Jan Crawford had a solo exhibition of her fall harvest and Okanagan paintings, *New Works*, at the Hambleton Galleries in Kelowna, BC.

October 15 - 17

Dawn Joy Ritchie had work in the *Sidney Fine Art Show* at the Mary Winspear Centre in Sidney, BC.

inothertnews

Kenson Seto, SFCA designed a new mural in Vancouver's Chinatown depicting philosopher and Taoism founder Laozi. The 2400 square foot mural, supported by Lee's Benevolent Association of Canada, the provincial government and the City of Vancouver as part of the *Great Beginnings* mural program, can be found at the corner of Pender & Gore. The mural was painted in September with help from volunteer artists **Alex Li** and **Falk Haensel**, and was unveiled in early October.

Three of **Susan McGillivray's** paintings have been chosen to be part of the *City Scapes Canadian Artist Collection*, by Pierre Belvedere (creator of fine paper products) in collaboration with The Canadian Breast Cancer Foundation.

Brittani Faulkes, SFCA has been awarded MPAC (master pastellist) status from Pastel Artists Canada. Calona Wines has selected another one of her paintings, *The Chateau*, for the upcoming 2010 Pinot Gris Artists Reserve label.

Mark Heine's painting, *Parade Floret*, won for the best painting (2-D) at this year's *Sooke Fine Art Show*. The award, sponsored by the Victoria Airport Authority, includes a \$1000 prize. The painting will be on display at the Victoria Airport. His paintings, *Estranged* and *Thin Air* were awarded first and second place respectively in the *Impressionist Figure Painting* category at the American Art Awards. *Thin Air* will appear on the cover of a book entitled *That Glorious Child Fynn* by author Lynn Stroggin. Two other paintings, *Tadpoling* and *Earthdaze*, have also been selected for other upcoming book releases by Ms. Stroggin.

Gerry Thompson, AFCA was featured in an article, *An Artist's Life*, in The University of the Fraser Valley's Spring 2010 alumni magazine, *aluminations*.



Kenson Seto with Vancouver Mayor Gregor Robertson and City Councillor Ellen Woodsworth at the mural opening



Brittani Faulkes



Mark Heine



Susan McGillivray



Gerry Thompson, AFCA



Alan Wylie paints on the shore at the Haven



Chair of the Gabriola workshop committee, Harold Allanson off in the distance



2010 instructor Brent Heighton



2010 instructor Mike Svob demonstrates for his group at Drumberg Provincial Park

Imagine being immersed in your favourite medium, painting outdoors with leading artists, including instructors Brent Heighton, Deanne Lemley, David McEown, and Mike Svob, and a number of SFCA members, on one of BC's most beautiful islands all day for a week! This was the Gabriola Island plein air workshop: a dream come true made possible by meticulous organizing by the FCA, and something I was eagerly anticipating for almost a year!

I had done some painting in the great outdoors, and thoroughly enjoyed painting outside amidst nature and its challenges. Reading Frank LaLumia's Plein Air Painting in Watercolour and Oil (*North Light Books ISBN:0-89134-974-X*) was a great help in deciding just what to bring and how to adapt a camera tripod into a compact easel allowing my board to sit at any angle. David McEown's easel set up is very similar to the camera tripod that Frank LaLumia uses. He included contact info for the company that carries the universal adapter he attaches to his board with his handouts.

Upon arrival at the Haven Resort, participants were warmly greeted by Judith Madsen, and directed to the registration desk to get our room keys, the schedule for the week, maps and directions to painting sites. After dinner, there was an orientation meeting where we were organized into our groups, met our SFCA guardian angels, and worked out transportation issues.

For four days each group of twenty artists, led each day by a different instructor, painted at four different sites: The Gray Farm, Full Moon Farm, Berry Point, and Drumberg Provincial Park. I must admit that when I saw that two of the sites were farms, I thought they would not be as exciting as the ocean side locations, but their uniqueness and charm changed my mind as soon as I got there.

The amazing sandstone structure of Gabriola, and the sea- and wind-sculpted shores won my heart at Berry Point, Drumberg and the shore at the Haven. I was captivated by the shapes carved in and out of the rock, and by what the tide deposited in the pools and



Painting in the nooks on the Gabriola shore at Berry Point



Plein air painting at the Haven Resort

Gabriola Workshop 2010

September 13 – 19
Sandra Donohue, AFCA
West Kootenay Chapter



The beautiful Gabriola shoreline



The path to Drumberg Provincial Park



Terry Nimmon looks over Andrew McDermott's shoulder at Berry Point



Wolf Schenke finds a great spot to paint

crevices. Boats of all sorts sailed by, and seagulls, oyster catchers, herons, river otters, and a few seals made appearances.

Each instructor possessed a unique approach to painting and generously shared their knowledge with us. It was mesmerizing to observe a stunning scene evolve in their demos. Regardless of the medium the instructors used, their words and demos could relate to whatever medium we had chosen for the day. Their challenge was keeping up with twenty eager students, spread all over the day's site, answering questions and assisting with problems in our work.

Students came from as near as Gabriola and as far as Australia, and were of all levels of experience. I was really impressed with the ones who had never painted outdoors. They met the challenges with bravery and a great sense of humour. The presence of the SFCAs was invaluable, as they helped us and allowed us to watch them paint.

Evening events were planned for our interest. Janice Robertson moderated a panel discussion with six instructors and SFCAs that addressed issues relating to life as an artist. David McEown gave a riveting slide and video presentation of his painting and traveling adventures in the Arctic and Antarctic. His enthusiasm and joy for watercolour infected everyone! Robert Genn amazed us with an incredible dialogue while he painted, with his very well-behaved

dog, Dorothy, by his side. Paintings done at the workshop were celebrated by an informal, but impressive exhibit open to the public on the last evening. It was a marvel to see all the work by the participants, instructors and SFCAs.

Blessed by a magnificent location, good weather, great food, and best of all, amazing camaraderie, the Gabriola Workshop experience will be playing many reruns on my "daydream channel." I'll be doing more plein air painting, and saving up for more such retreats sponsored by the FCA.



2010 instructor, Deanne Lemley at the Gray Farm



2010 instructor David McEown and his group



David Goatley & Rick McDiarmid paint together



Alessandra Bitelli, quietly sketching at Full Moon Farm

BIMPE

September 7 - 26



Veliko Marinchevski
Sensing Nature 3, Stems and Birds
etching, aquatint
First Prize



Leslie Golomb
Preaching to the Birds
photogravure
Second Prize



Sergio Serrano
Transmutation
etching
Third Prize



Briar Craig
Philadelphia
screenprint
Honourable Mention



Cleo Wilkinson
Then
mezzotint
The Jamie Evrard Prize



Mitch Mitchell
The Constance Plain
photopolymer gravure, chine collé
Honourable Mention



Andrea Pinheiro
Wall
photogravure
The Opus Prize



Mariya Karpenko
Feisty Babies VI
intaglio, chine collé
Honourable Mention



Tomoyo Ihaya
Willow Tree With A Bird
etching, chine collé
Honourable Mention



Patrick Bulas
Slumber
mezzotint
Honourable Mention



Cecile Boucher
Incandescent
Inkjet on Archival Paper
Honourable Mention

ArtVisions

October 7 - 16



Ingrid Christensen
Digging
 oil 30 x 30 \$2,050
Founding Patrons Gold Award (\$2010)



Lorna Hannett, SFCA
A Big Thirst
 scratchboard 24 x 36 \$7,750
Kelowna Gallery's SFCA Award (\$2000)



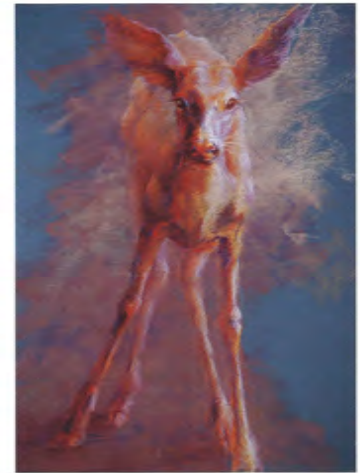
George Traicheff
Before the Parade
 lithograph 8.5 x 5 \$300
**The Genn/Turcotte
 Best in the Valley Award (\$1000)**



Bonny Roberts, AFCA
Mystique
 acrylic collage 40 x 40 \$3,000
Classic Gallery Framing Silver Award (\$1000)



Lee Caufield
Above the Old Quarter
 mixed media 24 x 24 \$500
**Athena Custom Framing
 Honourable Mention (\$100)**



Sharon Bamber
Fawn
 pastel 24 x 18 \$950
MQN Architects Bronze Award (\$500)



Patti Dymont
Watercolor
 oil 12 x 16 \$700
**Opus Framing & Art Supplies
 Award of Excellence (\$250)**



E.A. McDougall
The Tortoise and the Hare
 pastel 18 x 20 \$725
**Framing & Art Centre
 Honourable Mention (\$100)**

Arrowsmith Chapter Fall Juried Show
 September 20 - October 15
 The Gallery at Qualicum Art Supply

Chapter Award Winners



Jane Cross
Zaftig
 acrylic 20 x 16 \$600
Award of Excellence



Leslie Gregory
Pan
 mixed media 18 x 14 \$975
Award of Excellence



Andrea Kennedy
Silk Purse
 mixed media 12 x 12 \$350
Award of Excellence



Hossein Jajouei
Autumnal
 watercolour 12 x 15 \$450
First Place



Kathy Hildebrandt
Bus to Higuey
 pastel 16 x 16 \$725
Second Place



Dawn Heinemeyer, AFCA
State of the Art X
 watercolour 22 x 15 \$875
Third Place

Calgary Chapter Journey in Art July 1 - 31



Marija Petricevic - Bosnjak, AFCA
Timeless Patience
 pastel 23 x 18 \$2,700
Honourable Mention



Dianne Stewart, AFCA
Can Can #1
 mixed media 10 x 24 \$675
Honourable Mention



Sharon Williams, AFCA
Fall Hillside
 mixed media 10 x 15 \$550
Honourable Mention

Chapter events Calendar

Calgary Chapter

November 16 (3rd Tuesday of month):
Chapter meeting, 7pm at the Haysboro Community Centre, 1204
89 Avenue SW, Calgary. All Welcome.

Tuesday January 18 (3rd Tuesday of month):
Chapter meeting, 7pm at the Haysboro Community Centre, 1204
89 Avenue SW, Calgary. All Welcome.

Victoria Chapter

Meetings are held at Windsor Park Pavilion in Oak Bay at 7pm.
For more information contact Sam Boehner, bmas@telus.net
phone: 250-652-2827

November 18:
Topic: Social Media & Online Marketing for Artists. Terri Davies will
discuss how artists can benefit from online marketing using real-life
examples and current research.

December 9:
Christmas Party with Potluck dinner, video show, and small paintings
gift exchange.

December 4-5:
Fall Workshop: Classical Still-Life with Keith Hiscock, 9am-3pm.
Cost: \$160, includes catered lunches. For more information, contact
Sharlene Lee, s.stushnov@shaw.ca or call 250-595-7350.



Remembering Kees Fransbergen

On a very warm day in August, Alan Wylie, SFCA and Ellen Poole represented the FCA at a private Celebration of Life held for the late Kees Fransbergen who passed away in February. A longtime volunteer, he was also a renowned sailor who mapped a piece of the coast of Mexico. Born in Holland, Kees retired as a commercial pilot in Vancouver. Travel provided subjects for many of his paintings. Kees is particularly remembered by members for his many photographic tips and workshops on how to take slides. Our sympathies to his wife Rinda.

The 3rd Annual Gabriola Workshop

at the beautiful Haven Resort
on Gabriola Island
September 12 - 18, 2011

for more information, visit www.artists.ca
or email gabriola@artists.ca



Tip of the Week!

by Andrew McDermott, SFCA

Use a golf tee for your oil paint tubes. This works well either when you lose the cap or if you can't fit the cap back on the tube due to excess build-up of paint. Plus, it keeps the end from clogging up.



Spilsbury Medal Show Opening & Christmas Party

You are cordially invited to the opening
of the Spilsbury Medal Show and our
annual Christmas Party.

Thursday, December 9, 6pm - 9pm
At Federation Gallery

Call our Volunteer Coordinator, Joyce Freer,
604-681-1931, if you can assist in any way.

We will present the Spilsbury Medals &
Silver Pin awards that evening as well.



Message from the President...

Well, fellow artists, it's that time of year again. I know you are all busy painting and creating, however please remember to take time out and renew your membership. The Board and Staff all appreciate your loyalty and dedication to the FCA whether it's volunteering, entering shows, or even just being an art enthusiast. Also, please consider a small donation, any amount goes to good use and remember that it's all about our works of art and being able to share them with our community. So pay your dues early and have a chance to win a small painting, and please remember the Federation belongs to all of us. *Andrew McDermott*



Early Membership Renewal Prize

Renew your membership before midnight December 15, 2010 and have your name entered to win an original painting by Andrew McDermott, SFCA. Draw will take place January 31, 2011 and the winner will be notified by phone. If renewing by mail, make sure you give enough time for Canada Post to deliver it.

Coming Soon: Online Submission to FCA Juried Shows

We have very exciting news! The FCA has been hard at work in developing an online submission process for all of our shows. We are past the initial development stage and are into testing to iron out various bugs to make sure there will be no surprises for any of our members.

The new system will allow all members to enter any FCA show directly via our website (www.artists.ca) and will guide them through all the steps so there is no worry of missing anything. Users will login, choose a show to enter, upload the image of their painting, and make their payment to complete the process. That's it. Entrants will be notified with the result of the juroring process by email when complete.

We are aiming to get the new system up and running for January 2011. All members will be notified when you can electronically enter a show. You will be given a password and account.

Michael King,
Membership Chair

Signature Status Applications

Considering applying for AFCA or SFCA status? Signature Status Applications are available on our website. Deadline: February 18, 2011. You can download the application from our website, www.artists.ca

behind the easel

Mentoring on Gabriola

Robert Genn, SFCA



During the FCA Gabriola Workshop I visited privately with 24 painters. Sinisa Mirkov controlled the timing of the 15-minute sessions. I looked at originals, jpegs, slides and prints. For eight hours I felt like a doctor with a sore foot in one office and a facial tic waiting in the next. Billed as "one-on-one mentoring", I promised everything from "phone the Guggenheim" to "don't give up your day job." All the artists were asked to give me an idea where they wanted to go with their art.

Some apologized for their presumption in applying for the mentoring and mentioned their supposed unworthiness; others came on like gangbusters with lofty plans and plenty of creative evidence to back themselves up. A couple of artists didn't seem to want my opinion, others craved any sort of guidance. Some were looking for some quick-acting pill to fix them up. Bombasts and masochists aside, there was a nice two-way flow of rationalization and recommendation. I think I was able to give a bit of help for future direction, copacetic workshop instructors, commercial considerations, etc.

As usual, I found myself admonishing small painters to paint bigger, big painters to paint smaller, tight painters to paint looser and loose painters to tighten up.

The world of art is fully loaded with rugged individualists, so it was not a case of one size fits all.

Thriving artists tend to be self-driven and alive with their dreams. Needless to say, this sort of focus can easily be mistaken for egocentrism or even peripheral blindness. Fact is, in our game, focused folks are the most effective and most likely to succeed. Meeting with someone who wanted to push me around, I knew I was in good company. It seems to me the real value of this sort of encounter is the repartee. Conversations, especially brief, cut-to-the-chase ones, can refocus and re-inspire. If done carefully, strength and power are rebuilt. Further, it's simply a joy to know we are not alone.

Private and candid truthfulness on both sides is of real value when assessing potential. Further, I prefixed every session with the understanding that I was only giving an opinion. Like any decent GP, I encouraged all to seek others. I pointed out that opinion is one of the world's cheapest commodities, like the mushrooms popping up all over Gabriola this time of year. These folks were already attending a week-long workshop with top-notch artists and instructors. Zombie-ized at the end of the day, I now have a greater respect for physicians, their brevity, their empathy, and their schedules.

PS: "The true spirit of conversation consists in building on another's observation, not overturning it."
(Edward G. Bulwer-Lytton)

Robert Genn writes a free, twice-weekly email letter that goes out to creative people in 110 countries. You can find out about it at www.painterskeys.com



art David Langevin
techniques

**Black &
White**

Q: Can you describe the different white and black pigments and their properties please?

A: In acrylics there is Titanium and Zinc white, in oils there are four to choose from: Titanium, Zinc, Lead or Flake white and, Foundation white.

The most important consideration with oils is that each pigment reacts differently with the medium and this affects drying times and the flexibility of the paint layer. In acrylics, the visual properties (hue, transparency) will be the same as in oils except that all the pigments dry the same way so there are no issues with mixing and placement above or below other colors – for more detailed info on this topic see my “Fat over Lean” article at: <http://www.davidlangevin.com/oils2.php>

Flake white in oils is made with lead and it is faster drying and more flexible than any of the other whites, or any pigment for that matter; this makes it ideal for underpainting. It also has a different texture and density compared to Titanium or Zinc; it is heavier and tends to feel more smooth and buttery under the brush. It is not as ‘white’ either, but rather tends to be more yellowish than Titanium and especially Zinc. Flake white is also a good white to mix with your colors as it accelerates and regulates the drying of the various pigments in oils.

The newer Foundation white that several manufacturers are making now has similar properties to Flake or Lead White and is made with a fast drying alkyd modified oil and Titanium pigment instead of the traditional lead in oil.

Titanium white is the all round mixing white for most artists and has drying properties in oils that are somewhere between Lead and Zinc. Zinc white is the slowest drying, most brittle of the whites in oils so it is not recommended for use in the underpainting. It is also the coolest, or whitest, of the whites in hue.

There are 3 black pigments mixed used in oils and acrylics: Carbon (Lamp), Bone or Ivory Black, and Mars (Oxide). I know a lot of artists like to mix their own blacks by using other colors, but those who know me know that I use pure black pigments in my paintings because no mixture of various pigments will ever be as crisp, intense, or transparent as pure black straight from the tube.

Carbon or ‘Lamp’ black as it is sometimes called because traditionally it was often made by collecting the soot from oil lamps, has a high tinting strength, is quite transparent and cool in hue, and has a very high oil content color in oils. It is therefore a slow drying ‘fat’ color and not good for underpainting.

Bone or Ivory Black, so named because it used to be made from the carbon of burned animal bones, is a moderately high oil absorption paint and so is a bit faster drying and leaner than Carbon black in oil paint. It is usually the most transparent of the 3 blacks and so is good for glazing.

Mars or Oxide Black is the warmest in hue and most opaque of the blacks and also the fastest drying, most ‘lean’ (lower oil content) and most flexible in oil paint.

new members

August 1 - September 30

British Columbia

Lower Mainland

Bruce Allardyce, Richmond
Elsa Bluethner, White Rock
Mihaela Cosovanu, Vancouver
Candace Hartman, Vancouver
Susan Hawkins, North Vancouver
Jesse Hipolito, Richmond
Meagan Joyce, Maple Ridge
Les Kinney, Vancouver
Jim Leggott, Vancouver
Jacqueline Loh, Vancouver
Linda Marshik, North Vancouver
Gillian Olson, Vancouver
Steffi Park, Richmond
Christine Wilson, Vancouver
Jeff Wilson, Vancouver
Sharolyn Zablonty, West Vancouver

Vancouver Island & Gulf Island & Sunshine Coast

Marilyn Beaubien, Gabriola
Barbara Burns, Nanaimo
Cynthia Curtis, Victoria
Marnie Faunt, Victoria
Lois Flach, Chemainus
Debra Gloeckler, North Saanich
Bill Hamilton, Victoria
Marlene Howell, Victoria
Thea Kovach, Coombs
Penny Maday, Nanaimo
Shirley Schmidt, Victoria
Bernice Stearns, Nanaimo
Sandy Terry, Victoria
Shelley Wuitchik, Victoria

Fraser Valley

Ellen Sereda, Mission
Louis Yen, Pitt Meadows

Central & Northern British Columbia

Payge Fortier, Arras
Deanna Giles, Burns Lake
David Marchant, McBride
Cynthia D. Watson, Squamish

Thompson-Okanagan

Josette De Roussy, Kelowna
Heather Hollingsworth, Westbridge
Wilda McLeod, Kelowna
James Postill, Vernon

Columbia-Kootenay

Helena Edmison, Trail
Tracy Szekely, Invermere

Alberta

Johanne Leblanc, Calgary
Andrea Norrie, Calgary
Paige Thompson, Calgary

Ontario

Teresa Marie Jeromkin, Grand Bend

New Brunswick

Margaret Bannister, Fredericton

EXHIBITION CALLS

Spilsbury Medal Show

December 7 - 24

AFCA Entry Deadline: November 4

Human Figure

Entry deadline: December 9

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 November & December

Stafford Plant Exhibition & Sale

November 2 - 14

Small, Smaller and Smallest

November 16 - December 5

Spilsbury Medal Show

December 7 - 24

Annual Christmas Party & Spilsbury Medal & Silver Pin presentations

December 9, 6pm - 9pm

artclassifieds

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

ENCAUSTIC ART - COURSES AND SUPPLIES

Encaustic is the ancient art form of painting with coloured beeswax. The basic techniques are easy to learn. Based in the Okanagan, experienced Encaustic art teacher Thea Haubrich offers workshops for beginners and advanced in this exciting medium, using ready-made Encaustic waxes and low-heat painting tools. No need to buy supplies beforehand; Thea provides everything from electrical painting tools to waxes. Regular workshops offered in the South Okanagan or invite her to your community. She is the exclusive representative in Canada for Encaustic supplies from Arts Encaustic Ltd. (wholesale and retail). www.encaustic.ca / info@encaustic.ca

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.

LEADING EDGE ART WORKSHOPS for 2011

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

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

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

ART MENTORING WITH DONNA BASPALY, SFCA, NWWWS

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

DVDs and CDs for sale at Federation Gallery

Richard Nelson's Lessons CD and Richard Nelson In Retrospect DVD.

The CD features more than 200 pages of lessons, discoveries and ideas from the beloved teacher and the inventor of the Tri-Hue Method of painting. In Retrospect is a multimedia portfolio featuring nearly 100 images from Nelson's 50 year career along with demonstrations of the Tri-Hue Method. Full copyright reserved. \$38 each, taxes included. \$70 for both. Shipping and handling \$5.00

PICTURE THIS WAY DVDs

Watercolour & Mixed Media: painting demos by Mike Svob SFCA and Joyce Kamikura SFCA, or Acrylic & Oil: painting demos by Robert Genn SFCA and Alan Wylie SFCA. Each video has two 30 minute technique tutorials. Full copyright reserved. \$20 each, tax included. \$40 for the hour-long video featuring all 4 artists. Shipping and handling \$5.00.

Jean Pederson's Wet Glazing Watercolour Portrait DVD.

Jean Pederson's gradual glazing process keeps portraits under control. You learn to build smooth facial contours with thin, deliberate layers of transparent paint. Jean's in-depth discussions of anatomy, lighting and color provide all the tools you'll need to capture the nuances of the human face. \$40, tax included. Shipping and handling, \$5.00

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



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

POTE

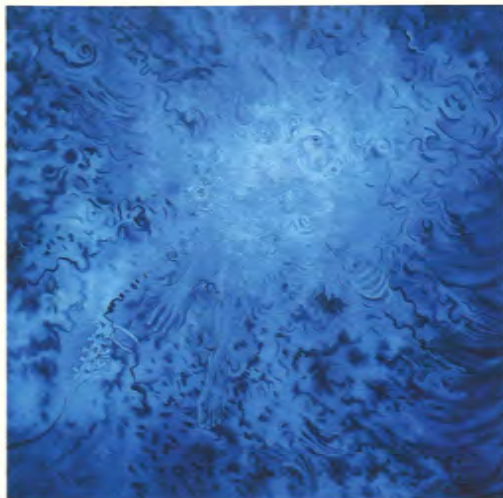
(continued from page 2)

Tyler Sures
Nous sommes les Sapes
acrylic 72 x 48 \$1,500



Bryan Scott
Freedom
aerosol paint 23.5 x 29.5 \$2,000

Mark Heine
Parade Floret
oil 18 x 72 \$4,800



Riitta Peirone
Becoming Adam
oil 54 x 54 SOLD



Lucy Schappy
His and Hers
oil 36 x 48 SOLD



David Hucal
Untitled
oil 16 x 17 1/4 \$326
Emerging Artist Award - \$500



David Dalziel
Untitled (Red Horizon)
encaustic 20 x 16 \$750



Robert Coulter
Twice Removed
digital 15 x 12 \$460

LOST & FOUND

A Lot to a Little

Anne-Marie Harvey, SFCA

rediscovering your passion to paint
a series on problem solving, path finding and the art of seeing



LOST

After a summer of solitude, I am back in the city. I hide out in my Granville Island studio and paint the simplicity of my West Coast experience. But October rolls around as planned, and the music of the Pacific surf fades, taking with it my inspiration to paint the wilds. Outside my door autumn is weaving a crazy quilt of colour and texture. I gaze at it with longing, but am overwhelmed by the clutter, noise and activity of the city. I rattle around in a creative panic, not knowing where to begin. I am lost.



RE-CONNECTING

After days of stressful inactivity I awake to a joyful vision of dreams floating down a ribbon of green and landing in a circle of soft glowing reds. I pack my paints and sketchbook and head out the door to greet the rising sun. My dream comes alive as I walk the narrow ribbon of grass along Alder Bay, and am led to a ring of autumn-bright cherry trees surrounding a small amphitheatre. The place is wildly exhilarating with its colour and energy. Backlit by the morning sun, fall leaves beckon with a fiery glow. Dark tree shadows slide off the leaning trunks and roll through the grass towards me. I step into a shadow and out of the glare to discover more layers to this spectacle of beauty. Reflections of the masts of a hundred sailboats fill the water with shimmering movement, while the city, linear and solid, provides a sparkling backdrop. I thrill to the sheer beauty of it all, yet struggle to find a place to begin. A small voice of reason tosses out a suggestion, "...just start, Anne-Marie."



THE EXERCISE

I set my stool against a cherry tree and begin to sketch what is in front of me, which is a whole lot of everything. I am barely settled in when a clear message slides down the tree beside me. "A lot to a little" it says. An intriguing thought? I shift my attention to a large area of treed hillside backed by a touch of busy city. Amazingly easy, and the design is simple and exciting. I look around for similar contrasts and find them everywhere. For the next few days, my new revelation and the October sunshine lead me to explore my own backyard. I sketch and photograph and bring home handfuls of autumn leaves. They make me happy, keep me connected to the outside and prove useful in working out my compositions. Soon I am filled with inspiration and my summer is far behind me.



FOUND

I find that I do not have to let go of the west coast after all. Its depth and beauty have inspired me to discover a new way to express myself in paint. What really ignites my passion to paint is my new approach, and I can now apply this to any subject that calls me. Wind and sun and shadows on Granville Island are every bit as exhilarating as these same elements in the remotest spots on earth. I feel that communication with the natural world is the strength of the artist, and Nature speaks to us whenever we slow down enough to listen. "A lot to a little" is sage advice on any level. It provides a window of simplicity to look through and a boundary to work within. It's a place to begin and a safe harbour in the storm of sensory overload that sweeps the city. Most of all I find that we are continually expanding our vision: and are constantly called upon to create new approaches to express this expansion. It is in our desire to express our new and expanded vision that we rediscover our passion to paint.

