

art avenue

Vol.6 - No.2 March/April 2006

\$5



Pat Peacock SFCA
A Walk at Low Tide
acrylic, 14' x 18' SOLD
Spilsbury Gold Medal
sponsored by Alessandra Bitelli SFCA

Pat Peacock SFCA

Spilsbury Medal Show

December 6 - 24, 2005



One of my favorite places is Blackie's Spit at Crescent Beach. When the tide is out you can walk for miles. All sorts of folks come to enjoy this special place. There is so much to see and feel and it takes us back to a simpler time. We transform, letting our true selves come out to play. Even ladies dressed up in their finest are out on the sand having a grand old time.

Pat Peacock SFCA
A Walk at Low Tide



Law Wai-Hin SFCA
The Hat Shop
watercolour, 27" x 37" \$8,000
Award of Excellence



Andrew McDermott AFCA
View From Burrard
oil, 24" x 36" \$3,050
Award of Excellence



Heidi Lambert AFCA
Orange Appeal
watercolour, 17" x 14" \$1,100
Award of Excellence



Ann Zielinski SFCA
Fossil Quarry
acrylic, 40" x 48" \$3,700

artavenue

A Federation of Canadian Artists Publication

Editor: Kelli Kadokawa
Advertising: Susan Foster
Layout/Design: Graphics Garage
Proofreading: Jerry Rivard
Printer: 3S Printers Inc.

Volume 6, No.2 March/April 2006

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: March 24

1241 Cartwright Street, Vancouver, BC V6H 4B7

Gallery: 604-681-8534
Office: 604-681-2744
Fax: 604-681-2740

On the internet:
www.artists.ca
www.federationgallery.ca

Email
artavenues@artists.ca
fcagallery@artists.ca
fcaoffice@artists.ca
fca-admin@artists.ca

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

inthisissue

Shows Spilsbury Medal Showpage 2
Small, Smaller, Smallestpage 9
Student Showpage 19

Features Chapter Two:
The FCA and the Canada Council
History of the FCA by Ellen Poole ...page 5
2005 Donationspage 17

In Every Issue Art Techniquespage 4
Behind the Easelpage 4
Members in the Newspage 6
New Memberspage 6
Central Okanagan Chapterpage 14
Fraser Valley Chapterpage 15
What's on at Federation Gallerypage 16
Call for Entriespage 16
Classified Adspage 18

fcacontacts

FCA Executive Committee - 2005/06:

President:	Marjorie Turnbull, AFCA	amturnbull@shaw.ca	604-941-7695
1st VP:	Dianna Ponting, SFCA	dponting@telus.net	604-856-2063
2nd VP:	Rose Zivot, SFCA	rzivot@shaw.ca	403-255-1417
Treasurer:	Teressa Bernard, AFCA	tebe@telus.net	604-421-4961
Secretary:	Sue Cowan, AFCA	sueacowan@hotmail.com	604-931-4145
Past President:	Bob McMurray, AFCA	bobmcmurray@shaw.ca	604-535-5069

Committees:

Archives:	Ellen Poole	epoo203@telus.net	604-732-5251
Chapters:	Dianna Ponting, SFCA	dponting@telus.net	604-856-2063
Standards:	Janice Roberston, SFCA	jrobertson13@shaw.ca	604-888-2230
Volunteer Coordinator:	Kathy Young	ksyoung@telus.net	604-437-4863

Chapter Presidents:

Arrowsmith	Helene McIntosh	helenemarie@shaw.ca	250-752-0252
Calgary	Lorna Hannett	lorna12@telusplanet.net	403-637-2454
Central Okanagan	Dennis Weber	dsweb@shaw.ca	250-765-6463
Comox Valley	Bill Kerr	mandbkerr@shaw.ca	250-338-5358
Fraser Valley	Elaine Chatwin	kechatwin@shaw.ca	604-856-6399
Nanaimo	Vic Wilson	norriswilson@telus.net	250-729-7200
North Okanagan	Angelika Jaeger	aj49@telus.net	250-542-3295
South Okanagan/Similkameen	Sharon Snow	s.snow@shaw.ca	250-493-1208
South Okanagan/Similkameen	Robert Neal		250-495-5083
Thompson/Nicola/Shuswap	Trish Armstrong	trish1234@hotmail.com	250-523-6485
Thompson/Nicola/Shuswap	Debbie Milner	debsart@telus.net	250-573-3779
Victoria	Mary Ann Laing	bigbads@shaw.ca	250-727-3670
Victoria	Agnes Cornell	cagnesc@shaw.ca	250-386-7858
West Kootenay	Barb Pistak	mrmrspi@direct.ca	250-362-5436

Staff:

Executive Director:	Susan Foster	fcaoffice@artists.ca	604-681-2744
Gallery Manager:	Rosalind Rorke	fcagallery@artists.ca	604-681-8534
Administrative Assistant:	Kelli Kadokawa	fca-admin@artists.ca	604-681-2744

Professional Services:

Weekend Gallery Supervisor:	Ellen Poole	epoo203@telus.net	604-681-8534
Web Master:	Glenn Marcus	glenn@marcuslink.com	604-522-3134

Chartered Accountants
Suite 200-17618 58th Ave
Surrey, BC, V3S 1L3
Phone: 604-576-9121
Fax: 604-576-2890
E-Mail: mrhw@mrhw.com



McMURRAY, ROBERTS, HEMING & WYBORN

...working with artists
and income taxes.

Cary B. Heming C.A.
Partner

David,
I was wondering if you could give me any suggestions of specific colours that I might glaze for flesh tones (Caucasian)...warm and cool. I am familiar with the glazing process, but am now just getting into portraits and I don't know where to start. Any suggestions?
Thanks, Camille Benoit

Hi Camille,
Good question. I will assume that you are painting in oils. Doing portraits in acrylics using glazing techniques would be... umm, tough. There are several ways to go about this. I will give you a few takes on it and you can come up with a combination that suits you. The basic colours for skin tones are:

- burnt umber and/or raw umber
- burnt sienna
- yellow ochre and/or transparent yellow ochre (oxide)
- vermilion (cadmium red light)
- alizarin crimson used to be the transparent red for figures, it has now been replaced with the more lightfast quinacridone reds.
- black
- white

You first have to decide how you want the underpainting to look. When studying the portrait painting techniques of the Old Masters from the Renaissance to the end of the 19th century, you will notice that the most common approach for the underpainting is to do a simple "grisaille" using black and white. Some of the earlier painters also liked to add cooler colours, green or blue perhaps, to the grisaille to counteract the inevitable yellowing of the oil paint with age. DaVinci fancied a purple

art techniques

Glazing with Portraits



David Langevin

hue for his grisaille as he figured that the yellowish skin tone would be best offset by its complimentary. Regardless of which method you use the essential factor is to keep this underpainting light because subsequent layers (glazes) will darken the image. A rule of thumb is to make the underpainting 1/2 as dark as you think you want the final painting to be. Once the underpainting is dry you can start adding the layers of colour.

You can go about this in several ways: You can choose to glaze the whole area with the burnt sienna and blend a mixture of white and ochre into that wet glaze. Or just reverse that order and glaze the yellow first, especially if you have a transparent yellow oxide instead of the opaque yellow ochre. Later, you can blend in the red (vermilion) accents.

Alternatively, you can mix a semi-opaque veil of flesh tone by adding a transparent medium to a yellow ochre, vermilion and white mixture. Paint this over the entire area and commence blending the vermilion and white accents into it.

Most painters would leave the shadows and highlights to the end. The shadows can be glazed over the dry skin tones or blended into them wet, as you prefer. The brown, black, blue, purple and green can all be used in various combinations to create glorious shadows and dark areas. Don't forget the important neutral gray tones that can be achieved by blending your dark colours with the light tones. These grays are usually painted into the transition areas between light and shadows.

Another approach would be to put down a brown glaze to start then mix the grays into it and then blend the flesh colours while the whole underpainting is still wet. Later you can return to this dry preparation to add more glazes and opaque accents. A favourite method of painters like Rembrandt was to start every sitting by putting a glaze (usually brown in Rembrandt's case) over the whole painting and then blend opaque colours into the wet glaze.

I could go on but I trust you get the idea. Perhaps the best method of learning is to watch a good portrait painter in action. David Goatley SFCA of Victoria does fabulous portrait work. Hope that helps to get you started anyway. Have fun, David

Questions of any painterly nature can be asked via e-mail: davidlangevin@telus.net

David Langevin will give a slide show and talk on the History of Oil Painting Techniques at Federation Gallery March 16th. Phone 604-681-8534 to register.

behind the easel

Robert Genn SFCA

Internal Art Director



Back in my days of freelance skirmishes on the periphery of the advertising business, I was often confronted with a person known as the "Art Director." Apart from making occasional good suggestions, this guy would change copy, fonts and illustrations and otherwise red-pencil my brilliance. Time and again I was sent back to the drawing board. One time I had devised a program for a meat packer that involved billboards with a huge wiener being carried off by cute, little cartooned picnicking ants. He removed the ants. "One does not want to draw attention to the negative side of picnics," he told me. It was about this time that I decided that the advertising game was not for me.

Valuable lessons were learned in those atmospheric offices. However wrong, a second opinion is always interesting. However stupid, anything can be discussed. However wonderful, my greatest ideas--for some reason or other--might never see the light of day. As I was already out and about showing my paintings, I had come to the conclusion that the trick for fine artists was to have their own art director built in. While my wildest fantasy might be followed with impunity, the internal director was a useful partner and a true friend that never got on my nerves or spoiled my fun. I rather came to like him. He was more sober than I, and he had a mature wisdom and taste that won my respect. He often suggested that I try harder and reach further. And while he shot down

a few of my "impossible projects," I credit him with saving myself a lot of heartbreak.

Keeping the company of my internal art director also taught self-reliance and self-motivation. At any time of day or night I could enter his office. Being another part of me, he was always willing to make suggestions, give council or criticize current efforts. It was like looking without fear into a mirror. These two guys, well suited as partners, shone back at me. The Eastern mystic Rumi has said: "It is criticism that polishes your mirror." I began to see that many admirable artists have also lived with a mirror and a similar dual nature. With superb levels of self-criticism and self-governance, they strategically and tactfully raised themselves up. Brilliant creators are simply folks who are brilliantly self-critical.

Many artists fear criticism and tighten up when they think they are going to get it. Learning to live with criticism is part of creative maturity. Advertising agencies thrive on it. Proper agency people may even become dependent on others for creative decision-making. When agency folks retire and become self-anointed artists, and I know lots of them, they often have trouble rationalizing the transition to self. At the same time many have learned to have no fear of criticism, self or otherwise. This is a good thing. "If criticism had any power to harm, the skunk would be extinct by now." (Fred Allen)

Chapter Two: THE FCA AND THE CANADA COUNCIL

by Ellen Poole, FCA Historian

Dateline, Dec 20, 1950:

"If the Federation had done nothing else, the action which it took in 1949, in connection with the hearings of the Royal Commission on National Development in the Arts, Letters and Sciences, was more than sufficient both to justify its existence, and to establish it as the most influential cultural body in Canada".¹

Hunter Lewis, National President



Photo info: UBC 1.1/5411-1, Hunter Campbell Lewis, 195-, UBC Historical Photograph Collection

With the war over, veterans returned to their families, sought new jobs or finished school and manufacturers turned from making bombs and military equipment to refrigerators and cars. After years of being head of household, women sought new roles that included some of the activities they were accustomed to performing in addition to housework and raising families. War-brides settled in Canada, along with immigrants who had fled war-torn countries for a better life. The new normalcy was under way.

During the first decade following the Federation of Canadian Artists' founding in 1941 the whole art and cultural life of Canada had been transformed. Activity surrounding the arts had increased enormously and geographically extended to all kinds of communities, in all parts of Canada.

As FCA President Hunter Lewis said, "It would be absurd to claim the credit for all these changes and all this growth for the FCA."² It would be even more absurd, however, to ignore the very great influence the Federation had exerted in achieving them. The FCA was one of the very first national organizations in the field of the visual arts which continued to work for the general cultural objectives it adopted.

Apart from forming its own branches, the FCA had provided the stimulus and the model for the formation of many local and provincial organizations. It was largely influential in the creating of the "Canadian Arts Council" of which it was a member (not to be confused with the "Canada Council For the Arts" established by the Federal Government in 1957). It sponsored the only national art magazine of the day, *Canadian Art*. The Federation was linked with other art organizations in other countries through its membership in the Canadian Council for Reconstruction, UNESCO and other international organizations. It assembled and sponsored local, regional and national exhibitions. It integrated painting and the other arts in Canada...and it kept art constantly in the news and thus in the minds of the public.

In February of 1949, the Federal Government announced its intention to enact new long-awaited legislation with respect to cultural

development in Canada. In April, the Privy Council appointment a Royal Commission on National Development of Arts, Letters, and Sciences (chaired by the Honorable Vincent Massey) - potentially the most important single event that had ever occurred in the cultural life of Canada. The FCA held its National Conference in Montréal that same month.

The FCA resolved to revise and amplify their 1944 "Artists Brief" to this end. It's National Brief Committee (many of them university professors and most from BC - included Hunter Lewis [chair], Charles Scott, BC-Binning, Gordon Couling, Donald Flather, Doris Hunt and Nancy Bakewell) took ideas from their earlier work about the setting aside of \$10 million from which any community in Canada could be entitled to for assistance in the building of an art centre, with the communities and province contributing on an established pro rata basis.³ They also emphasized the need for a nation-wide extension to Canada's National Gallery.

The Massey Commission (as it popularly became known) held hearings across the country. FCA regions and their branches were urged to explore, discuss and submit points they particularly wished to present for consideration in their national brief. They were also encouraged to write to Ottawa in support of this action. The submission of this brief became the Federation's prime project and was publicized as such.

A sense of excitement aroused a nation of artists to participate. During the course of the Massey Commission's two-year inquiry, it received 462 briefs, hundreds of letters from Canadian citizens, and held 114 public hearings throughout Canada at which some twelve hundred witnesses appeared.⁴

The Federation's national brief (presented by Messrs. Lewis, Scott and Binning) became widely supported and had important educational effects upon the people and the Government of Canada. The Royal Commissioners were themselves gracious enough to admit the FCA was instrumental in producing the large number of submissions that made those hearing the most significant event that had yet occurred in Canada's cultural life.

(Continued on page 13)

new members

December 6 - February 8, 2006

British Columbia

Lower Mainland

Charisse Baker, Vancouver
Peter Baxter, Vancouver
Bob Craig, Vancouver
Genevieve Delaunay, Vancouver
Fran Donis, Delta
Wendy Elliott, Delta
Maria Entis, Vancouver
Brenda Lowery, Vancouver
Jean Molson, Vancouver
Dennis Olsen, Vancouver
Adrienne Peacock, Belcarra
Cristina Peori, Vancouver
Ion Pop, Vancouver
Deborah Porter, Delta
Susan Stitt, Surrey
Nora Tribe, Vancouver
Norman Vipond, North Vancouver
Mary Beth Whyte, West Vancouver

Vancouver Island

Cristina Alvarez Magliano, Nanaimo
Ed Araquel, Victoria
Denny Chatelain, Courtenay
Marilyn Cooney, Parksville
Stephanie Dancevic, Nanaimo
Leslie Gregory, Qualicum Beach
Angela Hanuse, Campbell River
Martin Hill, Qualicum Beach
Judy Hull, Sooke
Rohana Laing, Nanaimo
Sharlene Lee, Victoria
John Longman, Victoria
Norma Pauls, Qualicum Beach
Sofie Skapski, Courtenay
David Smith, Victoria
Fran Wood, Victoria
Darlene Zimmerman, Qualicum Beach

Fraser Valley

Dione Dolan, Langley
Kathy Miller, Ft. Langley

Thompson-Okanagan

Sandra Conway, Monte Creek
Loesha Blackwell, Penticton
Gail Dyer, Armstrong
Christina McLean, Kamloops
Heather Stranks, Vernon

Alberta

Lyse Deselliers, Calgary
Yasmin Irani, Calgary
Eva Spetova, Calgary
Laura Watmough, St. Albert

Ontario

Mary Rodger, Kingston
Jacqueline Wojtowich, Granton

Quebec

Rosa Borisova, T.M.R. (Montreal)

Nova Scotia

Louise T. Webber, Chester Basin

United States

Nancy Barch, Clifton Hts, PA

Asia

Laurie Ljubojevic, Beijing

spilsbury medal show winners



Marjorie Turnbull and Susan Foster with the Spilsbury Medal Awards Plaque



Gold Medal Winner Pat Peacock with Marjorie Turnbull



Silver Medal Winner Clement Kwan with Marjorie Turnbull



Bronze Medal Winner Bob Sheridan with Marjorie Turnbull

VANCOUVER ISLAND ART WORKSHOPS JEAN PEDERSON

A.W.S., S.F.C.A., C.S.P.W.C., C.I.P.A., C.W.A.

5 DAY WORKSHOP-PUSHING THE LIMITS IN WATERMEDIA

NANAIMO - MAY 8 -12, 2006 VICTORIA - MAY 15-19, 2006

Jean is a sought after instructor and is regularly featured in "Artist's Magazine". Explore the building of textural effects by combining mediums; layering colour, mark making & collage. Emphasis will be on personal style & subject matter with individual attention. Adopt-an-artist accommodation available.

Contact Mary Stewart 250-716-1440 email: marystewart@canada.com

members in the news

Signature members **Alessandra Bitelli, Carol-Lynn Davidson, Margaret Elliot, Heidi Lambert, Jack Livesey, Myrtle-Anne Rempel, Ruth Sawatzky, Gerry Thompson** and **Maggie White** will have work in *Waterworks*, the first show in B.C. from B.C. members of the Canadian Society of Painters in Watercolour (C.S.P.W.C.). The show opens on March 30th at the Port Moody Art Centre and runs for four weeks.

Valerie Kent has an article, *Freeze Your Way to Beautiful Watercolours*, in the Jan/Feb issue of the *Watercolour Gazette*. Her new oil paintings were chosen for a show at the Art of the Matter Gallery in Aurora, ON.



Jarnail Singh presents his painting to the Youth Arts Council of Surrey

Jarnail Singh donated his oil painting, *Foggy Day in Bear Creek Park*, to the Arts Council of Surrey to be sold to help fund projects initiated by the Youth Arts Council of Surrey. The original painting is on view at the gift shop in the Surrey Arts Centre.



Patricia Neil Lawton, *Little Girls and Horses*

Patricia Neil Lawton has been selected as the feature artist in the January/February issue of British Columbia Cattleman's Association magazine, *Beef in B.C.* with a two-page spread depicting ranch life in the North Okanagan.



Isobel MacLaurin, *Bears in the City*

Isobel MacLaurin was chosen to paint one of the Spirit Bears in the City, another BC Lions Society Project similar to Orcas in the City.

Sandrine Pelissier's exhibition of work called *Outdoors Childhood*, will be in the Main Hall Gallery at the Place des Arts in Coquitlam May 30th - June 24th. Opening reception is June 1st, 7:30pm - 9:30pm.

Jane Appleby is the featured artist at the Burnaby Artist Guild Show at the Shadbolt Center for the Arts in Burnaby, March 31st -

April 2nd. The theme of the show is *Come in from the Rain and Experience the Shower of Art*.

Brittani Faulkes SFCA will have a solo exhibit of oils at Kurbatoff Gallery in Vancouver. The show opens with a reception on April 13th, 7:00pm - 9:00pm and runs through April 27th.

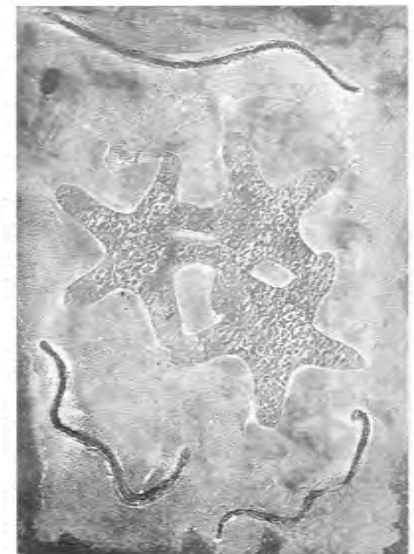
In February, **Dennis Brown** had an exhibition of his work at the Dorothy Francis Gallery in the Old School House Arts Centre in Qualicum Beach.

Sandra Donohue and Shirley Miller will exhibit their work at the Castlegar & District Public Library during April, May and June.

Active member **Susan Laley** is the featured artist at the Coast Bastion Hotel in Nanaimo. Her work, a collection of collagraphs titled *Variations on Sea Themes*, is on display in the Offshore Lounge and Cutters Restaurant indefinitely.

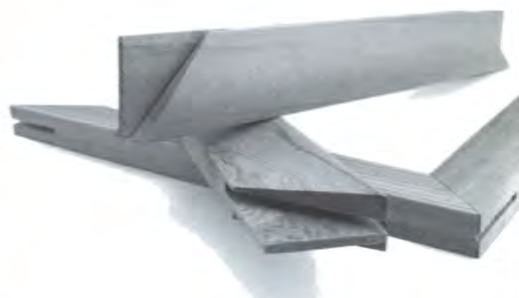


Brittani Faulkes, *Tete a Tete*



Susan Laley, *Super Stars*

DISCOVER WHAT OPUS CAN DO FOR YOU!



DID YOU KNOW THAT WE MAKE CUSTOM STRETCHED CANVAS?

You can order custom sizes of our Opus Studio & Opus Exhibition Canvas:

OPUS EXHIBITION CANVAS

- 100% cotton, 7 oz primed canvas.
- Back-wrapped on a 1 1/2" deep profile.
- Larger canvases include cross bracing.
- Order custom sizes of our Exhibition Canvas in sizes between 8" and 72".
- No minimum order is required however there are some size restrictions. (Mail Order minimums may apply.)

OPUS STUDIO CANVAS

- 100% cotton, 7 oz primed canvas.
- Back-wrapped on a 3/4" deep profile.
- Larger canvases include cross bracing.
- Order Studio Canvas in these stretcher bar sizes: 8", 9", 10", 11", 12", 14", 16", 18", 20", 24", 28", 30", 36" and 48".
- Minimum order of 6 canvases.

Just what you need, because we know that you would rather be painting!

What you might not know about our Matting & Framing Service...

You may have framed your work at Opus before, but did you know that we offer bulk pricing on ready-made frames as well as on all our chop services? ***Save money on your next exhibition by buying smarter.***

Did you know that we sell anti-glare, ultra-violet and museum grade glass? Make sure you display your work at its absolute best, while protecting it from the harmful effects of lighting!

Did you know that you can fax us your framing orders? Save your time and your effort with just a little technology (but not too much!).

Looking for a professional look without the cost of a frame?

Try our glassy bags (also available in bulk). They protect your matted or un-matted work, and they are a great feature if you sell your work.

For further details on any of these services and products, just talk to any of our staff. ***We are here to help you find the solutions you need.***



OPUS
FRAMING &
ART SUPPLIES

'where artists prefer to shop'

Vancouver • Victoria • Langley • North Vancouver • Kelowna
National Mail Order Service toll free at 1-800-663-6953

www.opusframing.com



Josanne Van Hees AFCA
Layers I
acrylic, 8" x 10" SOLD
Daniel Izzard SFCA Award

Small, Smaller, Smallest

November 15 - December 4, 2005

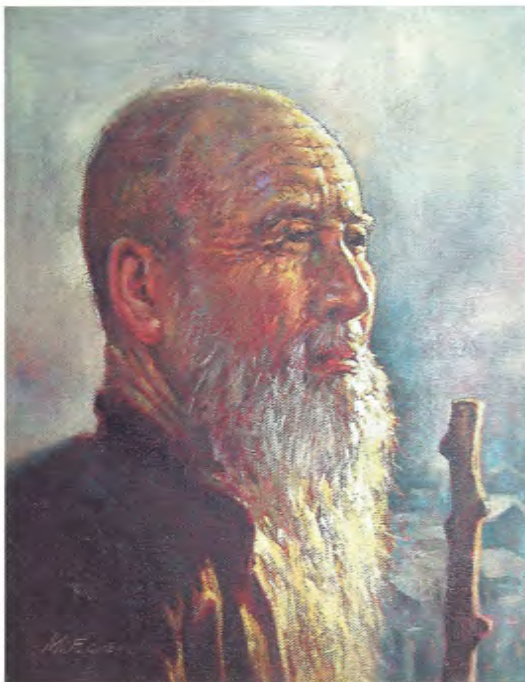
(continued on page 12)



Shoko Judd
Summer Shadows
watercolour 12" x 12" SOLD
Barrie Chadwick AFCA Award



Therese Johnston
Tapestry
mixed media, 12" x 12" \$275
Award of Excellence



Stephen Cheng
The Wisdom
oil, 14" x 11" \$428
FCA Silver Emblem Award



Tessa Wilson
Always a Silver Lining
watercolour, 10" x 14" \$500

Sheila Symington AFCA
 La Belle Lettre
 acrylic, 29" x 19" \$900



Spilsbury Medal Show
 (Continued from page 2)



Gaye Adams SFCA
 Around the River Bend
 acrylic, 36" x 24" SOLD



Amanda Jones AFCA
 Towards the Rocks, Pacific Rim
 acrylic, 18" x 36" \$1,725



Catherine Moffatt SFCA
 Caitlin's Hair
 oil, 18" x 18" \$1,800



Larry Tillyer AFCA
 The Red Dress
 acrylic, 20" x 16" SOLD



Eveline Gallant-Fournier AFCA

A Beautiful Soul
oil, 30" x 10" \$450



Phyllis Ljuden-Elderkin SFCA

Afternoon Delight
watercolour, 14" x 20" \$1,115



Suzanne Northcott SFCA

Self Portrait in Second Hand Silks
acrylic, 36" x 48" \$3,500



Pat Holland SFCA

Earth Carpets
egg tempera, 8" x 16" \$600



Johnson Wu AFCA

View from Corfu I
oil, 24" x 20" SOLD



Dorothy Oxborough SFCA

My Big Fat Beautiful Bass
pastel, 19" x 25" \$8,000

Small, Smaller, Smallest
(continued from page 9)

Ralph Roper
Tourist Album
collage, 12" x 9" \$450



Cindy Revell
Pear with Hazelnut Leaves
oil, 8" x 10" \$415



Kathryn Johnston
Heron
acrylic, 8" x 6" SOLD



Rene Thibault
In Aegean Waters
watercolour, 9" x 6" \$435
Award of Excellence



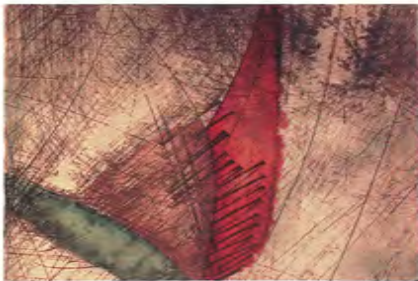
Susan Laley
Roses Make it Better
collagraph, 5" x 7" \$135



Helen Keyes
Some September People #2
watermedia, 14" x 11" \$550



Sandrine Pelissier
I Do Ballet!
watercolour, 11" x 6" SOLD



Trina Ganson
Flying Jewel
etching, 5" x 7" \$125



Marjorie Turnbull AFCA
Poppies & Pears
oil, 8" x 10" SOLD

(Continued from page 5)

Six years later, Parliament, through the Minister of Canadian Heritage, passed The Canada Council Act which resulted in a national arm's-length agency fostering the development of the arts in Canada through grants, services and awards for professional artists. It would also take over the Canadian Commission for UNESCO work. Initial funding for programs came from an endowment fund of \$50 million. In 1957, the revenue related to arts activities equaled \$2.7 million. (In 2002, the Government increased Council funding to \$75 million).⁵

After its magnificent presentation to the Massey Commission, and communicating about art across the country became easier, the Federation of Canadian Artists began to phase itself out as a national body.

By the 1960s, the FCA barely existed on a national level but still carried on under that name. It was structured a bit differently in a few areas of Canada - including British Columbia where it was reported the association had about 600 members. We shall explore these changes in the next Chapter.

Bibliography:

^{1,2} Excerpts from President Hunter Lewis' letter to the FCA Executive and Members of Regional and local Branches, Dec 20, 1950 found in the Hunter Lewis Family Fonds, UBC Library, Archives & Special Collections

³ Excerpt reprinted from the Vancouver Daily Province, Feb 10, 1945 from a column by J. Delisle Parker headlined "Art For All - Federation of Canadian Artists, Looking Ahead, Would Draw Dominion Into One Great Cultural Venture - Dominion Government will be Invited to Set Aside \$10,000,000 to assist communities to build art centres"

⁴ Library & Archives Canada: Royal Commission on National Development in the Arts, Letters and Sciences, 1949-1951.

⁵ Various facts excerpted from the Canada Council of the Arts website, 2004

The Federation of Canadian Artists
presents its

2nd Annual Garage Sale



Saturday, April 29th 10:00am - 1:00pm

**Share and shop for brushes
books, canvas, easels, frames,
paints, paper, stretchers and more**

JOHN BANOVICH



WILDLIFE ART WORKSHOP August 30 – Sept 3, 2006

Tuition – Lodging – Meals - \$1295.00 plus GST
"FOR ALL LEVELS OF PAINTERS"

Come and paint with "The Master." Learn how to capture the drama of Wildlife – How to add or emphasize movement in your work – How to use values to bring out the drama in your work – How to capture the raw beauty of nature. Learn how to add that "Professional" touch to your work. Check out his website www.johnbanovich.com

THE ULTIMATE PAINTING EXPERIENCE

There will be a limited number of students so register early – come and get inspired – spend some exciting quality time with John. All this will be enhanced by the location – Beautiful Apex Ski Resort – located near Pentiction, B.C.

Contact DENISE SOULE at WILD STREAK ART

119 Pinetree Way Pentiction, B.C. Canada V2A 8T4
PHONE: 250-492-8864 OR 250-809-8773

E-mail: dsoule@telus.net Website: www.wildstreakart.com



Iris Giclée Printers

Invitation to experience giclée at its finest.

** A 7000 sq. ft. facility complete with gallery exhibiting a large selection of giclée prints.*

** Direct digital scanning from originals.*

** Six Iris printers, including two of the latest Iris/IXIA fine art printers.*

** 62" wide format printer for oversized prints using pigmented inks.*

** Custom framing on site.*

ZheeClay Arts Ltd.

1618 West 75th Avenue, Vancouver, B.C. V6P 6G2

Tel: (604) 263-2902 e-mail: info@zheecly.com

central okanagan chapter

by Evelyne MacMillan

The Central Okanagan Chapter celebrated its 8th anniversary in 2005 and has weathered various experiences with waxing and waning numbers in membership and energy levels over the years. Currently, we are experiencing steady growth and renewed energy and commitment to projects. This year we have 55 members of which 43 are Active and 2 have AFCA status.

In June, the Society of Canadian Visual Artists (SOCVA), a registered arm of our Chapter, donated a \$500 Bursary to Meghan Elder for her pursuit of a post secondary school arts education. Our Chapter chose the recipient from District #23 applicants. This annual donation is one way that our organization can give back to the community as well as foster cultural education and growth.

One of our biggest projects last year was our centennial show, *Interpretations of Kelowna: Celebrating our Past, Present and Future*, which was held at the prestigious Hambleton Galleries in conjunction with the City of Kelowna's centennial celebrations in May 2005. The initial planning and the submission of grant proposals began in 2004. We were honoured with a \$1200 grant from the City of Kelowna. Our Chapter was one of twelve selected from over 65 various not-for-profit organizations and we were the only visual arts group to receive a financial grant. Particular commendation should go to Norma Thomas and Jeannine Craddock for their unwavering dedication on the committee along with key members Dennis Weber AFCA, Heather Hill, Colleen Dyson and myself.

We gained momentum once we were able to obtain support from sponsors and the community. Classic Gallery Framing, Ritchcraft Custom Framing, Emile's Custom Framing, Athena Custom Framing and Boot Hill Gallery and Framing donated the juried prize awards. In addition, Our Chapter sponsored the \$250 First Place cash award.

Preparation for this exhibition came with a huge learning curve and demanded a great deal of work. It also helped bond members as they worked together using their diverse range of talents and skills. For this show, a three-Signature member panel in Vancouver juried fifty-one digital submissions. In total there were 28 paintings exhibited representing 18 Chapter members. Awards were presented to Jo Scott-B AFCA, Gloria Pada, Colleen Dyson, Kathryn Newell, Lynn Tribe and me.

A professional PowerPoint presentation was arranged at the Gallery for continuous public viewing that included information about the FCA and our Chapter, and featured slides of previous juried show entries. Dennis Weber and Jo-Scott B demonstrated their techniques and the Celebration Singers performed during the weekend opening that boasted a huge turnout. There was also community painting in the outdoor festival tent. Opus Framing & Arts Supplies donated a large canvas and acrylic paint supplies for this project. The completed painting will be donated to the City for permanent display.

Calona Vineyards, Red Carpet Coffee Company, Tim Hortons and McDonald's donated food and refreshments. The Dogs Ear T-shirt and Embroidery Company donated aprons



Hambleton Galleries owner Stewart Turcotte works on the public community painting



Gladys Wilson looks on as Dennis Weber paints

monogrammed with the Chapter logo for the public to wear when they painted on the "community" canvas. Ethel Crosthwaite, Colleen Dyson, Eileen Sawracki, Jo Scott-B, Norma Thomas, Marie Tolman, Dennis Weber and I donated artwork for the door prizes while Re/Max donated the grand prize of a hot air balloon ride.

Colleen Dyson and Kathryn Newell coordinated non-juried shows like *Artwalk* in Winfield in September and the *Galleria* at the Rotary Centre for the Arts in Kelowna in November. There were also some impromptu show opportunities in conjunction with other arts organizations such as the Kelowna Clay Festival.

Our general meetings, held the first Monday of the month in the Rehearsal Room at the Rotary Centre for the Arts, welcome interesting guest speakers including Karen Hersey, Chris Goncalves, Bob McMurray AFCA, Mike Breakey and our resident favourite, Dennis Weber. Members have the opportunity to present their recent works and obtain feedback in member critiques.

Tina Siddiqui gave two successful workshops on mixed media/collage and watercolour/soft pastels. Bob McMurray will give a workshop on acrylics and oils in April, and in October, Sharyn Olfert will give a watercolour workshop. As a special incentive, members who have paid their dues in time are entitled to attend a workshop by Dennis Weber at no charge.

Our bi-monthly newsletter, *The NetWork*, is paid in part by our \$10 membership dues as well as through advertising and subscriptions. In addition to our newsletter, our website, www.homestead.com/CentralOkanaganFCA/home.html is another way to get information out to as well as showcase member work.

Thanks to the outgoing 2005 Executive and Committee Chairs and their helpers for a job well done! Welcome to the 2006 Executive: Dennis Weber, President, Heather Hill, Ken Cochrane, Jean James and Norma Thomas.

fraser valley chapter

by Bev Rushworth



Benefits of Participating in a Chapter

*Painting tends to be a solo
experience. Chapter
membership gives us the
chance to meet people with
the same interests*

The Fraser Valley Chapter was formed in 1992 by a few artists who arranged with the Abbotsford Arts Council to hold meetings and shows at the historic Kariton House on Mill Lake. We are fortunate to count an SFCA and several AFCA's who actively contribute to our meetings and events.

The Fraser Valley Chapter includes members from many communities in Vancouver's lower mainland including Chilliwack, Abbotsford, Aldergrove, Mission, Maple Ridge, Pitt Meadows, Langley, Surrey, Delta and White Rock. Our membership grows every year with both established and emerging artists.

While we are at most a 2-hour drive from Federation Gallery and the office on Granville Island, participating in the Fraser Valley Chapter has proven to be a productive and rewarding experience.

Belonging to a Chapter has numerous benefits. There are many opportunities to exhibit work in local community galleries and in additional juried shows. This year we have 3 juried shows scheduled with potential for a fourth. The exposure and recognition allows members to develop and expand their art career.

As part of a network, we share experiences and give each other support. Members are informed by email of news and events such as solo shows and artistic development workshops. We have a link on the FCA website with information on our current executive, dates of our monthly meetings and the details of upcoming shows.

This past summer Vice President Moira Carlson arranged with Van Dusen Gardens in Vancouver to include our Chapter in the Artful Friday program, where we set up our easels to paint in the garden, talk to visitors and exhibit our work. Show Chair Lalita Hamill arranges group visits to different art galleries.

Many of our members are active with their local Art Councils and are instrumental in getting support from local governments to develop a stronger vision and provide more funding for the arts. The affiliation with these groups often leads to opportunities to showcase artwork and promote the artists.

Painting tends to be a solo experience. Chapter membership gives us the chance to meet people with the same interests who can understand the space we are in. It is admirable that there is such good will and genuine interest in sharing talents and

information, including valuable tips that often took a lot of time and effort to refine.

Often just when you feel like giving up there is a mentor who will share inspiring stories about the struggles they've had. It is the journey, with failures and rewards, mistakes and happy accidents, that leads us to develop and create our own style.

Our monthly meetings are held from February through July and September through December. We began introducing demos at our meetings to encourage attendance and inspire enthusiasm for new techniques. We had Dianna Ponting SFCA finishing a beautiful pastel still life in an hour, and the following month Robert Rennie AFCA completed a wonderful seascape in the same time. We've had presentations on how to photograph paintings for shows and publications, framing and supports, and print promotions for worldwide exposure. The end of each meeting concludes with a free draw of an art supply item. We have another great lineup planned for this year and members are invited to drop in anytime.



Dianna Ponting demonstrates at the Kariton House



Shirley Thomas accepts an award from Chapter President Elaine Chatwin

ARTWAVES

Shuswap Summer School
of the Arts July 15 to 28 '06
in Salmon Arm, B.C.

Soft Pastel Landscape Painting en Plein Aire
with JIM DAVIES

Relief & Monotype Printmaking
with MADELYN HAMILTON

Creative Journaling with Mixed Media Collage
with PAMELA CINNAMON

Beginners Acrylics
with TATIANNA O'DONNELL

Woven Vessel Basketry
with MARTHA CLOUDESLEY

Also: Naturalist Tour, Creative Empowerment
through the use of Power Tools, Teaching Children
How to Draw, Discover Your World Through Drawing,

Dancing the Wind

For details contact:
Shuswap District Arts Council
at 250-832-6807
email: sdarts@telus.net
or Okanagan College



What's On at Federation Gallery in March and April 2006

Spontaneity Show

February 21 - March 11

Success!

March 14 - March 26

The Monochrome Show

March 28 - April 9

The Hyper - Real Show

April 11 - April 23

The Abstract & Semi-Abstract Show

April 25 - May 14

Gibsons School of the Arts



SUMMER PAINTING WORKSHOPS

DIANE MAXEY, AWS MWWS July 3 - 7
Watercolour
Sunshine, Shade & Shadows

DAVID LANGEVIN, SFCA July 10 - 14
Acrylic
Understanding Acrylics

DOUG SWINTON, Oil July 17 - 21
Value and Form

JOYCE KAMIKURA, SFCA Aug. 14 - 18
Mixed Media
Mixed Media is the Message

MIKE SVOB, SFCA Aug. 21 - 25
Oil/Acrylic
Colour, Strong and Bold

\$450 each — register with full payment by
May 1st — you receive automatic draw
entry for **FREE CLASS**

604-886-4956 or 604-886-9188

Box 644, Gibsons, B.C. V0N 1V0

www.gibsonsartschool.net • info@gibsonsartschool.net

Notice of the 4th Annual PAINTING on the EDGE

OPEN INTERNATIONAL JURIED EXHIBITION

\$8000 IN PRIZES

Slide Entry Deadline: June 2, 2006

Exhibition Dates: August 29 - September 17

Opening Reception and Awards Presentation: August 31

Prospectus available from Federation Gallery

EXHIBITIONS CALLS

Incomplete entries (those missing entry forms, fees,
return envelopes and/or postage) for juried shows will not
be processed or viewed by the jury, for more
information please contact
Rosalind at 604-681-8534 or fcagallery@artists.ca

The Semi-Abstract / Abstract Show

Slide/Digital deadline: March 23rd, 2006

❖ NEW JURIED SHOW ❖

Canvas Unbound

Slide/Digital deadline: April 6th, 2006

All works must be painted on stretched canvas,
no frames allowed. Sides must be painted and
staples have to be on the back.

Any subject or medium

BIMPE IV - (Biennial mini print exhibition)

All entries go directly to New Leaf Editions

Please see www.bimpe.com for details

Summer Gallery I and II

Application package due: April 3rd, 2006

Painting on the Edge 2006

Entry deadline: March 2nd, 2006

Slide/Digital deadline: June 2nd, 2006

2005 DONATIONS

Individual Donations General Revenue

Sueda Akkor	Phyllis Albone	Ursula Allen	Janine Anselmo	Bob Araki	Masako Araki
Rosalyn Barr	Anne Battersby	Marilyn Bayne	Gloria Belcher	Kenneth Berry	Helene Bowen
Olga Burr	Marilynn Bury	Ann Carroll	James Cassidy	Vivian Chamberlin	Mok-Man Chen
Chi-Fai Choi	Margot Clayton	Neil Collett	Teresa Connor	Grace Cowling	Marilyn Craggs
Delores Davie	Gail de Caux	Lorna Dockstader	Jean Donaldson	Sandra Donohue	Jeane Duffey
Jeannie Duncan	R.M. Dupuy	Margaret Elliot	Harry Evans	Pauline Naddeau Evans	Erna Ewert
Catherine Fraser	Larry Frieson	Allan Frissell	Diana Frith	Trina Ganson	Nancy Gayou
Robert Genn	Drew Gillies	Alvina Green	Tony Greenall	Lynne Grillmair	Grace Groot
Helen Hahn	Myra E. Hammond	Susan Harder	June Harman	Doug Harrison	James Ho
Don Hodgins	Dena Hohloch	Pat Holland	Joe Horvath	Gordon House	Diane Hunter
Shawn Jackson	Angelika Jaeger	Pat Jaster	Margaret Jones Lloyd	Shoko Judd	Patricia Jury
Jutta Kaiser	Linda Kasdorf	Andrea Kennedy	Shirley Kinsman	Jeanne Krabbendam	Clement Kwan
Jim Laing	Maryann Laing	Marielle Lalonde	David Langevin	Theresa Lee	Lissi Legge
Marie Lengyel	Verna Linney	Carol Little	Hui Lin Liu	Kersti Livingstone	Phyllis Ljuden-Elderkin
Victor Lotto	Richard Lugg	Christine MacMillen	Judith Madsen	Pauline Martland	Larry Mason
Virginia McKenzie	Pia Messina	Margaret Metcalf	Dianne Middleton	Wayne Milburn	Vlatko Milkovich
Marguerite Mitchell	Sherry Mitchell	Halina Montrey	Elizabeth Moore	Val Mousseau	Christine Ng
Jaunita Noble	Lynn Orriss	Betty Paris	David Paton	Pat Peacock	Marija Petricevic
Diana Philpott	Barb Pistak	Ellen Poole	David Pregara	Jo-Anne Quinn	Myrtle-Anne Rempel
Jerry Rivard	Robert Ross	Crystal Rowe	Ann Rowley	Pat Runge	Bud Sakamoto
Ruth Sawatzky	Leah Scott	Carol Short	Maria Silva	Linda Simpkins	Sheila Simpson
Janet Singh	Jarnail Singh	Jill Slagboom	Judy Smith	Mavis Smith	Ruth Smith
Edward Spears	Ruby Stephens	Faye Takeuchi	Isa Taylor	Roberta Taylor	Sandra Taylor
Rene Thibault	Lindae Thomas	Shirley Thomas	Patricia Thompson	Tilly Tilly	Lori Tjorhom
Marjorie Turnbull	Magda Varnai	John Wallace	Lesley White	Bill Wilkenson	Trudy Wilson
Edna Woods	Xiao Qing Yang	Kathleen Young			

Juried Prizes Individual Donations

Barrie Chadwick	TinYan Chan	Harry Evans	Daniel Izzard
Dianna Ponting	Janice Robertson	Gloria Shaw	Alan Wylie

Painting On The Edge

Barrie Chadwick	Classic Gallery Framing
Jeane Duffey	Harry Evans
Hamber Foundation	Jiyon Kim
Kwik Kopy Design and Print Center	MacKay LLP
Opus Framing & Art Supplies	Trotter & Morton Facility
West Coast Building Maintenance	

THANK
YOU!

Donations In Kind

Larry Achtemichuk	Brittani Faulkes	Ellen Poole	Gary Sim	George Vlismas
-------------------	------------------	-------------	----------	----------------

ArtFusions Calgary

Blackfoot Inn	Paul Buccini	Carriage House Inn	Counter Stress Services	Lorna Dockstader
Phyllis Ljuden-Elderkin	Kathleen McCombie	Northern Securities Inc.	Silverhill Acura	Vivian Thierfelder
Union Securities Ltd.	David & Rose Zivot Family Foundation			

Paintings, by Numbers

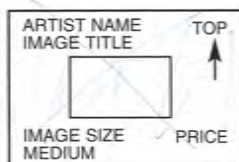
Opus Framing & Art Supplies	Kwik Kopy Design and Print Center
-----------------------------	-----------------------------------

Paintings, by Numbers Paintings

Teresa Bernard	Pat Bidwell	Alessandra Bitelli	Neil Boyle	Barrie Chadwick	TinYan Chan
T.K. Daniel Chuang	Lucy Collings	Roberta Combs	Lorna Dockstader	Karel Doruyter	Margaret Elliot
Brittani Faulkes	Robert Genn	Drew Gillies	Martine Gourbault	Brent Heighton	Amanda Jones
Jutta Kaiser	Edgardo Lantin	Wai-Hin Law	Lissi Legge	Brent Lynch	Andrew McDermott
Richard McDiarmid	George McLachlan	Grant McLean	Bob McMurray	Renato Muccillo	Dianna Ponting
Michael Radford	Myrtle-Anne Rempel	Janice Robertson	Kenson Seto	Bob Sheridan	Kit Shing
Sheila Symington	Larry Tillyer	Marjorie Turnbull	Barry Walker	Joseph Wong	Johnson Wu
Alan Wylie	Barbara Younger	Ann Zielinski	Josanne Van Hees	Dennis Weber	Mike Svob

CALL FOR ENTRIES

EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER



SUBMISSIONS BY SLIDE OR DIGITAL IMAGE (check calendar for details): Slides must be 35mm colour in a 2" x 2" mount. Glass slides are not admissible. Please, no tape or labels, except non-protruding silver tape on the film, which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed Price and indicate which direction is up - as per illustration. **Digital images may only be sent via email to fcagallery@artists.ca in the jpeg format.** Please consult our website for digital submission guidelines.

ENTRY FEE: Members may submit up to three images per show for a non-refundable entry fee of \$10 each. Mail your entry form with a self-addressed stamped envelope (SASE) for receipts and returns.

ACCEPTED ENTRIES: All entries must include 1) Properly labeled slide(s)/digital image(s), 2) Entry fee, 3) Complete entry form, and 4) SASE. **Incomplete entries will not be juried.** Advice of the jury's decision will be sent by mail in your SASE. No phone calls please.

DECLINED ENTRIES: Notice of acceptance/decline will be returned in your SASE.

EXHIBITION REGULATIONS:

Artwork must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taut and not less than 4.5" below the centre-top of the frame. Glass with clips is not acceptable.

Entries must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs.

Painting done under instruction cannot be submitted to FCA Juries.

Not-for-Sale Paintings and work previously hung at this gallery will not be accepted.

The FCA will take the utmost care in handling work submitted but cannot accept responsibility for loss or damage. The FCA does not carry any insurance on paintings in its care, custody or control. Insurance is the responsibility of the artist.

A 35% commission will be deducted from the selling price. Please advise the Gallery if you are GST-registered.

It is the obligation of the artist to be sure their work is available and for sale. Failure to do so wastes the opportunity for another artist to display work, or to be eligible to apply for Signature status in the FCA.

Artists submitting work agree to allow their images to be published in the FCA magazine or in FCA advertising. Consent is given, by the artist, through the act of submitting.

CLIP AND KEEP FOR REFERENCE

Enhance your water media experience by subscribing to our newsletter, **THE WATERCOLOUR GAZETTE**. For a free sample copy or information on our watercolour self-help articles, send you name and address to KOR Publications, 619 Hamilton Ave., Winnipeg, MB R2Y 1Z3. Fax: 204-889-6467 or email: kor@escape.ca

VIDEOS, 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 tax included. \$70 if you buy both. Please add \$9.00 for shipping and handling.

PICTURE THIS WAY IN WATERCOLOUR & MIXED MEDIA - Painting demos by Mike Svob SFCa and Joyce Kamikura SFCa or PICTURE THIS WAY IN ACRYLIC & OIL Painting demos by Robert Genn SFCa and Alan Wylie SFCa. Each video has two 30-minute technique tutorials. Full copyright reserved. \$44.95 each plus tax and \$9.00 for shipping and handling.

To purchase any of these videos, DVDs or CDs, please phone 604-681-8534, or save on shipping and swing by the gallery for pick up.

artclassifieds

The rate for ads placed in this column is fifteen cents (.15) per word per issue plus 7% GST. Classifieds with a box/frame or other offsetting device are twenty cents (.20) per word plus 7% GST. There is a 100 word maximum. Prepayment is required. Simply mail, fax or email (preferred) your ad wording along with cheque or credit card information to the Federation of Canadian Artists.

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

WORKSHOPS with MARILYN TIMMS SFCA in 2006 - Luminosity & Layering with Watercolours April 28, 29 & 30, 2006, Calgary ALTA sponsored by Leading Edge Art Workshops contact Louise by telephone at (403) 233-7389 or email greyart@shaw.ca

Tuscany - Off The Beaten Track September 1 through 15, 2006 - Rome, Florence, Venice and more from an exquisite villa. For more information, see her website at www.timmsfineart.com or call Timms Gallery 1-866-334-8877.

ART MENTORING WITH DONNA BASPALY, SFCA, NWSW - 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 Vancouver or Qualicum studio, e-mail donnbas@shaw.ca

2006 LEADING EDGE ART WORKSHOPS - CALGARY WORKSHOPS

Alan Wylie, AWS, Intermediate Drawing	March 24-26
Lian Zhen, BA, Exquisite Chinese W/C	March 30-April 1
Lian Zhen, BA, Traditional Chinese W/C	April 2-3
Jack Reid, CSPWC, Watercolour	April 8-10
Marilyn Timms, SFCA, Advanced W/C	April 28-30
David Langevin, SFCA, Acrylic	May 13-14
Donna Jo Massie, ASA, SCA, Watercolour	June 17-18
www.greatartworkshops.com greyart@shaw.ca Louise Grey	403-233-7389

McCANN VIDEO PRODUCTIONS (MVP) video services for fine artists --

Targeted mini documentary promotion videos to send galleries, promoters, buyers or publications.
- Videos for your website, ZED space, for gallery installations or your art career archives.
- Packaged interactive DVDs of your art and performance for fundraising and promotion. Add the dimension of sight sound and movement to your presentation and let the video speak for you when and where you can't be. For free sample videos contact MVP visit www.mvpvideo.ca or call Ryan McCann 604-874-3845.

VANCOUVER ISLAND ART WORKSHOPS - May 8-12, 2006 - Nanaimo, Jean Pederson, CSPWC, SFCA, ASA - "Pushing the limits in Watermedia" Learn how a variety of watermedia can be used in combination from this award winning artist. Emphasis will be on personal style and design.

May 15-19, 2006 - Saanich Fairgrounds, Jean Pederson will teach "Pushing the limits in Watermedia" in Victoria

September 18-22, 2006 Nanaimo, Gerald Brommer - Renowned artist, author & educator - Collage in acrylic or watercolour workshop.

Contact Mary Stewart @ 250-716-1440 or email marystewart@canada.com
Adapt-an-artist accommodations available.

ARTIST'S RETREAT IN THE BEAUTIFUL OKANAGAN! Patricia Neil Lawton is offering an Artist's Retreat at Camp Arbuckle in Winfield on the shore of Okanagan Lake, May 19th - May 22nd. Excellent accommodations, hearty meals, swimming and walking in addition to uninterrupted painting time. Maximum 30 participants, so contact early for information. May is a beautiful time of year in the Okanagan. Tel: 250-545-6497 or email maggles@shaw.ca

Qualicum Beach Workshop with Jack Reid C.S.P.W.C September 6 - 8, 2006

Prominent Canadian artist, enthusiastic instructor in watercolour landscapes. See the January issue no. 46, International Artist. This workshop is for all levels. Contact Bronwyn Dimond at 1-250-757-8750, email bdimond@nanaimo.ark.com

Student Show

January 17 - 31, 2006



Tessa Johnston
Flotsam & Jetsam
acrylic, 11" x 14" \$325



Jed Dorsey
A Day in June
oil, 11" x 14" \$550



Jack Dorsey
Hidden Treasure
oil, 12" x 16" \$950



Diane Yard
Inuksuks
acrylic, 36" x 24" NFS



Amie Roman
Logging On
acrylic, 12" x 24" \$500

(continued on back cover)

Student Show

(continued from page 19)



Bryan Sleeman
Trio of Pears
acrylic, 16" x 20" \$600



Veronica Roth
Radiance
oil, 18" x 24" \$500



Sharon Wilson
Citrus
acrylic, 30" x 40" \$1,800