

Art avenue

A Federation of Canadian Artists Publication

Vol. 5 - No.1
January/February 2005



\$4.25



Featuring: *Artist's Choice II,*
All Creatures Great & Small,
Images of Western Canada

Forget Me Not, Tatjana Mirkov-Popovicki
watercolour, 24"x 13" \$650
David Molloy Memorial Award

Artist's Choice II

October 19th - 31st, 2004

Cover image: *Forget Me Not*, Tatjana Mirkov-Popovicki
watercolour 24" x 13" \$650

I find it very exciting to explore the world of timeless values, beauty of the human body, landscape of the face. I take a long time to create these images, savoring their emergence from hundreds of thin layers of graphite, crayon or watercolor. Only natural materials are used - earthy pigments, rag paper, crayon made from clay, charcoal and graphite. Thanks to my beautiful model, this painting carries messages sent from the ancient times to the today's world. The messages hidden in shapes and gestures of the body, symbolic meanings of colors, reminders of stories passed on from our ancestors - what are these messages? Why are they important? How did they survive the judgment of time? This painting celebrates the millenniums of life on our planet.

Tatjana Mirkov-Popovicki



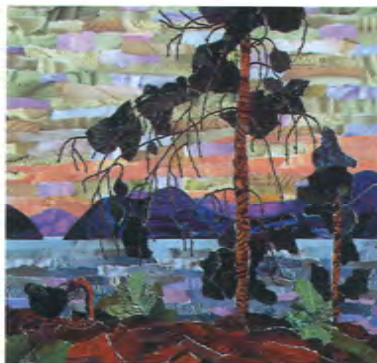
Bus Stop Three-Tiger Tiger
Moira Carlson
acrylic, 28" x 36"
\$1,500



Wolf Bass Cab
Roberta Combs, AFCA
pastel, 18" x 7"
SOLD

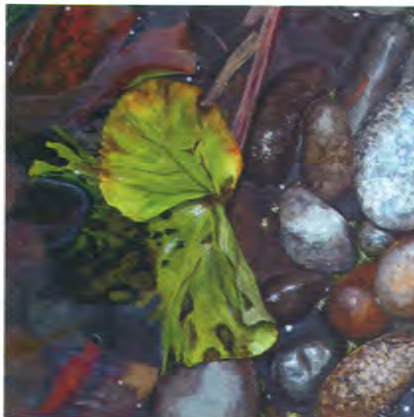


Good for Eating
Jane Armstrong
oil, 24" x 48"
\$1,595 SOLD



Homage to Tom
Katherine Johnston
collage, 14" x 14"
\$400

After the Rain
Joy Hanser
acrylic, 16" x 16"
\$375



Grape Picking
Theresa Lee
acrylic, 22" x 28"
\$550 SOLD

Slide Jurors: Dianna Ponting SFCA, Anne-Marie Harvey SFCA
and Jutta Kaiser AFCA

Awards Panel: Dianna Ponting SFCA, Anne-Marie Harvey SFCA
and Jutta Kaiser AFCA

Painting prices listed in this magazine reflect prices set at the time of exhibit only.

(continued on page 9)

Volume 5, No.1 January/February 2005

Art Avenue is published 6 times per year.

News, articles, good contrast black/white or colour photos are welcome. Advertising and subscription information is available by following the Art Avenue link at www.artists.ca or phone 604-681-2744

Next submission deadline: February 1, 2005

FCA Office, Gallery and mailing address:

1241 Cartwright Street (Granville Island) Vancouver, B.C. V6H 4B7

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

email: artavenues@artists.ca web site: www.artists.ca

Publisher:	Federation of Canadian Artists		
Editor:	Susan Foster	artavenues@artists.ca	604-681-2744
Advertising:	Susan Foster	fcaoffice@artists.ca	604-681-2744
Layout/Design:	Graphics Garage	leonardo@shawbiz.ca	604-888-0874
Proofreading:	Susan Rivard		
Printer:	3S Printers Inc.		604-433-8899

Advertisers in Art Avenue support and assist the Federation with their ads. Members can help by buying their supplies from these good people. PLEASE SUPPORT OUR ADVERTISERS!

ATTENTION The Federation of Canadian Artists (FCA) makes every effort to ensure that all works offered for sale, both at the FCA Gallery and in other sanctioned FCA exhibits, are original works of our members. Any issues of infringement of copyright or moral rights that may arise in such works are the sole responsibility of the authoring artist, and the FCA accepts no responsibility whatsoever for infringement of such rights, nor for any loss, damage, penalties, awards, or administrative or judicial orders arising therefrom.

Gibsons School of the Arts

Summer Painting Workshops



www.gibsonsartschool.net
info@gibsonsartschool.net
(604)886 4956 (604)885 2234

\$450 each Register with full payment by May 1, and your name will be entered in a draw for a **free class!**

July 4-8 **ROBERT McMURRAY** AFCA
'The Landscape' (acrylic)

July 11-15 **DICK PHILLIPS** NWS
'Abstract Painting Adventures' (acrylic)

July 25-29 **JANICE ROBERTSON**
SFCA, NWWS
'All Things Bright & Beautiful'
(still life & florals, watercolour)

August 8-12 **KIFF HOLLAND**
AWS, SFCA, CSPWC
'Oil Painting Bold & Free'

August 15-19 **CAROL ORR** AWS, NWS
'Create Joy' (portrait & figure in watercolour)

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



MCMURRAY, ROBERTS, HEMING & WYBORN

...working with artists
and income taxes.

Robert H. McMurray F.C.A.
Partner

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@zheeclay.com

**PAINTING WORKSHOP
IN PROVENCE FRANCE**

A 15 Day Art Instruction Workshop
and Painting Adventure
With Artist/Instructors
MIKE SVOB AND BOB RENNIE
Paint in Watercolours, Acrylic or Oil

June 4 to 19, 2005

Available to all levels of artists, includes
5 hours of art instruction daily while
in Provence

**Please visit the website of
Mike Svob to view workshop
outline and schedule at
<http://www.mikesvob.com>
and click on workshops**

Contact: Mike Svob by telephone
at 604-535-1459
Or by email: artfriend@axion.net



ARROWSMITH CHAPTER by Helene McIntosh

We wrapped up the year with the change of Executive followed by a Xmas potluck luncheon. The new slate of officers is as follows: Helene McIntosh, President; Andrea Kennedy, 1st Vice; Elin Ife, 2nd Vice; Doreen Warren, Secretary; Jacqueline Smith, Treasurer; Show Committee, Jacqueline Smith, Jacqueline Murray-Hall and Dave Davis; Barbara Botham Membership and Newsletter; Elin Ife Publicity; Lynn Orriss/Lynn Johnson Food Committee; Suzy Parkin, Sunshine/Phoning; Linda Fraser Demos/workshops. Thanks to Barbara Botham for her dedication and enthusiasm during the past year and to those new members who have willingly offered their services in executive capacities.

Don Farrell's workshop in October was most enjoyable. Don was generous with his insights and food for thought. We can safely say that everyone took new roads, one way or another. There were two excellent demos - Barb Botham introduced her monoprinting methods, using offset printing to extend the ink, which created a completely different image. Doreen Warren entertained us with a bit of "magic" wowing us with a very effective watercolour technique.

Vickie Turner had a successful show at Qualicum Bay Seaside Gallery selling two paintings on opening night! The area is teeming with talented artists. There were several studio tours during the month of December - Lynn Orriss, Elin Ife, Darlene Zimmerman and Betsy Symons all took part in the Lighthouse Community Art Tour. Barb Botham held an open studio as part of a tour in conjunction with two other studios that belong to the Columbia Beach Artisans. Congratulations to Sherry Mitchell, SFCA for her successful show at the Federation Gallery Nov. 30-Dec. 12. Sherry will be giving watercolour lessons at TOSH in the new year. Kristeen Verge is holding a solo show called *Joy in Bloom* Jan. 24 to Feb. 19 in the Brown Gallery of The Old School House. Opening reception is Jan. 26, 7-9 PM. Kristeen's work is very up lifting with beautiful colours and designs.

We welcome new members Andrea Kennedy; Jacqueline Smith, Jacqui Murray-Hall, Dorothy Jarvis and Betsy Symons.

COMOX VALLEY CHAPTER by Bev Woolsey



Bermuda Scene, acrylic, by Marty Brown

Marty Brown had a successful show at the Pearl Ellis Gallery. His plein air paintings of the rich and vibrant colors of Bermuda are delightful. Sharon Niscak has produced a show in the Fireplace Lounge of the Courtenay Library. Her oil painting of her 100 year old grandmother and her seascapes are most inspiring.

Congratulations to Neil Boyle, SFCA who won an *Award of Excellence* at the 2004 Spilsbury Medal Show and also the *Opus Fine Art Framing Award* (\$1,000.00 worth of frames) at *Painting on The Edge*. Marilyn Timms, SFCA has again donated a wonderful image for the Rotary Club of Courtenay's fund raising art card. Their goal is *Saving Smiles* by eliminating untreated cleft lips and palates in children worldwide. The valley Chapter group will have an information table and it's yearly money making raffle at the upcoming *Originals only Show*. Bob Sheridan, AFCA held such a successful *Monotype workshop*, he has been asked to repeat it. Elsie Griffiths is representing our Chapter for the All Island Chapters Juried Show, *Island Perspectives* in Nanaimo next June. We are looking forward to FCA President Marjorie Turnbull, AFCA bringing the *Success Show* slides to show us on January 9, 2005. Our Chapter is growing and we welcome new members Diane Bersea, Jack Ford, Donna Walker, Eileen Phillips, Rose Downing, Bill Kerr and Brenda Olinek. We wish all in the Federation of Canadian Artists a very Happy New Year.

CENTRAL OKANAGAN CHAPTER by Evelyne MacMillan



Norma Thomas (secretary), Evelyne MacMillan (pres) and Julia Trops (exhibitions chair)

Wow, the time sure flies when you're having fun! *The Rhapsody in Colour* juried show just finished hanging at the Kelowna Community Theatre and was a resounding success with four paintings sold. This was the Chapter's first joint venture with other cultural groups, the Kelowna Symphony and the Kelowna and District Arts Council. It was a wonderful opportunity to

increase our visibility in the community, gain exposure to different patrons of the arts, and share skills and resources with these other organizations. The remaining chapter members were able to come on board and show their work in a non-juried format.

Plans are well underway for the Centennial juried show to be held in May at Hambleton Galleries. We have submitted a proposal and request for consideration for special centennial grant money, and await a reply from the city.

Marilyn Harris had two paintings accepted into the *Images of Western Canada* show. One of her Prairie Quilt paintings is featured in a text book written in French which is published by Pearson Education, a division of Penguin Books. The text book will come out March 8 and has a first run of 25,000 copies.



Juror's choice artists at the Rhapsody in Colour show: Jean Monteith, Heather Hill, Adrienne Friesen, (Evelyne MacMillan- presenting awards), Helene Bowen (3rd place award), Jeannine Craaddock (Honourable Mention), Gloria Pada, Norma Thomas, Julia Trops (2nd place) and Dennis Weber (1st place), missing was Ethel Crosswaithe

Our general meeting will be Jan 10 and will include election of officers for 2005. We enjoyed a lovely Christmas party at Connie's house. Hoping you all had a happy and festive Holiday Season.

FRASER VALLEY CHAPTER by Megan Arundel

We wound up the year with our Annual General Meeting and Year End Social on November 13th. Many thanks are extended to outgoing President Loreena Lee, AFCA and Show Chair Heidi Lambert, AFCA for their years of dedication in the interests of the Chapter!

Our new Board of Directors are: President Elaine Chatwin; Vice President Moira Carlson; Secretary Bev Rushworth; Treasurer Joyce Trygg; Show Chair Kathy Nay; and Membership Coordinator Cordine McKenzie.

Diana Ponting SFCA gave an excellent presentation to Chapter members at our meeting in October 13th. She spoke about submitting slides and writing articles for International Artist, and explained the process which led to the publication of her article in issue #38. The lively discussion that followed included the ongoing debate about slides vs. photos, and the presentation of artwork for publication and galleries.

Congratulations to Moira Carlson for receiving an Award of Excellence at the Federation Gallery show *All Creatures Great and Small*. Best wishes to all for a very happy and productive 2005.

NANAIMO CHAPTER by Sherry Mitchell, SFCA.

Our most recent juried show, *Here and There*, held at the Nanaimo Art Gallery October 22nd to November 19th, was juried by Britton Francis, SFCA, Neil Boyle, SFCA and Bob Sheridan, AFCA. Best in Show went to Harold Allanson, AFCA, for his watercolour *False Narrows*, and Awards of Excellence were presented to Mickie Acierno, Anne Bogle, Pat Hart and Mary Stewart.

Our annual general meeting was held November 13, with after-meeting demonstration given by Jutta Kaiser, AFCA. About 45 members of our current total membership of 80 were present to elect a new slate of officers for the coming year. We welcome incoming president Vic Wilson, vice-president Anne Bogle, second vice-president Gail Johnson, secretary Judith Madsen, treasurer Gail de Caux and member-at-large Marg Bonneau. There is also an eager group of committee heads ready to work with the executive and tackle shows and related events for 2005, which include our always-popular non-juried exhibition at the Dorchester Hotel in April.

January 8th will be our first regular meeting of the year, and FCA president Marjorie Turnbull, AFCA will be in town to show slides of last year's successful signature candidates; our March meeting will include a demonstration with Britani Faulkes, SFCA. And finally, with our chapter meeting every other month, and with a number of new members itching to meet and paint and ask questions, we will be instituting an 'unofficial', meeting on the second Saturday of every other month beginning December 11, upstairs at Gallery 223 from 10:00 a.m. until noon. Subsequent informal gatherings will be in February, April and June. This will give everyone, not only new members, a chance to meet in a non-structured environment to exchange ideas, critique each other's work if desired, and of course chat and catch up on all the latest within and without the Chapter and the FCA.

VICTORIA CHAPTER by Marney Ward, AFCA

This year our Christmas Potluck featured a slide show of Karel Doruyter's, AFCA involvement in an arctic expedition and the paintings he created after his experience. Six adults, one three-year old and two dogs actually spent the sunless winter months in an ice-bound boat on Ellesmere Island. It was a fascinating finale



Karel Doruyter, painting from his *Arctic Series* called *Break Up*

to a marvelous meal. We also honoured, for the first time, four of our most worthy members with honorary life membership in our Victoria Chapter. Dorothy Oxborough SFCA, Ardath Davis SFCA, Margot Clayton AFCA and Barbara Burns have each given many years of outstanding service to our Chapter. Another first this Christmas was an exchange of small, shrink-wrapped paintings in lieu of presents. These were displayed during the meal and drawn by number, which proved to be an exciting event. Members also brought larger, recently completed paintings to show, making a mini gallery of our meeting space. All in all it was a festive and enriching experience.

As we head into the New Year, let's not forget to see Bob McPartlin's solo show at Goward House, 2495 Arbutus Road, January 5-31st. We are all looking forward with great anticipation to our January 6th meeting with president Marjorie Turnbull, AFCA and the slides of the new signature members.

Our Chapter Spring Show runs February 28th-March 9th at the CAC Gallery downtown, and we will be doing some paid advertising this year, so get those masterpieces finished and framed. Wishing you all a joyful, peaceful and productive New Year.

SOUTH OKANAGAN / SIMILKAMEEN CHAPTER by Robert Neal

Like all E.C.A. Chapters, we are quite fortunate to have such a dedicated group of volunteers; wonderful people who have given of themselves year after year since our Chapter was formed. These people have arranged shows for us, organized workshops and programs, got the word out through advertising and phoning, kept the books, provided snacks, carried signs and displays, chaired the meetings, recorded the minutes, published newsletters, prepared for events and stayed to clean up after. So to all those who do it for the rest of us - Thanks!

NORTH OKANAGAN CHAPTER by Summer Robertson

We welcome two new members who were recently juried in for Active status, Maria Maryniuk and Lucy Booth-Jay.

Dennis Weber, AFCA, held a November workshop in Vernon on heat-set oils. This was a valuable and interesting experience for those who attended. Dennis has been using these paints for the past five years and is very proficient in this medium, as is evidenced by his art.

Working with heat-set oils was a departure from most of the artists norms. "It forces you to slow down," said one participant. The technique calls for layers of thin glaze (between 20-50 layers) to get a smooth, realistic effect. The paint remains wet indefinitely until it is set with heat. Each layer must be dried with a heat gun. The process is deliberate and slow, requiring patience. Initially, this was quite a challenge for the more spontaneous painters! Dennis was very helpful and willing to share his information and was very patient in his teaching about patience!

The knowledge acquired was two-fold! The artists learned a new technique and also discovered some new aspect of themselves as they entered a sharp learning curve, encountering a medium that was unlike any other and that seemed to have a 'voice' of its own! Thank you, Dennis, for a very good workshop.

THOMPSON/NICOLA/SHUSWAP CHAPTER by Sharyn Olfert

At the November meeting, our very own *Golden Girl*, Teyjah McAren gave a presentation on golden acrylic products with examples of how each can be used. We all received a sample kit as well as an information packet about the company and all of their products.

In the afternoon David Langevin gave us a two hour acrylic demo - painting a winter landscape using texture with transparent and opaque paints. We were fascinated with his methods and conservationist ideals.

On January 28 to 30 there will be an intermediate to advanced watercolour workshop with Janice Robertson, SFCA. Cost is \$150 plus GST. Register through the FCA in Vancouver. There are also many other workshops being given by members in Kamloops and Chase. For more information contact one of the executive.

Our next chapter meeting will be Wednesday, February 9 at Hal Rogers Centre, Kamloops at 10:00 AM. Klaus Langer, from Savona, will give a presentation on his new photography methods. In the afternoon Gaye Adams, SFCA will give a pastel demo. See you there. For more information contact Co chairs, Trish Armstrong at 250 523-6485 or Debbie Milner at 250 573-3779.

CALGARY CHAPTER NEWS by Marg Stevens

Our Fall Exhibition *Autumn Colours* held Sunday, October 17th, 2004 at Crescent Heights was a big success. Calgary had its first snowfall of the season yet we still had over 300 visitors to the Sunday exhibition. Eleven paintings were sold. Best of Show were First Place - Mary Salloum, Second Place - Carol Little, and Third Place - Lyla Couzens.

Our Winter Exhibition *Winter Frost* held Saturday, December 4, 2004 at Strathcona Christie was also a success. Calgary was again experiencing bad weather and we still sold 17 paintings. Best of Show were First Place - Natalie Kurzuk, Second Place - Karen Makowski and Third Place - Jerry Markham. Honorable Mention went to Eileen Hirota and Mary Salloum.

Chapter not reporting: West Kootenay Chapter
Next submission deadline is February 1, 2005

artavenues@artists.ca

Art Techniques

with David Langevin

Archival Questions

Hi David,

Can there be varying degrees of "archival" with regard to paint? In other words, can one type of paint be archival, but not AS archival as another kind of paint? Or, if paint is archival, it's archival, end of story?

Help. Thanks, Kelli

Hi Kelli,

There are definitely varying degrees of LIGHTFASTNESS when it comes to paints. That is, some colors will take longer to fade, and are therefore more lightfast than others. That has to do with the properties of the individual pigments rather than the quality of the paint itself. So even within a professional grade of artist's paints there will be varying degrees of lightfastness between pigments (colors). But the best quality, professional artist paints are all made to the highest standards so that they will last as long as possible. Lesser grades (the inexpensive paints), and student quality paints are not made to the same standards and should never be considered 'archival', or permanent. They will fade faster, darken and yellow, crack more, have less adhesive strength, and so on. Use these for practice and experimentation but not for paintings that you want to last for future generations to enjoy.

That said, the term "Archival" is usually used in reference to paper, boards, tapes, glues and so on. To meet the standard of archival quality these products must be acid free and not break down or deteriorate under normal museum conditions.

Good question, cheers, David

Hi, I have a full can of beautiful grey acrylic wall paint for interiors (egg finish). I am tempted to use it on already gessoed, stretched canvas as a background for acrylic painting. What do you think about it, is it safe?

Thanks, LES

Hi Les,

By "safe" I assume you mean will it be "permanent." The answer is no. So it really only depends on how long you want the painting to look good. House paint is manufactured for walls, not artist's paintings, and contains many ingredients that may cause unpleasant and unpredictable results in the painting: cracking, flaking, wrinkling, yellowing, darkening, etc. In fact, most commercial house paint is specifically engineered to deteriorate within a few years so that you will be inspired to repaint your walls... if you are just making a practice piece or are not concerned with permanence, go ahead. Otherwise, try mixing your own grey color using permanent artist's materials.

Have fun, David

Questions of any painterly nature can be asked via e-mail: davidlangevin@canada.com
Phone: 250-828-8634 or by snail mail at 818 Hector Drive Kamloops BC V1S 1B7



BEHIND THE EASEL

with Robert Genn, SFCA

Something about complexity

Back in the studio these days preparing for a solo show. I'm in here at about 6 in the morning and generally stick-handle through to about 10 in the evening. Sometimes there's a short mid-afternoon snooze--almost always there's a ramble with Dorothy.

But mostly it's just easeling along, sorting out problems, taking half finished works in and out of frames, painting steadily with a fair degree of simultaneity, trying to decide what to do next. As they say, "It's a wonderful life." I'm sure the "high" is similar to dope. I can convince myself that this is the most evolved way of being. Studio happiness seems to have something to do with the levels of complexity that engage and challenge. This complexity in turn leads to a type of concentration that keeps you on form, inside your processes and on the cusp of "the joy mode." Also, small, self-imposed, mini-deadlines help to keep the power up. The revved machine can accomplish quite a bit.

The revved machine also enhances multitasking. As in time-and-motion efficiency, reference materials come more readily to hand and creative expediencies materialize out of the studio clutter. A kind of "grab and do" excitement prevails as one painting leads to another. Concert pitch makes for a sweet kind of sweat. At the same time each painting has to be thought out on its own. There's a worn path between the working stool and the contemplation chair. It's fun to feel this yin and yang. Phone calls are taken in the contemplation chair. Some of the better decisions are made by another part of the brain while talking on the phone.

One of the joys of show preparation is the revisiting of the better experiences from over the past year or so. I generally call my shows "Recent Work" because I never know, in the fury of the last minute, where the work may lead. The potential of the end game should not be underestimated. I've also noticed that second generation motifs can be the richest. It's no wonder that for many of us, "best in show" often goes up wet. "If it wasn't for the last minute, a lot of things wouldn't get done." (Michael S. Taylor)

Yesterday a young friend brought in a bag of California raisins. "For energy," he said. He was a bit depressed and wondering if he was an artist or not. His work is understated and what I like to call "pure." I suggested that he try to notch up his complexity. I told him that it's the complexity that keeps an artist interested and involved. Complexity wards off the blahs. Complexity leads you to find your style and voice. Complexity, when mastered, makes you feel good about yourself. Complexity in the studio keeps you off the streets. I also suggested that he might try to keep it simple.

PS: "Paintings come out of themselves." (Lawren Harris, SFCA)

Best regards, Robert

Robert Genn writes a free twice-weekly email letter for artists. You can find out about it at www.painterskeys.com

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



MEMBERS IN THE NEWS



Daniel Izzard, SFCA
Les Debutants in Waiting

Daniel Izzard, SFCA won 2nd prize in the International Artist magazine Challenge No. 24: People & Figures. Daniel's painting called *Les Debutants in Waiting* is a 24 x 30 oil. The prize came with an Official Award Certificate and a cheque for \$1,500 US.

Calgary Chapter president **Natalie Kurzuk** was one of the artists in a mixed media exhibition, *Traditionally Oral*, at the Godfrey Dean Gallery in Yorkton Saskatchewan, Nov. 30 - Jan 10. This exhibit questioned societal notions of beauty, aging and garbage. Opening reception was on Saturday, Dec. 4th, 2004.

Ontario member **Marie Jeanne Leccisi Newbery** had a painting accepted by the Society of Canadian Artists in their Montreal Show and she will be having her own exhibit in 2005 at the Peel Heritage Centre in Brampton.

Tessa Wilson was asked to paint two images for BC Hydro Christmas cards this year. One will be used for their corporate card and the other for use by the BC Hydro retirees, known as Power Pioneers. Proceeds from sales of both these cards go to BC Children's Hospital.



Tessa Wilson,
BC Hydro Corporate card



Rene Thibault,
Flowers with Early Snow

Rene Thibault was recently invited by International Artist Publishing to contribute a page to their new art book entitled *100 Ways to Paint Flowers & Gardens*. His watercolour *Flowers with Early Snow* is the work featured.

This past October, active member **Mireille Sampson** showcased work in two national exhibitions. Her oil painting, *Girl in the Black Leather Jacket*, won Le Prix de Sandy et Allen Quallenberg at the 37th National Open Juried Exhibition of the Society of Canadian Artists; the show was held in the Salle Tudor Hall of La Maison Ogilvy in Montreal from Oct. 14th through Oct. 24th. A second oil painting, *Bonny Composed in Black and White* was part of the 2004 National Open Portrait Exhibition. The Canadian Institute of Portrait Artists held their show at Masters Gallery in Calgary from Oct. 19th through the 23rd.



Doreen Green,
The Crossword puzzle

Doreen Green had work accepted by the Society of Canadian Artists for inclusion in their October prestigious 37th National Open Juried exhibition in Montreal. Her tonal pencil drawing titled *The Crossword Puzzle* was sold during the exhibition.

SFCA **David Goatley's** portrait of former prime minister Kim Campbell was unveiled at a special ceremony at the parliament buildings in Ottawa in November.

Grace Shaw had a solo art show from October to December 2004 at the Langley Playhouse Theatre in Langley, BC. Grace's paintings depicted a theatrical theme and were showcased in the Theatre Gallery during the production of *Kiss the Moon, Kiss the Sun*.

Federation past president **Bob McMurray, AFCA** has been super busy in his studio. He was asked by *Janet Helm Presents*, a company specializing in corporate gifts, to do a painting for the Thayne Stenner Group. Additionally he received a commission from the Institute of Chartered Accountants in BC to produce a triptych of the Vancouver Waterfront (42 x 120) along with paintings of downtown Nanaimo and the Naramata vineyards. As if that was not enough, he did four more paintings for Christmas cards for his own firm McMurray, Roberts, Heming & Wyborn.



Bob McMurray, AFCA *Naramata Vineyard*

Island Perspectives

A Juried Exhibition

by the Island Chapters of the
Federation of Canadian Artists,
celebrating over 60 years of excellence in art

Sponsored by Terasen

June 18th to July 23rd, 2005

At the
Nanaimo Art Gallery
Malaspina University College
900 5th Street, Nanaimo, B.C.

Opening Reception and Awards: Friday, June 17th, 2005

Entry deadline: Thursday, May 6th, 2005

Entry forms available to Island Chapter members only, through the following chapters: Victoria, Nanaimo, Arrowsmith and Comox.
Entries: Three maximum; \$15 first entry, \$25 for two, \$35 for three

For more information, contact Sherry Mitchell, 250-752-3346

Email serendipitystudio@shaw.ca

OPUS INVITES YOU TO TRY SOMETHING NEW...

Tri-Art Artist Acrylic Colours

It's a new year so try a whole new way to express yourself! This Canadian-made premium artist quality paint has maximum pigment concentration in a 100% acrylic emulsion binder. Designed to satisfy the most discerning artists.



Series	Reg. Price	January Sale Price
60 ml 1	5.90	4.43
2	6.30	4.73
3	6.90	5.18
4	7.30	5.48
5	7.90	5.93
6	9.10	6.83
7	10.10	7.58
8	11.80	8.85
9	13.90	10.43

On sale especially for you!



Tri-Art Mediums

Painting options, to inspire a whole new way of painting. Canvas Coloured Gesso offers an intensely tinted painting surface that mimics the shade of raw canvas. Self-leveling gel gives your paint an exceptionally transparent quality and the ability to level out on your painting surface. Top Coat is a unique, durable, flexible medium that will add unbelievable strength to your final creation. Proudly made in Canada.

	Size	Reg. Price	January FCA Sale Price
Gesso	250 ml	9.20	6.90
	500 ml	14.00	10.50
	1 Litre	21.60	16.20
	3.78 Litre	58.10	43.58
Self-Leveling Gel	250 ml	11.10	8.33
	500 ml	18.90	14.18
Top Coat	250 ml	18.50	13.88
	500 ml	30.30	22.73
	1 Litre	50.90	38.18

...AND THEN STOCK UP ON SOMETHING TRIED AND TRUE!

Present your **FCA MEMBERSHIP CARD** & receive the special FCA January Sale Price. Special prices valid at any Opus location and Mail Order.



OPUS
FRAMING &
ART SUPPLIES

Winsor & Newton Artists' Watercolour

A fountain of finely ground pigments. With a high pigment load in the finest water based binder you know you're painting with the very best. Stock up on this time-tested favourite!



	Series	Reg. Price	January Sale Price
5 ml	1	7.28	5.97
	2	8.59	7.04
	3	9.15	7.50
	4	12.11	9.93
14 ml	1	14.44	11.84
	2	15.94	13.07
	3	17.10	14.02
	4	22.84	18.73

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

www.opusframing.com

'where artists prefer to shop'

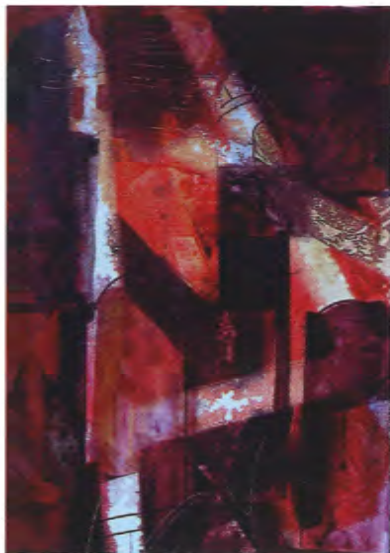
Artist's Choice II

October 19th - 31st, 2004

Twin Canoes
Stu Richardson
oil, 24" x 48"
\$2,100



Light
Ali Sepahi
oil, 16" x 12"
\$280 SOLD



Passage #2
Sandra Taylor
mixed media
19" x 13"
\$750
Michael de Hertog AFCA Award



Adam's Funny Faces
Andrea Pratt
acrylic, 18" x 24"
\$625
Award of
Excellence



Noisy Onions,
Natalie Shumka,
oil, 12" x 36" \$500



Heat
Dyan Myhr
watercolour
14" x 28"
\$600
Award of
Excellence

All Creatures Great & Small

November 2nd - 14th, 2004

Summer Siesta
Elaine Alföldy
 watercolour, 8"x 14"
 \$275 SOLD
 Jack Livesey, AFCA Award



Party Sheep
Teressa Bernard
 AFCA
 watercolour
 25"x 18"
 \$800
 Award of
 Excellence



Nice Neighbours
Sue Harder
 watercolour
 15"x 20"
 \$895



What Did You Bring Me
Sarah Kidner
 oil, 16"x 24"
 \$1,200



Gnaw
Lynn Kingham
 watercolour
 19"x 25" \$830



Goose for Dinner
Moira Carlson
 acrylic, 26"x 22"
 \$900
 Award of Excellence



Traffic in Pampaneira,
Michael Jordan
 oil, 20"x 16"
 \$865
 Award of Excellence



Winston the Weiner
Jill Charuk
 oil, 16"x 20"
 \$800





Under the Sea
Wilfrido Limvalencia
watercolour
30"x 24"
\$1,400

Slide Jurors: Gaye Adams SFCA, Anne-Marie Harvey SFCA and Heidi Lambert AFCA

Awards Panel: Anne-Marie Harvey SFCA and Heidi Lambert AFCA



Afternoon Nap
Clement Kwan
oil, 16"x 20"
\$1,000
Brent Lynch SFCA Award



Whistler on Whistler
Lynn Pocklington
acrylic, 18"x 24" \$1,700



Sheep Business
Dorset Norwich-Young
acrylic, 24"x 20"
\$1,550



Wood Ducks
Paul Ohannesian
watercolour, 12"x 18" \$550



Marine Inspector
Laurie Mireau
pastel, 10"x 14" \$450



A Comforting Tail
Andrea Worrall
oil, 14"x 11"
\$4,000

Images of Western Canada

November 16th - 28th, 2004

Westam Island Shelter
Ken Cochrane
oil, 22" x 28"
\$995



Shuttle Island, QCI
Karel Doruyter, AFCA
acrylic, 11" x 14" \$325 SOLD



Heron, Triple Image
Barbara Botham
ink, 20" x 15" \$770



Rusty Door
Doris Charest
mixed media, 36" x 24" \$825
Alessandra Bitelli, SFCA Award



Flash Lake, Manning Park, B.C.
Janice Bridgman
oil, 20" x 16" \$700



Fulford Valley
Rosamonde Dupuy
oil, 23" x 41" \$1,500
Award of Excellence



Rocks & Surf, Chesterman Beach
Gail Johnson
acrylic, 24" x 24" \$1,000
Award of Excellence

2005 FCA POSTCARD

We hope to print two new postcards for sale at Federation Gallery in 2005. We need views that will appeal to tourists; specifically we're looking for images of Whistler, Vancouver's harbours, urban views of landmark buildings, mountains, Gastown, etc. If you have an image you'd like to see printed as an FCA postcard to be sold in the postcard packs next summer please e-mail your jpg to fcagallery@artists.ca



1ST ANNUAL FCA GARAGE SALE

We're having a Garage Sale Fundraiser! Do you have great art stuff you're no longer using and would love to get rid of. The concept is to re-cycle art supplies and/or equipment that you're no longer using but that someone else would treasure. We cannot accept anything broken or having missing parts but art books, extra paint or painting supports, stretchers, easels, or brushes would be perfect. Small items (under \$40) will be accepted as donations and large value items can be sold on a shared proceeds basis. If you want to volunteer to be a sales person, just let me know - this will only work with many helping hands. Items can be brought to the gallery at the end of April and the garage sale will be held on April 30th.



SIGNATURE MEMBERS SOS



Are you a Signature member travelling to Vancouver with a little spare time to jury a show or Active applications? Please let us know a little ahead and we'll be very happy to have your help.

Call Rosalind at 604-681-8534 for information on any of the above.

WILDFIRE EXHIBITION



Bernice Armstrong

With an abundance of community support and cooperation, the people of this area have been able to move forward with their lives. And, just as the mythical phoenix rises from the ashes to return to its colourful splendor, so too have the residents of the Interior transformed their hardships into creative works of artistic expression.

The summer of 2003 was unlike any other in British Columbian history. More than 50,000 people had to evacuate their homes due to the raging wildfires that burned through our province. Over 100,000 hectares of land were consumed by a total of 785 forest fires. The McLure fire, just north of Kamloops, was one of the largest fires at 26,000 hectares.



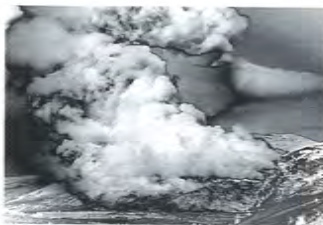
Trish Armstrong



David Langevin

For two weeks in September of 2004, the Community Arts Council of Kamloops hosted a Wildfire Exhibit to display these "diamonds from the rough." The show, curated by CAC team member Christine Nielsen and held at the Rivers Room at Sport Mart Place, featured forty-eight artistic creations by thirty-three artists

from Kamloops and surrounding areas, including McLure, Barriere, Louis Creek, Salmon Arm, Chase, and Ashcroft. A fantastic range of expressive media made for a diverse display - oil, acrylic, sculpture, stained glass, music, poetry, stories, chalk art, photography, fibre art, lithography, melted aluminum, and more. Several of the art pieces were contributed by FCA members, including Gaye Adams, Bernice Armstrong, Trish Armstrong, BJ Arnason, Lynn Erin, Terry Farrell, David Langevin, Jo Miedema and Marge Mitchell.



Sean Luciw



BJ Arnason

Opening night saw over 180 attendees. After a few introductory words from CAC chairperson Julia Appley-Mitra and Barriere Fire Chief Al Kirkwood came the debut screening of *Surviving The Flame*. In the 26-minute documentary, directed by Jean-Paul Bouchard of Redline Productions, affected residents discuss their experiences of the fire, the

evacuations, and the state of recovery one year later with interviewer and project coordinator Lisa Quiding.



Lynn Erin

The event was a great success, with record attendance of visitors from all across Canada and overseas coming together to sharesupport in the aftermath of the BC Wildfire experience.

by Sean Luciw
Publicity and Promotions
Community Arts Council of Kamloops

SEND'EM PACKING

BY MIREILLE SAMPSON

Today, we're going to use duct-tape - and not just because I'm a fan of Red Green. I'm talking about packaging. I know it may not seem pretty or romantic; in not a single scene of *Girl with a Pearl Earring* do we see the ever-so-intellectually-sexy Colin Firth flexing his biceps to build a crate...pity.

We all need to move our art on occasion, and this is a time of great vulnerability for our lovely little creations. We cannot always deliver them to the first day of school ourselves, and are forced to rely on a transport company. We would never think of sending them off naked, but how do we dress them for success?

If you are sending work on paper, which does not need to be framed, you've got off easy. Roll the work face-out with a layer of glassine or acid-free tissue protecting the face and use a little tape to secure (tape the glassine, not the art paper). Pop this in a plastic bag, (for waterproofing - you never know...) into a mailing tube, seal the plastic and stick the lid back on. Assuming the shipper doesn't back his car over the mailing tube, you're artwork will arrive safely.

The majority of artwork cannot be rolled. Oil and acrylic paintings should not be rolled if you can help it; it's bad for the painting (think cracks) and it really isn't practical for anything. Artwork that is to be shipped should be framed. Frames are not only aesthetically pleasing they also protect the artwork. Wherever possible substitute plexiglass for glass; otherwise tape the glass with a grid of masking tape - and leave little tabs at the end of the tape for easy removal.

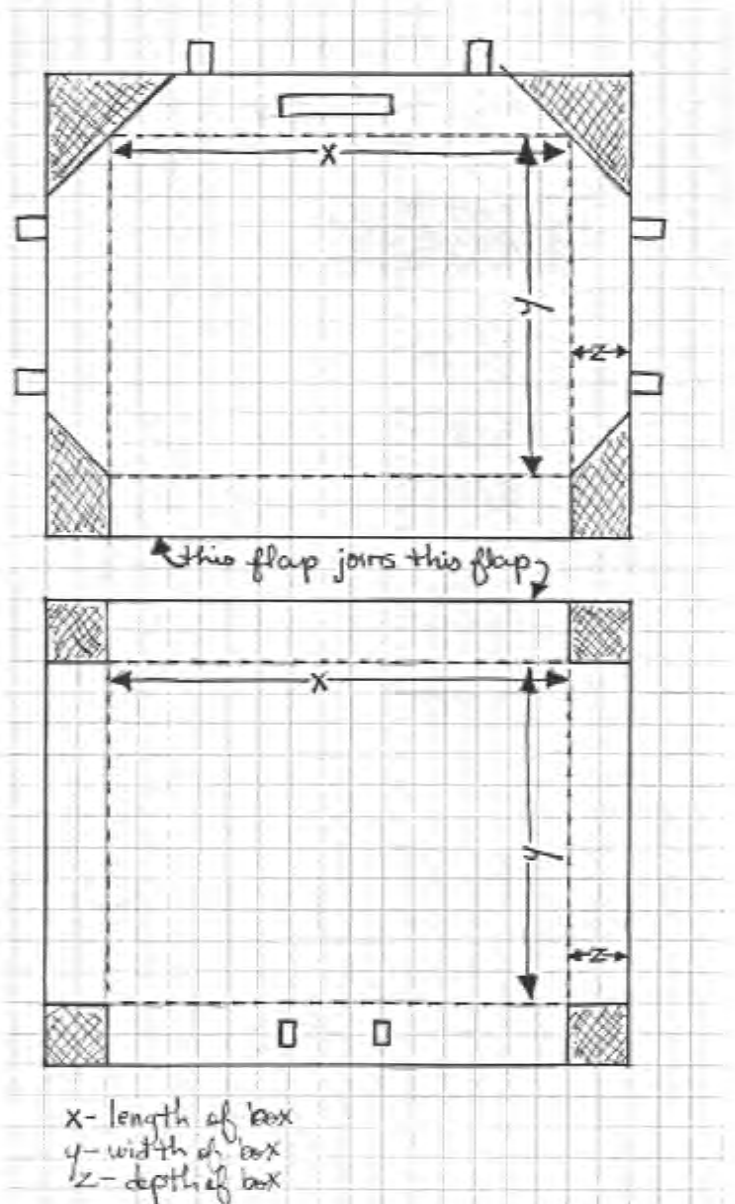
Caring for Your Art: A guide for artists, collectors, galleries, and art institutions is a book by Jill Snyder and it recommends wood crates for shipping. A great ideal for protection, but a lot of trouble to make, use and re-use. I sent work to a show whose organizers stated: no wood crates. The work had to go from Vancouver to Montreal and I didn't trust a layer of cardboard. Also, I wanted the container to be easy to use (for both me and the organizers) and re-use. I came up with a pizza-box-like container made of coroplast - a material much more resilient than cardboard.

Step One: I cut two large rectangular pieces of coroplast to the size I needed. [Please see diagrams.] I decided the size by measuring the framed painting, making allowances for bubble-wrap, and adding a few more inches (four, to be exact) to each side for the width of the flaps.

Step Two: I cut away the excess from the flaps, in this case 4" X 4" squares, at each corner. Then, I scored (avoid cutting clean through) the coroplast along the length of the flaps and bent them, scored side facing out. For the bottom piece I duct-taped the flaps together so they made a topless container. I taped along the scored line - double layer of the handyman's secret weapon. For the top piece, I also taped the corners - but just temporarily (little piece of tape) so I could tape along the scored lines here too. Then I removed the corner tape for the top piece and trimmed the corners a little so they were snag-proof. So far, we have one topless pizza container, and a flappy top that needs to be joined to it's other half.

Step Three: Now you may join the two halves; staples work well here. I used my heavy-duty staple gun. Now, the problem with them is that the staples don't curve inwards to secure themselves (and keep you from slicing your hands up). Apparently a tool can be bought for such a purpose. Being cheap, I used what I already had, needle-nose pliers and a hammer - worked a treat.

Step Four: If everything has gone well, you have a pizza box. Now we break out the Velcro. I used six 6" pieces (two for each unjoined side). The furry side I left at its 6" length, and I cut the hooked sides into 3" pieces. As I'm sure you've already figured out, the hooked bits get stapled to the box; six pieces on the top flaps and six on the bottom panel. Once you've stapled those, you use the furry bits to hold the box together - and make it fabulously re-useable. Just to prevent the loss of my furry bits, I duct-taped the furry bits on the bottom panel (you could always staple them at the same time you staple the hooked bits).



Step Five: The easier you make it to carry, the less likely it will be treated as a football. Put in a handle. I used a bit of webbing strap for the job. I made two slits in the side flap of the bottom half of the container and slipped the webbing through them and duct-taped the webbing to make a circle. I cut an opening in the top flap to let the handle through.

Step Six: To make the lives of art recipients easier - think of your friendly neighbourhood FCA staff - pad the inside of your container as opposed to wrapping it around the artwork itself. I used bubble-wrap and stuck it in place with Nitto tape (a type of two-sided tape used for all manner of weird and wonderful things by the folks at Opus).

Now you have yourself a sturdy re-usable container for your artwork. Is it a lot of work? Yes, but not ridiculously so. The first one is the biggest pain (or was for me as it was experimental), but once you've got the hang of it you'll be able to build them relatively quickly. As they are re-usable you will save time on packing later - the artwork can simply be popped into the box, no fuss. A note on packing your paintings in oil and acrylic: tape a sheet of glassine or acid-free tissue over the face of the painting. The reason for this is that plastic (such as bubble-wrap) can fuse to the surface of a painting - even if it is dry and varnished.

If you're going to create beautiful art then you're going to have to protect it from this mean, cruel world. So go on, flex those biceps.

Mireille Sampson is a painter and printmaker currently residing in Vancouver.



call to *artists*

Explore the opportunities of becoming a published artist. We would love to hear from you!

Art In Motion is a leading international fine art publisher, specializing in the creation of top quality open-edition prints. Our passion is working with talented artists to bring their art to our discerning customers around the world. Art In Motion prints are distributed in over 75 countries to galleries, boutiques, designers, and leading home décor & art retailers.

As we approach our 20th Anniversary, we are proud to have successfully published many gallery & decorative artists, illustrators, as well as prestigious museum collections. We publish a wide variety of media techniques including oil, mixed media and photography.

Art In Motion is an artist-based company, valuing and encouraging artists' input and participation at all times. We provide you with a unique opportunity to enhance your income without affecting the sales of your original art works.

For further information on how to submit your artwork please call **1-866-523-2631** or visit our website: www.artinmotion.com

We look forward to hearing from you soon!

Attn: Artist Relations, Art In Motion, 2000 Brigantine Drive, Coquitlam, British Columbia, Canada V3K 7B5
e-mail: artistrelations@artinmotion.com

ART IN MOTION
www.artinmotion.com

Your Art-Online

**Web Design and Hosting
Specifically for Artists!**

**We will build and host your online
gallery - quickly and affordably.**

**Expose your art and start receiving
orders online for only \$19/month.**

- * No setup fees
- * No extra costs
- * Professional and friendly service
- * Your own domain name
- * Your own email accounts
- * Host 300 paintings or more

Need an example? Go to www.OsnatFineArt.com

**For more info, please visit
www.baytogo.com/webdesign.htm
or contact us at
itzadok@baytogo.com**

The Calgary Chapter of the
Federation of Canadian Artists
is proud to host an exhibition to celebrate
Alberta's 100th Anniversary.

Art Fusion

a collaboration of Canadian artists

This exhibit will be on display at both

Gainsborough Galleries

441 5th Avenue SW, Calgary, AB
May 6th - 13th, 2005

Reception and Awards Ceremony: May 6th, 2005
&

Federation Gallery

1241 Cartwright Street, Vancouver, BC
May 24th - June 5th, 2005

Entry deadline: February 5, 2005

Entry fee: \$20/image

Submit completed entry packet to Federation Gallery
1241 Cartwright Street, Vancouver, BC V6H 4B7

For more information, contact Marg Stevens at 403-932-6383 or
email: stevens@telusplanet.net

The *Art Fusion* entry form is available at www.artists.ca
Click on FCA Events

FCA CONTACTS:

FCA Executive Committee - 2004/05:

President:	Marjorie Turnbull, AFCA	amtturnbull@shaw.ca	604-941-7695
1st VP:	Dianna Ponting, SFCA	dponting@telus.net	604-856-2063
2nd VP:	Jean Pederson, SFCA	artform@telus.net	403-289-6106
Treasurer:	Daniel Chuang, AFCA	we@lynx.bc.ca	604-205-9063
Secretary:	Teressa Bernard, AFCA	tebe@telus.net	604-421-4961
Past President:	Bob McMurray, AFCA	mcmurray@mrhw.com	604-535-5069

Committees:

Archives:	Ellen Poole	epoo203@telus.net	604-732-5251
Chapters:	Marjorie Turnbull, AFCA	amtturnbull@telus.net	604-941-7695
Membership:	Dianna Ponting, SFCA	dponting@telus.net	604-856-2063
Standards:	Dianna Ponting, SFCA	dponting@telus.net	604-856-2063
Volunteer Coordinator:	Kathy Young	ksyoung@telus.net	604-437-4863

Chapter Presidents:

South Okanagan/Similkameen:	Sharon Snow		250-493-1208
South Okanagan/Similkameen:	Lynne Woloshyniuk	lynnebill@shaw.ca	250-492-2209
Nanaimo	Helene McIntosh	sronhelene@shaw.ca	250-752-0252
West Kootenay	Carol Reynolds	lmhoffman@netidea.com	250-352-5852
West Kootenay	Pauline Dupas	pdupas@telus.net	250-352-7360
Fraser Valley	Elaine Chatwin	skchatwin@telus.net	604-856-6399
Central Okanagan	Evelyn MacMillan	pepperwc@silks.net	250-707-3090
Comox Valley	Kay Hillborn	hillborn@telus.net	250-335-2238
North Okanagan	Elizabeth Moore	ea.peter@telus.net	250-545-2432
Calgary	Natalie Kurzuk	nakurzuk@telusplanet.net	403-254-6697
Arrowsmith	Vic Wilson	norriswilson@telus.net	250-729-7200
Victoria	Mamey Ward, AFCA	mameyward@shaw.ca	250-595-0220
Thompson/Nicola/Shuswap	Trish Armstrong	trish1234@hotmail.com	250-523-6485
Thompson/Nicola/Shuswap	Debbie Milner	debsart@telus.net	250-573-3779

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:

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

New Members

October 12 to Decmeber 9, '04

Lucy Adams, Luciana Alvarez, Jane Anderlini, Bonnie Anderson, Ginny Barkman, Sylvia Barlow, Joan Bialecki, Elsa Bluethner, Joanne Brockway, Donna Calvert, Maria Campagnaro, Jane Christianson, Wendy Chuang, Carole-May Coty, Deborah Czernecky, Gordon Davis, Darian Day, Nancy Day, Antonio Dizon, Rose Dowing, Alice Evancio, Diane Fleming, Lucie Gleig, Alison Graeme, Susan Hawkins, Dawn Heinemeyer, Arthur Heming, Lorry Hughes, Stephen Hynes, Shirley Johnson, Andrea Kennedy, Lorraine Khachatourians, Ilona Kostolansky, Olga Lang, Debra Langille-Ballma, Nori Le, Helga Lloyd, Jerry Markham, Verda McAffer, Mark McDermott, Carol Mclean, Joan Moore, Sher Nasser, Dawn Neault, Brenda Olinek, Jill Owen-Flood, Kyle Philibert, Eileen Phillips, Dale Redfern, Alvin Richard, Gail Robb, Catherine Robertson, Veronica Roth, Susan Schaefer, Regina Seib, Bounkham Sengsavanh, Jacqueline Smith, Judy Smith, Linda Smith, Pamela Stevens, Niculae Stoica, Marta Styk, Louise Swan, Bruce Thomas, Mike Tredwell, Andries Veerman, Donna Walker, Deborah Wood-Baker, Claudette Young

WHAT THE BLEEP IS THIS ALL ABOUT ANYWAY??

My apologies to Canadian domiciled members of the Federation in the 'first half of the alphabet' for the strange dues invoice you received which asked for a 'small amount' to help offset the cost of sending mail out of Canada, but no actual amount was indicated. Actually, you received in error the invoice intended for members who actually do live outside of Canada and on their bill an amount was included. Ah, the best laid plans. Kudos to all of you who tried to figure it out and responded with small donations, stamps and self addressed envelopes. I started out trying to return your five and ten dollar contributions but it got too complicated so I just kept the money as a donation and sent out tax receipts for amounts of \$5 or more. I blame it on a myriad of issues not the least of which is the loss, temporarily, of my trusty assistant and Art Avenue editor Kelli Kadokawa to six months of maternity leave. Such nonsense would never occur if she were here taking care of quality control. However, as you can see from this picture of Kelli's new baby Emi, putting up with my gaffs is all worthwhile. Lets hope this blonde babe doesn't grow up to have 'blonde moments' like mine.



Emi, Susan and Kelli.

Your harried E.D.
Susan Foster

CALL FOR ARTISTS

Casa Publishing is accepting submissions
of fine art to include in

THE CASA COLLECTION

of limited edition archival prints.



Tom Miller
A Well Chosen Pair



David Graff
Rank and File



Vicky Marshall
White Jugs and Plums

For detailed information please view our website at
www.casacollection.ca
under header "Call for Artists"

CASA
PUBLISHING

Ph-604-263-8525 email-nmiller@casartgallery.com fx-604-263-8524

CALL FOR ENTRIES

EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER

ARTIST NAME	TOP
IMAGE TITLE	↑
IMAGE SIZE	PRICE
MEDIUM	

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.

EXHIBITIONS/CALLS

New in 2005: 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

"Hey, I've been there!" Urban Landscape Juried Show

February 15 - 27, 2005

Slides/Digitals due: January 11, 2005

Paintings due: February 11, 2005

Jurors: George MacLachlan SFCA, Alan Wylie SFCA and Grant McLean AFCA

Artist's Choice Juried Show

March 1 - 12, 2005

Slides/Digitals due: January 20, 2005

Paintings due: February 25, 2005

Art Fusion - May 6 - 13, 2005 Gainsborough Galleries Calgary

Entry deadline: February 5, 2005

Entry form available at www.artists.ca

See ad on page 15

Applications for Signature Status

Slides and package due: February 18, 2005

Paintings due: March 1 - 11, 2005

Still Life Juried Show - March 29 - April 10, 2005

Slides/Digitals due: February 17, 2005

Paintings due: March 25, 2005

Black & White Show - April 12-28, 2005

Slides/Digitals due: March 3, 2005

Paintings due: April 8, 2005

Abstraction Show - May 3 - 22, 2005

Slides/Digitals due: March 24, 2005

Paintings due: April 29, 2005



ARE YOU THINKING OF APPLYING FOR AFCA OR SFCA STATUS??

MEMBERS ARE REMINDED OF THE DEADLINES FOR APPLYING
FOR SIGNATURE STATUS.

ALL FULLY COMPLETED APPLICATIONS MUST BE RECEIVED
BY THE FEDERATION OFFICE NO LATE
THAN FEBRUARY 18, 2005

ORIGINAL PAINTINGS MUST BE DELIVERED TO THE GALLERY
BETWEEN MARCH 1ST AND MARCH 11TH

APPLICATIONS ARE AVAILABLE AT THE GALLERY OR ON LINE AT
WWW.ARTISTS.CA

WHAT'S ON AT FEDERATION GALLERY IN NOVEMBER/DECEMBER 2004

FCA Student Show
January 18 - 30, 2005

Blossoms

February 1 - 13, 2005

Urban Landscape Show

February 15 - 27, 2005

NOTICE OF 3rd ANNUAL

PAINTING on the EDGE

OPEN INTERNATIONAL JURIED EXHIBITION

\$7,500 IN PRIZES

Slide Entry Deadline: June 1, 2005

Exhibition Dates: August 30 - September 18, 2005

Opening Reception and Awards Presentation September 1, 2005

Prospectus available from Federation Gallery or online at www.artists.ca

CLIP AND KEEP FOR REFERENCE

Art Classifieds

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 by the 1st day of the month preceding the month of issue.

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 your name and address to KOR Publications, 619 Hamilton Ave., Winnipeg, MB R2Y 1Z3. Fax (204) 889-6467 or E-mail: kor@escape.ca.

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. Order by name and enclose cheque for \$44.95 ea. Canadian funds + \$3.15 GST and \$3.37 PST + \$6.00 S/H to Federation of Canadian Artists, 1241 Cartwright Street, Vancouver, BC V6H 4B7 (OR, pick up your video at Federation Gallery and save \$6.00 S/H). Full Copyright reserved.

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

ART CLASSES Learn how to paint and draw with a renowned international artist (for all levels). For more information visit artists.ca/gallery/hosseinkhan.html To register call: 604-644-0022.

NEW FOR SALE at Federation Gallery - on CD *Richard Nelson's Lessons* and on DVD, *Richard Nelson In Retrospect*. 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. \$38 each taxes included. \$70 if you buy both. Please add \$6.00 for shipping and handling.

ART IS GOOD FOR YOU with Jane Appleby Fridays, 9:30am - 11:30pm. Burnaby. Ongoing personal art training. All mediums and levels. Materials included. \$110 for 4 classes. Drop-in available following. 604-802-4546

LEADING EDGE ART WORKSHOPS - 2005 CALGARY WORKSHOPS

Jean Pederson, SFCA - Face & Figure workshop	February 25-28
Karin Richter - Flower Power in Watercolour	March 12-13
George James - Watercolour on Yupo Paper (Winnipeg)	April 7-10
Donna Baspaly, SFCA, NWWWS - Mixed Media workshop	April 8-10
Jim Broger, CSPWC - Prairie Landscape in Watercolour	April 22-24
Lois Griffel - Impressionist Landscape in Oil, Pastel, Acrylic	April 28-May2
Barbara Nechis, BA, MS - Essence of Nature in Watercolour	April 28-May2
Mike Svob - Oil/Acrylic workshop	September 23-26
Gary Greene - Coloured Pencil Workshop	September 29-Oct.2
Frank Webb, AWS - Watercolour workshop	November 18-21

www.greatartworkshops.com greyart@telus.net Louise Grey 403-233-7389

PAINT IN SPAIN WITH KIFF HOLLAND - Spend May 10-27 in Andalucia, on a painting and culinary vacation with Kiff Holland and his old friends, Chef Mike Powell and his wife Hilary. Stay in a restored 19th century mill with painting instruction in all media. Savour Spanish cuisine, with impromptu cooking demos by Mike. Includes most meals, wine, sightseeing excursions, accommodation, instruction. Airfare extra. Experience white walls, warm courtyards and cool interiors beside a swimming pool surrounded by olive groves-the perfect setting for an art vacation. Call Cindy at 604-986-2262 or go to www.aflavourspain.ca

MARIANNE BROOME at Marianne's studio in King City, full day watercolour workshops. Landscapes: January 14 and February 6. Florals: January 22, February 3. Friday afternoons 8 weeks from January 21, classes at The Millpond Gallery, Richmond Hill. Wednesday evenings 6 weeks from January 12 classes at The Schomberg School of Art. Evening floral workshop for SOYRA April 19. Call Marianne at (905) 833 2431 or email m@naturestedgestudio.ca More info and updates on her website www.naturesedgestudio.ca.

MARILYN TIMMS, WORKSHOPS Powerful Acrylics (All Levels) Jan. 29 & 30, 2005 Courtenay, Advanced Watercolours February 19 & 20, 2005 Courtenay, Create Coach & Critique (All Levels) March 19 & 20, 2005 Courtenay, Federation of Canadian Artists Watercolour Windows March 11 & 12, 2005 Vancouver, Watercolour Windows in Florals April 23 & 24, 2005 T.O.S.H. Qualicum Beach, 3 Day Watercolour Workshop May 13 - 15, 2005 Kimberley. For details, see her web site www.timmsfineart.com or call Timms Gallery at (250) 334-8877.

AN INTERVIEW WITH NEIL PATTERSON

(continued from page 20)

Then it has to be to connect with others. The painting connects the viewer to him by what they experience. Did I get it right this time? "Um," he says, "No, I don't paint for others."

Wrong again.

Neil explains that the person who buys the painting has a memory of a place like the one in the landscape. "My painting appeals to something inside him. The viewer recognizes a place or time from his own experience," Neil says that he doesn't do that intentionally. "It's just an accident."

"I paint," he says slowly, "I paint to please myself. I'm selfish." Now I listen intently, now I listen with an open mind.

"I paint what I like, in a place I love and I paint what I love - Say it's a stand of aspens - It's fall and the golden afternoon light filters through the yellow leaves, imagine how nice it would feel to have a nap with the sun warm on your face. I paint that."

I imagine it. I see Neil in front of his easel. I see the joy. What he loves comes through him, influences what colour he chooses, how he will move the paint from the brush to the canvas. Neil Patterson doesn't have a plan. He lets his paintings talk to him. He comes with the innocence and playfulness of a child. He comes with the wisdom of practice and understanding. Neil paints in the moment and then lets go.

I believe him when he says he has no attachment to the outcome. Neil says his favourite painting is the next one. Why wouldn't it be? Just like a true explorer, it is what he hasn't seen, what he is about to be discovered that he has passion for.

Just like a boy in the wood who is discovering the world, what is exciting is what is new. It's around the corner, over the hill, it's in the held breath and the next brush stroke.

Neil Patterson, Signature Member of the Canadian Federation of Artists, was the first Canadian to become a signature member in the OPA (Oil Painters of America). In March 2000 he was awarded the status of Master Signature Member, becoming the 34th painter in this elite group. Neil now sits on the board of directors of the OPA.

In 1993, Neil was elected to the prestigious group of intellectuals and artists known as the Salmagundi Club of New York (1871). He has numerous awards to his credit, and has been published in many books, newspapers and monthly periodicals. Neil's work has been exhibited in galleries across North America, in seven provinces and seventeen states.

Check out his updated website for more on Neil Patterson. <http://www.neilpatterson.com/>



FCA PINS - To celebrate Art Fusion, May 6th to 13th, 2005 the Calgary Chapter would like to offer Federation Pins to our membership. If you are interested in ordering a pin they are \$10.00 each, please contact Lorna Hannett at lorna12@telusplanet.net.

Images of Western Canada

November 16th - 28th, 2004

(continued from page 12)

Sea Sculpture
Marilyn Riopel
pastel, 13"x 19" \$650



Manitou
Sharon Olfert
watercolour, 14"x 9"
\$235 SOLD

Red Tree
Maureen Walker
dye on silk, 28"x 17"
\$400



Evening Light-Longview Ranchland
Marg Metcalf
acrylic, 8"x 12" \$350



Remains of the Day
Elizabeth Moore
acrylic, 17"x 52"
\$950
Award of Excellence



Windswept
Bonny Roberts, AFCA
acrylic, 13"x 30" \$940
Tinyan Chan, SFCA Award



French Creek Marina
Kristeen Verge
acrylic, 30"x 24"
\$1,450

Slide Jurors: Harold Allanson AFCA, Sherry Mitchell SFCA and Donna Baspaly SFCA
Awards Panel: Donna Baspaly SFCA, Ed Lantin SFCA and Marine Gourbault AFCA

HEAR THE CALL OF THE WILD AND PAINT YOUR HEART OUT

AN INTERVIEW WITH NEIL PATTERSON SFCA, ASA, OPAM

BY FRAN BOURASSA



Neil Patterson at his easel

I imagine the piano recital as he tells me to. There's the musician perched on the edge of his bench. His face is etched with concentration. Shoulders stiff. You can see by the tension in his body he means business. He has his own reasons for why he has to succeed and nail this competition. Could be it's to win over the judges, impress his peers, maybe to prove himself

worthy of his parents approval, get the girl or it's simply about the prize. The pianist has chosen the most complicated piece he knows to show off his technical expertise, and when he plays it, it is accurate, well executed, but the performance is flat. It's not that there was anything wrong with it, it's just that there's no life in it.

"Painting is more than having good technique just like music is more than playing the right notes." says Neil Patterson, "Painting is more than just knowing how to put the paint down. A painting has to have passion."

Neil Patterson is a gifted teacher. Ask any of the participants of his recent weekend workshop hosted by the Federation of Canadian Artists held in October. Neil Patterson, renowned Master Oil Painter, real-life husband and father, outdoorsman, stops his muffin baking to give me this interview.

How does Neil help his students get at their passion? "You've got to break them down, get them out from behind their technique. Break them out of their patterns. Make them do what they don't usually do."

What hobbles most painters he explains is the baggage they take with them to the canvas. "What holds the artist back is fear. Fear of not doing a



Beaver Flats, oil, 36" x 48"

good painting. Fear and the lack of confidence. Like the pianist, they come to the painting with a plan and then they miss out on the *happy accidents!*"

In Neil's workshops, his restrictions often confound the painter who is used to a well-thought out idea and a well-planned palette. First, Neil gives the student a time limit, then limits them to 3 colours. He only allows them

to paint big shapes. There is no time to think or time to figure it all out. No time to calculate or evaluate. It sounds like boot camp. But it works.

Neil says the proof is in the change and it's unmistakable. The work produced on the last day has freedom and feeling in it that wasn't there before.

So what does a successful painter come to the canvas with? When Neil's asked what he has in mind perched on the edge of his bench and ready to start a painting he answers sincerely. "Well, ... not much. That's one of the tricks of painting. Let the painting talk to you. If your mind is full of your own plans for it, you won't hear what it has to say or what it wants. The other trick is to give in. So if the painting wants a pink sky, give the painting a pink sky."



The Camp, oil, 18" x 14"

I begin to understand what he is saying. If you come with a preconceived idea you will be disappointed if you don't produce what's in the mind's eye. Nothing else is allowed into the picture because you haven't invited it in. You and your plan are the guardian of creativity. You squeeze out the unimaginable. The painter deadens the creative flow by getting caught in his or her own web of details. Those *happy accidents* Neil talks about don't have a chance.

Neil practices what he preaches. And that became evident during our interview when I switched from asking him questions that had to do teaching to his own private reasons for painting. Neil says he paints because he loves the process of painting. He pish-shahs me when I try

my Picasso theory on him – how at the end of his life Picasso had distilled the experience of a whole painting to a single line. "No", Neil corrects me,

"That's too complicated, I paint because I like to". He says he likes how the paint moves, he likes how colour works, he is curious about what paint does when you set one colour next to another and what happens with they're mixed together. He likes how paint feels. He paints what he likes. We talk about his treks by helicopter into the wilds of the Selkirk Mountains where hardly anyone has been. Ah, he paints to express the beauty of nature, I venture.

"No", says Neil. "I paint because I like to paint."

"Look here", he says patiently, "why try to reproduce nature. It can't be done. Nature is way better at it than anyone is. It has natural light to create beauty with, textures, scents. A painter only has pigment. Don't even bother. It just can't be done." says Neil much to my despair. If the master has given up, what hope is there? Aren't these are reasons not to paint, I think to myself?

"Say you pick a rose and place it in sunlight. Get the best painters to paint it. Then choose – the rose or the painting. Which is the most beautiful. See? The painting is not real. It's only paint. It's only a replica of the real thing – a representation. It doesn't stand a chance against the real thing!"

So if it isn't to express nature or himself and his feelings about it and if he doesn't paint to make it a better world, and he has no other motives like the pianist does, than why does he paint, I ask him again. (For Neil, explaining this to me must be the same experience he faces in his workshops, I wonder to myself if he is snickering under his breath at my analytical brain trying to understand what he saying.) Again he repeats, "I paint because I like painting."

(continued on page 18)



Plein Air 3, oil, 9" x 12"