

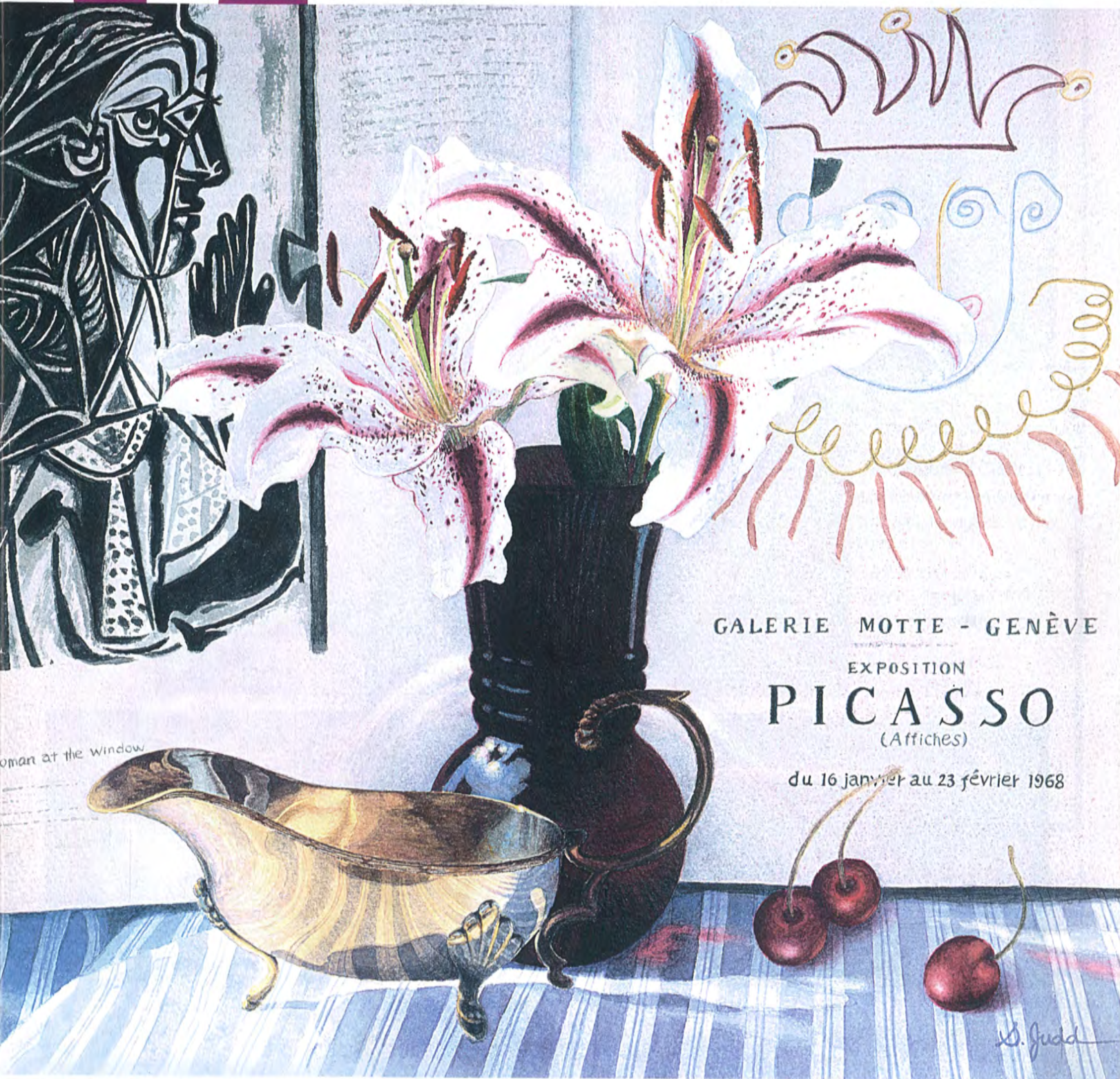
Art avenue

A Federation of Canadian Artists Publication

Vol. 5 - No.3
May/June 2005



\$4²⁵



GALERIE MOTTE - GENÈVE

EXPOSITION

PICASSO

(Affiches)

du 16 janvier au 23 février 1968

Still Life with Three Cherries, **Shoko Judd**, watercolour, 16" x 17" \$600 - Harry and Peggy Evans Award



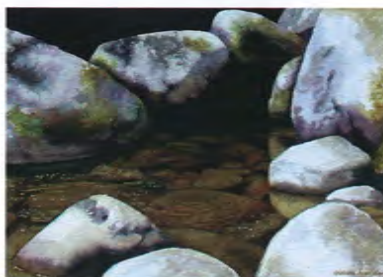
Treetops
Jutta Kaiser AFCA
 Mixed Media on Canvas
 36" x 28"
 \$2,100



Magenta to Terre Verte
Margaret Elliot AFCA
 watercolour
 10" x 14"
 \$400
 Award of Excellence



Vineyard at Mount Redon
Maxine Wolodko
 acrylic
 16" x 20"
 \$880



On the Rocks
Sue Harder
 watercolour
 10" x 13"
 \$450



I'll Succeed
H. Louis Falardeau AFCA
 watercolour
 16" x 22"
 \$650

Artist's Choice

March 1-12, 2005



Still Life with Three Cherries
Shoko Judd
 Cover Image

Favourite flower joined favourite artist this way. I'm a keen gardener, lilies being one of my favourites. During the summer I had a vase of lilies in my studio, and a Picasso poster book open on the table to a certain page. Seeing Picasso's art and the lilies gave me the idea for the picture.

Shoko Judd



Illusion of Time
Donna Swain
 mixed media
 30" x 30"
 \$950
 Award of Excellence

Volume 5, No.3 May/June 2005

Art Avenue is published 6 times per year.

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

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

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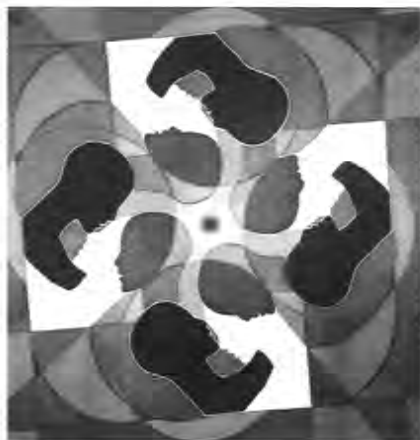
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Robert H. McMurray F.C.A.
Partner



ARROWSMITH CHAPTER by Barbara Botham



Maureen Walker, *Disclosing*

Congratulations to Maureen Walker, a painter using French dyes on silk, our most recent successful applicant for AFCA status. Last year Maureen's painting, *Disclosing*, was accepted into the Silk Painters International Show in San Jose, New Mexico where it received rave reviews and sold.

The Annual Juried Art Show sponsored by the Oceanside Arts Council was held in Parksville's new Civic Centre in March.

Given the high standard of entries, we congratulate our members on receiving 8 of the 19 awards given. Mary Stewart and Vickie Turner received Best of Show awards. Janice Bridgman, Dave Davies, Dorothy Jarvis, Sherry Mitchell, Lynn Orriss and Linda Skalenda received Awards of Excellence.

Joan Larson, AFCA has a "Sneak Preview" studio opening in late June. E-mail joan@joanlarson.com for details. She took a booth at the recent New York Art Expo, saying it was well worth it for the contacts and sales she made.

We are thrilled to welcome SFCAs Donna Baspaly and Don Farrell, Active member Douglas Dicken and Supporting members Christina Tuck and Vive Morris to our Chapter.

Anne Bogle from the Nanaimo Chapter gave a watermedia demo after our April meeting. Our next bi-monthly meeting will be June 2nd, at the Oceanside Arts Council from 10 am to noon after which Molly Newman as Emily Carr will perform. Everyone is welcome to participate.

CENTRAL OKANAGAN CHAPTER by Evelyne MacMillan

The centennial committee is in high gear putting the finishing touches on our upcoming juried Chapter show, *Interpretations of Kelowna: Celebrating our Past, Present and Future*, May 5th-11th at the prestigious Hambleton Galleries. The opening reception on May 7th features guest speakers and artists demonstrating in various mediums. Our show will coincide with many of the Centennial events planned by the City of Kelowna. One highlight of this centennial celebration is a community paint-in. The public is invited to paint on a large, specially prepared canvas under the guidance of chapter members. The completed painting will be donated to the City of Kelowna for permanent display. We thank the City of Kelowna for the \$1200 grant, Opus Framing & Art Supplies for its generous donation of the canvas and art supplies, and the following business supporters for awards donations: Classic Gallery, Athena Custom Framing, Ritchcraft Custom Framing and Boot Hill Gallery.

Members can look forward to new workshop opportunities with mixed media and collage with Tina Siddiqui and drawing techniques with Dennis Weber. We thank Karen Hersey for lending her expertise by offering critiques of members' works at the April 4th meeting.

Dennis Weber is the featured guest artist at the *Life and Arts Festival* in May. He will have work in the Salon Gallery at the Calgary Stampede in

July and had work accepted into Calgary's *Art Fusions* exhibition. Ken Cochrane will also have work at the Calgary Stampede in the Western Art Gallery.

COMOX VALLEY CHAPTER by Bev Wolsey

Elections were held in March. Some key positions unfilled will be left until the fall. Our new Executive for 2005/2006 is:

- Treasurer - Betty Boyle
- Members at Large - Karl and Heather Rieche
- Publicity/Public Relations - Dianne Bersey, Brenda Olinek
- Show Coordinators - Doris Zdebiak, David Boorah, Dolores Ordway
- Chapter News/Art Avenue - Bev Wolsey
- Membership - Betty Boyle
- Workshop Committee - Bob Sheridan, Bobbi Zander
- Fundraising Committee - Bill Kerr

We thank Terasen Gas for the \$5,000.00 sponsorship for the awards to the four Island Chapters for *The Island Perspective Show* in June.

The Chapter wishes Trish Montague good luck during her 2-year teaching job in Pakistan. Daphne Triggs has organized nine donated paintings from six artists to decorate the new walls of the Cancer Society. Active member Dianne Bersea has been accepted into two recent Federation Gallery shows, the *Still Life Show* and the *Black and White Show*. Congratulations to Betty Boyle who has recently become an Associate member of The Oil Painters of America.



Karin Martin, *Study in Blue Robe*, pastel on paper

We would like to thank our President, Kay Hilborn, who will be leaving her position. She was a dynamic, organized and dedicated leader who revitalized the Comox Valley Chapter. Her enthusiasm was evident in our many demos, shows and social gatherings. Thank you Kay, from all of us.

Karen Martin's Portrait Sessions are coming to an end. We hope she will do another workshop in the fall. Her painting, *Study in Blue Robe*, is currently in *The Canadian Institute of Portrait Artists Show* in Vancouver.

FRASER VALLEY CHAPTER by Marion Rose

We set a world record on March 12th for the shortest meeting ever, 15 minutes! Everyone was very anxious to see Dianna Ponting, SFCA demo her wonderful pastel technique. Thanks Dianna.

Congratulations to Active member Lynn Lawson Pajunen for achieving Signature Status in the International Society of Experimental Artists. Lynn is the founder and Art Director of Mountain Haven Arts, a workshop program celebrating its 11th year with several FCA members instructing workshops in 2005.

Congratulations to Heidi Lambert, AFCA for being elected to Signature Status in the Canadian Society of Painters in Watercolours.

We are gearing up for our first show of 2005 at Mission Art Gallery. The opening will be held May 6th from 7 - 9pm.

NANAIMO CHAPTER by Sherry Mitchell, SFCA

Our regular March meeting was well attended, and everyone thoroughly enjoyed the demonstration by SFCA member Brittani Faulkes. April 9th marks our next informal gathering, with a social chat and shop talk get-together at Studio 223.

Mark your calendars: well-known artist Grant Leier will give an acrylics demonstration at our next regular meeting on May 14th.

By the time this edition reaches you, our Third Annual Show and Sale at the Dorchester Hotel will have wrapped up. By the looks of things it will be the best yet, and we're hoping for a record number of submissions and sales.

NORTH OKANAGAN CHAPTER by Summer Robertson

Workshops, critiques and exhibitions were the focus of the past few months for North Okanagan artists. In February, the room was humming when I walked into it. Those were the undercurrents of creative energy in the workshop that was well underway with Suzanne Northcott, SFCA. There were many 'aha' moments as participants learned that extra something that would take their art to a new level.

Suzanne lead an encouraging critique session, celebrating the diverse styles represented in each of our works, picking out the strengths and wonders of our paintings and ever so gently suggesting the things that could creatively push our thoughts forward. Suzanne strongly urged us to be true to ourselves, our styles, and our subject matter, while at the same time, challenging us to add one step in an unfamiliar direction. It was a vibrant and rich experience, and we thank you, Suzanne.

Several members went to an Ann Baldwin workshop in Sedona in early March. As Angelika Jaeger wrote in her journal, "the days flew by, as one could imagine, when you are having fun in creating and allowing yourself to be emerged in it."

Teyjah McAren has a two-month exhibit in the Sicamous Library of representational and abstract work. Teyjah's Art Den has all new paintings and a new floor design for exhibiting her work. Margaret Foster and Ev McDougall are in Kelowna's 100th anniversary of the Festival of Arts this month, and Ev will be exhibiting in the Calgary Stampede auction again in July. The 13th annual *Spring Splash* in Oyama takes place in early May. Some of the proceeds go towards cancer research. Exhibiting this year are Rick Bond, AFCA, Beryl Goodall, Angelika Jaeger, Nancy Lucas, Ev McDougall, Elizabeth Moore, Mae Roberts, Gail Short, and Charlene Woodbury, AFCA.

THOMPSON NICOLA SHUSWAP CHAPTER by Sharyn Olfert

We would like to welcome new chapter members Teresa Buratto, Edie

Fredrickson, Valerie Rogers, Sheryl Schmuland and Pat Taylor. Congratulations to B.J. Arnason, Teresa Buratto, Terry Farrell, Silvie Forsyth, Ursula Gall, Alan Hodgson, Donna Houston, Debbie Lund and Dale Redfern for achieving Active status.

Our next meeting will be June 25th at Werner Braun's home in Barnhartvale at 10:00am. We are having a paint-out with a barbeque.

SOUTH OKANAGAN-SIMILKAMEEN CHAPTER by Robert Neal

Our general meeting on March 5th brought a few changes to our executive and committees:

President - Sharon Snow, Co-President - Robert Neal, Vice President - Art Moore, Secretary - Enid Baker, Treasurer - Helen Gabriel, and help from Marlene Akins and Doris Stone.

Our committees are headed up by Irene Gray, Sandra Albo, Barb Hofer, Sharon Leonard, Linda Anderson, Jeannie Duncan, Dianne Koursch, Eunice Purdy, Grace Shaw, Dona Smithson and Edna Woods, with help from Kate Kimberley, Gary Langrish, Jack Deppisch, Betty Schon, Sigrid Stobie, Myra Hammond and Sharron Middler.

Congratulations to Grace Shaw. Her painting, *Collections II*, was accepted into the *Still Life Show* at Federation Gallery. Congratulations to Sandra Albo and family for a showing at the Osoyoos Gallery in April.

We have exhibitions scheduled for Tinhorn Creek Winery, Hillside Winery, The Sicamous and The Gallery of the South Okanagan.

VICTORIA CHAPTER by Marney Ward, AFCA

This spring we had our most successful show ever, with great press and TV coverage and a total of ten painting sales. We attribute this success mainly to a greater focus on advertising, both paid and unpaid, coupled with the increasingly excellent quality and diversity of paintings. Jill Ehler, Kerry Fleetwood and Marney Ward, AFCA received Awards of Excellence and Barbara Callow, Clement Kwan, AFCA and Caroline Hunter received Honorable Mention awards.



Our workshop with Donna Baspaly was most informative and inspiring, pushing all the participants to try new tools and methods to "make marks," create textures and discover patterns. Thank you Donna for your dedication, patience and encouragement.

Special congratulations to Clement Kwan, AFCA for achieving his signature status and to Dorothy Oxborough, SFCA for her solo show at Winchester Galleries.

Next submission deadline is June 1, 2005

artavenues@artists.ca



Gaye Adams, SFCA demo

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



Art Techniques

with David Langevin

Oils With Zing

Hello David,

My problem is varnish. I moved from pastels on mat board to oils on canvas last year. My technique is to blend and feather all colour transitions into seamless blends so there are no visible brushstrokes. I hounded oil painter friends and art supply store worker bees to death about what varnish products to use and how to use them. I understand the difference between the old resin-based products that can yellow and are difficult to remove, and the newer synthetic products that can be removed with solvent. Not knowing how to apply the brush-on type without visible brushstrokes on the oil paint, I opted to try Winsor & Newton matte spray varnish. The result was as dull as the oil paint surface, so I then tried Winsor & Newton satin spray and coated the rest of the canvases with approximately 3 coats each. The finish on the satin spray still came out matte and there is no sparkle to the paintings. This body of work has dried for 6 months, and is currently hanging in a gallery. There is a glaring overspray mark on one painting. It is on the top left corner where the sprayer first makes contact, and it has left a darkened blotch. I took a jar of odorless mineral spirits and with a clean white cotton cloth tried a gentle circular motion to remove the overspray. But with very little rubbing on my part, paint began to lift, so I immediately stopped. The overspray mark is still visible. Do you know how I can remove the overspray mark? I like oils where the colours are almost shiny and sing. How can I achieve that effect without leaving visible application marks? Is my blending technique going to prohibit getting zing in the colours? Any help would be greatly appreciated. Thanks very much,

Hi,

There are a lot of issues here for sure. You say you want your oils to have 'zing'. Pastels have zing because they are almost pure pigment. Oil colours will be vibrant too if you use pure pigment colours and do a minimum of blending of hues. As for the clear shiny effect with oils, that can be achieved by using an appropriate medium. For now I won't go into the details of making your own mediums but a good one like Winsor & Newton's Liquin will help. Mixed with your paints it will produce a more shiny, transparent effect. Then use a mostly gloss picture varnish. I use Liquitex Soluvar or Golden MSA; I mix the gloss and matte myself to get a sheen that is just right, usually 4-1, gloss to matte. You can also try spraying the gloss varnish that you have and then lightly dusting it with a spray of the satin just to take some of the glare away. Or, as in the case of your satin spray (3 coats!!) a thin coat of gloss sprayed over top should bring up the shine. But remember, varnish will not make you colors sing, it will only make the surface more or less shiny.

Remember too, that final picture varnish is supposed to be a temporary layer that can be removed so it should not be thick. You should be able to apply a good varnish like the two I mentioned above with a brush without leaving application marks. Make sure you use a good quality soft brush and add a little extra thinner for finer applications if necessary. Then, brush over it lightly with the unloaded brush at the end to create a smooth even surface. Spraying, however, is always an easier way to apply a thin smooth application. So, one thin coat of picture varnish is all that is needed to protect your painting. Three coats is not necessary and will make it hard to remove if the painting should need restoration at some point in the future.

As for the blotch, it sounds to me like the paint was not completely dry before the varnish was applied. That is why some paint came off with the solvent. If a painted area is not completely dry it may darken when a varnish is applied as it softens the paint and 'sinks in.' You will have to wait a while before you try again, I can't really say how I would approach the problem after that without getting my hands on it. Bye for now, David

(continued on page 13)



BEHIND THE EASEL

with Robert Genn, SFCA

Those "know-nothing" Zones

Have you ever wondered about those little mental lapses you have while you're working? I'm talking about those times when the brush keeps moving but your mind goes somewhere else. It's the creative equivalent of "taking your mind off the road." After a lifetime of being

curious about it, I've got a few ideas.

I've noticed that in beginners and less confident artists the brush tends to drift with the mental drift—that is, it re-sweeps areas or repeats previous moves. An unconscious activity, it can go on for some time. In beginners, the tool-action generally slows down and may wander to palette safety or paint rag where it sweeps some more.

In more proficient artists an "automatic pilot" takes over and work continues. The work may actually speed up. It can be intermittent or fairly steady. The absence of conscious control is recognized by many as a valuable creative state. Most painters have made passages that seem to have painted themselves. Several things occur here. Brush government is supplanted by motor skill. Like a skilled pianist, muscle-knowledge kicks in and has the effect, if only temporarily, of neutralizing fear and potential incompetence. At the bottom of it all, what you think you know (knowledge) together with what you don't know (fear) are two of the main creative blocks. The absent mind knows no fear.

Active work-people know about and can attest to subconscious productivity. Mature painters talk about "blind painting." While the condition may not be fully understood, within it there's the glimmer of a valuable secret. We know that the conscious brush can be victimized by previous thought paths and erroneous zones. The introduction of mental loitering gives the creator a small state of meditation. Unbidden, it evaporates easily. It's somewhat like the longer-term state of "flow" as discussed by psychologist Mihaly Csikszentmihalyi. If you're interested in investigating the condition further, you might also check out Betty Edwards' *Drawing on the Right Side of the Brain*, and Ernst Gombrich's *Art and Illusion*.

To be contrary, there are many artists who dread these lapses because they feel that their work needs their full attention. It seems to me that the yin and yang of thinking and not thinking contributes to better work. Perhaps it's a self-delusion, but I've found that after a period of slipping in and out of consciousness, some of the good stuff has been done in the "know nothing" zones.

"If I think, I am lost." - Paul Cezanne "In idleness, the submerged truth comes to the top." - Virginia Woolf "Everything vanishes round me and good works arise of their own accord." - Paul Klee

Best regards, Robert

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

WHAT'S ON AT FEDERATION GALLERY IN MAY/ JUNE 2005

Abstraction Show

May 3 - 22, 2005

Art Fusion

May 24 - June 5, 2005

Original Print Show

June 7 - 26, 2005

Summer Gallery Part 1

June 28 - July 24, 2005

MEMBERS IN THE NEWS

Bortolo Marola has a solo exhibition in May at Make It Memorable Gallery, 840-3041 152nd St. in White Rock. He will be in attendance at the opening receptions, held on Saturday, May 14th and Sunday, May 15th, from 2 - 5 p.m. The exhibition features watercolours, acrylics and oil paintings depicting Bortolo's travels through southern France, the Ligurian coast, Tuscany and Umbria while en route to his recent successful Italian exhibition, as well as numerous paintings of the west coast of Canada.



Bortolo Marola, *Out of the Mist*

Donna Baspaly, SFCA would like to invite members to her solo exhibition, *The Imaginative Eye*, at the Kurbatoff Art Gallery, 2427 Granville Street, Vancouver, BC. Opening reception is Thursday, May 5th from 6 - 9 pm. The show runs May 5th - May 19th.

Peggy Burkosky has work at The Old School House in Qualicum Beach through May 14th. These recent works include drawings and paintings in conté, charcoal, pastel and watercolour.

Sherry Mitchell, SFCA has two paintings in *Fresh Cuts*, the juried international exhibition by the American Society of Botanical Artists. The exhibition runs from June 25th - October 2nd at the Fredrick R. Weisman Museum in Minneapolis, Minnesota.

Calgary's **Krystyna Laycraft** and Vancouver's **Jeanne Krabbendam** who met each other through the Federation Of Canadian Artists, are planning a joint exhibition in Calgary's brand new Art Point Gallery during the month of June. Under the title, *Oceans Meet Prairies*, they will show new work created in their own studios as well as together during an 'artist in residence' concept in Nanton, Alberta this spring. The opening of this special exhibition is Friday June 3rd at the Art Point Gallery in Calgary.

Through a link on our website, **Juanita Noble** was selected as one of three artists to participate in the Annual Art Auction fundraiser for the Stanley Theatre in Vancouver. Her work was on display for the month of April.

Adrienne Moore, AFCA was awarded Signature status in the North West Watercolor Society, based in Seattle, WA.

Active member **Tessie Dichupa** will have a two-person show at the Philippine Center in New York City. Her co-exhibitor, Emi Mercado, is a colleague of over 15 years at the International School in Manila. *Faces, Places & Things* runs May 9th - 20th, with a reception for the artists on May 10th, 6-8pm.

In December, **Mavis L. Smith** opened up the new Panorama Ranch Art Studio and Gallery at 6500 15th Avenue S.W. in Salmon Arm, BC. The first exhibit included work by Mavis as well as **Teresa Connor**, **Teyjah McAren** and **Valerie Rogers**. There were 11 paintings sold in 2 days, and Mavis received commissions for children's portraits. The Panorama Ranch Gallery is open by appointment, (252) 832-2281.

In celebration of Asian Heritage Month, the work of **T.K. Daniel Chuang**, AFCA is part of an invitational two-person show at Cascata Gallery, May 6th - 8th. Opening reception is May 6th 4-6pm.

Lois Moore taught 3 sold-out encaustic workshops in the Queen Charlottes in March. The students were so enthused with encaustic they formed an Encaustic Club that meets weekly in Queen Charlotte City.

Wilfrido Limvalencia's painting of Yellowstone Cutthroat Trout, *The One That Got Away*, won an Honorable Mention in the 2006 Wyoming Conservation Stamp Art Competition. Her contemporary graphic art, *Curlee Sheep*, was chosen over 76 artists for the Top Prize in the 2005 Maryland Sheep and Wool Catalog Art Competition. The image is published on the cover of over 10,000 catalogues, posters, flyers, mugs, t-shirts, keychains and other merchandise.



Wilfrido Limvalencia, *The One That Go Away*

The International Association of Pastel Societies, an umbrella group for 48 worldwide pastel groups, has selected **Dianna Ponting's** SFCA painting, *The Orange Bowl*, for the cover of their bi-annual conference souvenir catalogue.



Dorothy Oxborough, *Buckskin & Lace*

Dorothy Oxborough SFCA, had a solo show at Winchester Galleries in Oak Bay, Victoria in April. The opening was grand with delectables and wine - even a harpist!

Active member **Elaine Alfoldy's** painting, *Summer Siesta*, made the front cover of the Creston Advance. She and her husband have a gallery in Creston and participate in the Seven Studio Tour. They will have work in the Regional Kootenay Gallery in Castlegar from July 22nd to August 26th.

New Members

February 12, 2005 and April 19, 2005

Mark Anderson, Lyne Armstrong, Ken Ballantyne, Susan Banks Cooke, Patricia Banks, Beverley Barber, Anna Baxter, France Beaulieu, Dan Berube, Lorraine Belts, Carol Boyce, Diane Brisbois, Evelyn Briscall, Paul Bryan, Teresa Buratto, Mary Burns, Patricia Clark-Jennings, Douglas Dicken, Dylan Farrell, Blanche Gauthier, Kristy Gordon, Nirmala Greenwell, Jerrilee Hack, Jennifer Heine, Peter Heinrich, Deborah Holowka, Carol Homer, Sarah Horsfall, Connie Jager, Barbara Jones, Ngawang N. Kheyap, Jim Laing, Sandra Lavy, Sharon Lawrence, Julia Lucich, Denis Matisz, Cindy Mawle, Jean McLaren, Becky McMahon, Sue Miller, Sheila Page, Richard Paris, Frances Parker, Leona Petrak, Annick Ploquin Dit Madiot, Morgan Ralston, Lois Richardson, Heather Rois Noddin, Sharon Rossnagel, Joan Rowan, Sheryl Schmuland, Tina Siddiqui, Natalia Simen-Falvy, Kelly Sinclair, Zohar Siszbán, Bryan Sleeman, Cindy Sleeman, Arline E. Taylor, Fran Telep, Lucille Thompson, Ellen van Eijnsbergen, Ginette Veitch, Beatrice Watson, Helen Webster, Linda Woyce, Dianne Yard, Joan Zageris

Congratulations 2005 Signature Members



Kenneth Thomas, AFCA

My wish and goal in creating and presenting my art is, aside from giving pleasure and enjoyment, to capture something of the inner spirit as well as the outer beauty and wonder of our architectural and urban heritage and through that to foster appreciation and awareness of at least some of the world we have built up around ourselves through the centuries. The many years spent in Europe and my studies of art,

architecture and music there strongly influences my choice of subject matter. My eye tends to focus on forms, shapes and shadows which I find I can express to greater advantage in black and white than in colour. I often feel that I am painting with the pencil rather than drawing. I enjoy my affiliation with the FCA and the wonderful support of its members. I am grateful for my new status and look forward to continued growth.

Christine Mitchell, AFCA

I started my quest as an artist by exploring transparent watercolour. During the early years I employed my technical drawing abilities to building in landscape. In more recent years, I have experimented with different colours, mediums, images and papers. The process has led me on a journey of discovery about who I am and what I want to express in my work. By going beyond my 'comfort zone' or in the words of a mentor, "falling off the precipice," I have found more direction. The Federation has afforded me an outlet for my creativity and I am grateful to those that have given me support and encouragement in my pursuit of success.



June Harman, AFCA

After many years working as a commercial artist, I left in 1995 to start on the long road to becoming a real artist. Many excellent FCA courses made the journey much easier. I'm a committed figure painter. Few subjects are as challenging as the human figure, yet for most people, nothing is quite so interesting as other people. Having given myself over to being an observer of 'us', I

paint what delights me. I'm drawn to the figure in motion, particularly the joyous worlds of dancers and musicians.



Tatjana Mirkov-Popovicki, AFCA

My artistic journey started many years ago in Novi Sad, a charming mid-European town overlooking river Danube. Since my immigration to Canada I dedicated several years to an intensive art training, finalized by joining the Federation of Canadian Artists and the Canadian Institute of Portrait Artists. In my figurative works, I explore the world of timeless values, the beauty of the human

body and landscape of the face. Watercolour portraits provide a unique delicate beauty, emphasizing our fragility and vulnerability. The painting only triggers the dramatic reaction, which then gets further developed by the viewer. I stage my oil and acrylic portraits to provide an immediate drama. They carry strong statements and project strong emotions of happiness, anticipation, playfulness, expectation.



Maureen Walker, AFCA

I am excited by pushing the boundaries of established silk painting techniques and enjoy going beyond the predictable. Through my art I capture emotion, light and energy with my bold application of colour. I enjoy challenging the viewers' perception of natural objects and hope to make them question their visual awareness of the world.

Clement Kwan, AFCA

Receiving the AFCA status is a great honor. I feel I am very lucky. Many thanks to the Board of Governors allowing me one step up to associate status. I am very thankful to the FCA for providing the environment and the opportunities for me to pursue my personal artistic excellence.



Lyla Couzens, AFCA

Receiving AFCA status is wonderful! I enjoy the comradery and support of the association. It has allowed me to take workshops, be involved in shows and volunteer within the group. The diversity of the FCA members is inspiring and I am truly in awe of the talent surrounding me. I know firsthand that doing artwork on your own can bog you down at times and leave you uninspired so my advice is to get involved and remember "The more you give of yourself, the more you receive back in countless ways!"

Lorna Hannett, AFCA

I have learned so much from being a member of this organization; I know that I have grown as an artist because of it. I started painting 9 years ago, in acrylics, moved on to watercolour, tried pastels and colored pencil because I love a challenge. I am always pushing myself to try new things. Two years ago I found the challenging medium of Scratchboard Art and fell in love with it. It allows me to work in fine detail, but also allows me to be very dramatic



Elizabeth M. Wiltzen, SFCA

Living and working in Banff, Alberta, my hiking, climbing and skiing expeditions have taken me into many remote areas of the Canadian Rockies. Over time, my experiences have inspired me, and made me intimately aware of the magic and beauty that is found in these powerful places. Most recently, I have become intrigued with oil painting in my pursuit of new and continually challenging ways to share my perceptions. In this medium I have found a channel that more clearly enables me to express my personal artistic vision. The richness of colour and texture in oil paint combined with the power and impact of painting large canvases is very much aligned with my impressions of the natural world.

Apples and Lace
Lyla Couzens AFCA
 watercolour
 9" x 13"
 \$425



The Pond
Lyla Couzens AFCA
 watercolour
 14" x 18"
 \$750

Maryann's Rose
Lorna Hannett AFCA
 scratchboard
 8" x 10"
 \$950



Jazz
Lorna Hannett AFCA
 scratchboard
 10" x 8"
 \$800



The Reader
June Harman AFCA
 oil
 24" x 16"
 \$1,000



Saturday Morning
June Harman AFCA
 acrylic
 32" x 44"
 \$4,460

Success! 2005
 March 15-27, 2005
 Annual exhibition of
 successful Signature
 status applicants

Success! 2005

(Continued from page 9)

Rosie's Garden
Christine Mitchell AFCA
watermedia
13"x 10"
\$425



Cheerleader
Clement Kwan AFCA
oil
20"x 24"
\$1,800



Lily
Christine Mitchell AFCA
watermedia
21"x 14"
\$525



The Bag Pipes
Clement Kwan AFCA
oil
30"x 40"

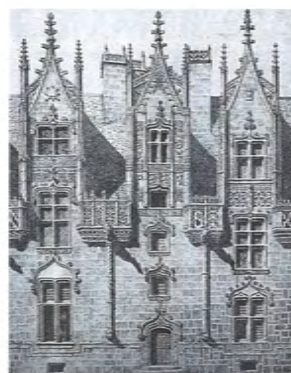


Welcome
Tatjana Mirkov-Popovicki AFCA
watercolour
19"x 25" NFS



Focus
Tatjana Mirkov-Popovicki AFCA
graphite
10"x 8" NFS

Beauvais
Kenneth Thomas AFCA
 graphite
 14"x 11"
 \$750



French Dormers
Kenneth Thomas AFCA
 graphite
 14"x 11"
 \$750



Watching
Maureen Walker AFCA
 dye on silk canvas
 42"x 22"
 \$750



Branching Out
Maureen Walker AFCA
 dye on silk canvas
 16"x 32"
 \$400



Pacific Coastline
Elizabeth Wiltzen SFCA
 oil
 24"x 36"
 \$3,500



Lingering Light
Elizabeth Wiltzen SFCA
 oil
 24"x 48"
 \$4,000

Urban Landscape

February 15-27, 2005

Stopped at Alberni

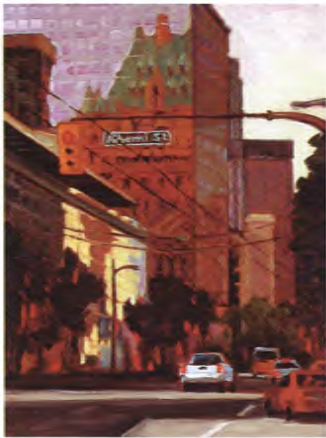
Sarah Kidner

oil

16" x 12"

\$825

Award of Excellence



Paris Chimneys

Perry Haddock

acrylic

12" x 24"

\$750

Yaletown Relection

Judith Borbas

watercolour

22" x 25"

\$1,500



Solitary Stroll

Jill Charuk

oil

16" x 20"

SOLD



View in Orange - Blue

Joy Hanser

acrylic

24" x 30"

\$550

Alan Wylie, SFCA Award



"OOOOOPS"

All the Trimmings

Margaret Lloyd AFCA

collage

16" x 12"

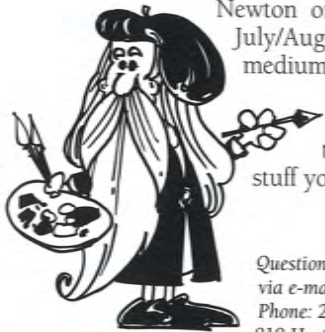
\$280

Hi David,

Wow, love your details! I am practicing on some test pieces. Based on your reply, I've got one more question. You mention using Winsor & Newton's Liquin as a medium. I have been using 1 part linseed to 4 parts odorless mineral spirits. I prefer to work in opaque colours and not have any transparency. What medium would be best to retain opacity?

Hello,

You can still have the vibrant colours if you follow the 'light rules' (see article on the FCA website entitled *Light Rules*) but luster and shine come from using transparent colours and a glazing medium. Painters wanting a non-reflective surface in oils use a bee's wax medium. It is slow drying compared to the Liquin but makes the colours matte and quite nice and buttery to work with. Check it out at the art supply store. Using a simple mixture of linseed oil and solvent like you use is a no-no for permanent painting techniques and may explain why your painting is not drying properly. You are just increasing the amount of oil in the paint, and it already has more than it needs in most cases. The oil in the paint is a necessary evil, it causes the paint to dry slow, wrinkle, yellow and darken with age, so you definitely don't want to add extra! Get a good quality commercial medium from a high-end company like Winsor & Newton or Gamblin. I wrote an article for the July/Aug 2001 magazine about oil painting mediums and good recipes to make your own. I will be teaching an oil painting workshop for the FCA in the spring that will have all of the usual techno stuff you have come to expect from me.



Bye for now, 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

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|--|------------------------------|
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| Joshua Fallik July 25 - 29 ▪ Painting with the Old Masters (oil) * Discount of \$70 if artist takes both classes | \$495* |
| Miles G. Batt August 1 - 5 ▪ Creative Watercolour | \$450 |
| Jean Pederson August 8 - 12 ▪ Faces and Figures (watercolour) | \$400 |
| Louise Lachance Legault August 15 - 19 ▪ Signs of Life (water media/collage) | \$400 |
| Diane Maxey September 5 - 9 ▪ Sunshine, Shade and Shadows (watercolour) | \$425 |
| Neil Patterson September 12 - 16 ▪ Passion and Colour in Oils | \$500 |

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Coquitlam, British Columbia, Canada V3K 7B5
e-mail: artistrelations@artinmotion.com

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Call For Entry CSPWC - Open Water 2005



"Green Dory" - Karen Wilson A.J. Casson Medal 2004

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a water-media exhibition

Deadline - September 8th, 2005

For Entry Guidelines:

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POINTING THE FINGER AND NAMING NAMES VOLUNTEERS BY NUMBERS

BY ROSALIND RORKE

What does it take to get everything done at Federation Gallery? In a word, it takes volunteers. I enlightened those in attendance at the Annual General Meeting on April 3, 2005 by enumerating who exactly is providing all of this free labour.

We renovated the Gallery in January and got real walls on wheels. After the construction crew left and the dust had settled, there was just over 1,300 square feet of drywall to paint. Two days and seven cans of primer and paint later, Mario Puglisi helped to transform the naked panels into the new and professional walls we have today.

And what do we do with all this wall space? Federation Gallery displays art all year long, with about 20 exhibitions a year. Martine Goubault, AFCA has been helping hang shows since before I started working at the FCA in 2001. If you estimate the average number of works per show at 50, Martine and I have hung over 4000 paintings.

Have you ever wondered how the *Art Avenue* magazine comes to arrive in your mailbox every two months? The FCA has a team of volunteers who arrive at the Gallery to stuff envelopes. In a production line fashion inspired by Heidi Lambert, AFCA and Roberta Combs, AFCA, these volunteers insert flyers into the magazines which are then stuffed into over 2,200 envelopes in about 3 hours. That works out to over 13,200 envelopes prepared and mailed each year in approximately 144 hours. Some of the regulars on the magazine crew are Geoffrey Choi, Clare Pour, Maureen Richardson, Ginny Chin, Millie Conradi, Susan Neumann, Ruth Bryant, Diana Frith, Ravannah Allen, Wayne Williams, Drew Gillies, Judith So, Angie Hemphill, Margaret Robb and Tessa Johnston.

When we want to tell the world about some of the great shows at the Gallery, we advertise. Daniel Chuang, AFCA and Brittani Faulkes, SFCA have created full-colour ads for publication in *Preview Gallery Guide* and *Front Magazine*. Ryan Lawrie produced the beautiful catalogue for *Painting on the Edge 2004* and Linda Kalman handled the advertising for the 1st Annual FCA Garage Sale.

When you visit or call the Gallery you may meet one of the volunteers who does everything from course registration to selling paintings, processing membership renewals, answering questions and directing visitors around Granville Island. We are open six days a week for an average of 6.5 hours a day, 48 weeks of the year. That amounts to 1,872 hours contributed by Lucy Collings, AFCA, Ursula Saleminck-Roos, Jutta Kaiser, AFCA, Margaret Elliot, AFCA, Helen McLarren, Clare Pour, Beryl Halliday, Faye Takeuchi, Mario Puglisi, Kathy Young, Millie Conradi, Maureen Richardson, Sandra Taylor, Audrey Cook, Diana Frith, Lalita Hamill, Ruth Bryant, Esther Chan, Tatiana Easton, Suzanne Vitalis, Tessa Wilson and Emily Shuya.

You might be wondering how we get all these kind people organized. It boils down to one person: Kathy Young. As the FCA's Volunteer Coordinator, Kathy keeps track of all the volunteers and where you can find them when you need help. Kathy is our treasure.

Art Business

concerning THE FEDERATION
OF CANADIAN ARTISTS

FCA CONTACTS:

FCA Executive Committee - 2005/06:

| | | | |
|-----------------|-------------------------|---------------------|--------------|
| President: | Marjorie Turnbull, AFCA | amtturnbull@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 | sacowan@hotmail.com | 604-931-4145 |
| Past President: | Bob McMurray, AFCA | mcmurray@mrhw.com | 604-535-5069 |

Committees:

| | | | |
|------------------------|------------------------|---------------------|--------------|
| Archives: | Ellen Poole | epoo203@telus.net | 604-732-5251 |
| Chapters: | Dianna Ponting, SFCA | dponting@telus.net | 604-856-2063 |
| Membership: | Dianna Ponting, SFCA | dponting@telus.net | 604-856-2063 |
| Standards: | Janice Roberston, SFCA | robertson13@shaw.ca | 604-888-2230 |
| Volunteer Coordinator: | Kathy Young | ksyoung@telus.net | 604-437-4863 |

Chapter Presidents:

| | | | |
|-----------------------------|-------------------|--------------------------|--------------|
| South Okanagan/Similkameen: | Sharon Snow | | 250-493-1208 |
| South Okanagan/Similkameen: | Robert Neal | | 250-495-5083 |
| Arrowsmith | Helene McIntosh | helenemarie@shaw.ca | 250-752-0252 |
| West Kootenay | Barb Pistak | mrmrpsi@direct.ca | 250-362-5436 |
| Fraser Valley | Elaine Chatwin | skchatwin@telus.net | 604-856-6399 |
| Central Okanagan | Evelyne MacMillan | pepperwc@silks.net | 250-707-3090 |
| Comox Valley | | | |
| North Okanagan | Elizabeth Moore | ea.peter@telus.net | 250-545-2432 |
| Calgary | Natalie Kurzuk | nakurzuk@telusplanet.net | 403-254-6697 |
| Nanaimo | Vic Wilson | norriswilson@telus.net | 250-729-7200 |
| Victoria | Marney Ward, AFCA | marneyward@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 |

A commonly overlooked volunteer job is that of jurying. Jurying is a challenging task which draws on an artist's years of experience. I would like to thank all of our Signature members who have given up their time to help sort out the exhibitions, accept new Active members and award prizes to artists in juried shows. At the 2005 Board of Governors meeting alone, 500 slides were viewed by the panel of SFCAs who gathered to consider the applications. One hundred and fifty paintings were hand-carried around the room by three strong volunteers. Because Federation Gallery displays so many exhibitions each year, there are literally thousands of slides and jpeg files to consider. The three-member jury panels choose the 1,000 paintings that hang in the Gallery annually.

The last group of volunteers that should be acknowledged are those who serve on the Board of Directors. These people give their time for the benefit of the entire FCA at bi-monthly meetings, by phone and e-mail and in committees to keep our programs headed in the right direction. Thank you everyone.

MEMBER RECOGNITION AWARDS

BY SUSAN FOSTER

In the fall of 2004 the Board of Directors appointed Bob McMurray, AFCA to head a committee made up of past presidents of the Federation to determine criteria for Member Recognition Awards and to undertake the selection and nomination process. The Committee established the following recognition categories.

A Lifetime Achievement Award recognizes the sustained distinction by a member in two or more of the following areas:

- a) Work of the FCA or similar professional artist organization;
- b) Artistic Career achievement - Should be regarded as a good artist, well established and widely recognized both inside and outside the FCA;
- c) Community service;
- d) Research, teaching, writing or speaking.

The Early Achievement Award is open to a member under the age of 50 after achieving Active status and after serving as a volunteer for the FCA. This recognizes a significant contribution to his or her career or commitment and excellence in the professional art community or other volunteer involvement.

Nominations by the Committee for Lifetime Achievement were Jeanne Duffey SFCA, Dorothy Oxborough SFCA and Robert Genn SFCA and for Early Achievement, Jean Pederson SFCA. These nominations were heartily approved by the Board of Directors. The recipients were announced at the Board of Governors' meeting in March and the awards were presented at the Annual General Meeting April 3, 2005.

The recipients were presented with glass Inukshuk (in-ook-shook) Awards. Inukshuks are stone figures built to resemble humans. They were created throughout the Canadian northern landscape by the Inuit people to show travellers the way. They functioned as guideposts, providing a sense of direction during the journey and are a testament of strength, creativity and vision. The Inukshuk has been adopted today as a symbol to remind us of our dependence on each other and the value of strong relationships. They provide a fitting award to these four Federation role-models and mentors.

The Member Recognition Committee will meet annually to identify, nominate and recognize members of the Federation who have made a substantial contribution to our Society and the world of art at large.



Presented by the Federation of Canadian Artists to Jeanne Duffey, SFCA in recognition of her longtime service to the Federation, her achievements in artistic writing and editing, her outstanding artistic career and her enduring support and promotion of the FCA.



Presented by the Federation of Canadian Artists to Dorothy Oxborough, SFCA in recognition of her support of the Federation and its Victoria Chapter, her work as an instructor and mentor and her renowned career as a portrait artist, particularly of First Nations people.



Presented by the Federation of Canadian Artists to Jean Ann Pedersen, SFCA in recognition of her support of the Federation and its Calgary Chapter and her artistic achievements at a young age which include numerous awards, designations and features in art publications.



Presented by the Federation of Canadian Artists to Robert Genn, SFCA in recognition of his work in support of the Federation, his illustrious painting career, his widespread artistic achievements including teaching and writing about the arts and his service to the community.

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Island Perspectives

*A Juried Exhibition
by the Island Chapters of the
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Sponsored by **terasen**

FRIDAY, JUNE 17th

3:00 - 5:00 p.m.: ROBERT BATEMAN, SFCA
presents a talk and slide show at Malaspina University College
Mr. Bateman will be available for questions and book
signing following his presentation.
Admission: \$5.00 per person.

**7:00 - 9:00 p.m.: OPENING RECEPTION AND
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Nanaimo Art Gallery, Malaspina University College campus
Presentation of awards by Terasen representatives.

SATURDAY, JUNE 18th to SATURDAY, JULY 23rd
Show continues, 10:00 a.m. to 5:00 p.m. Monday - Friday,
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Travelling to Nanaimo from the mainland?

Call Harold Allanson, AFCA at (250)247-7930,
email hallanson@shaw.ca, or Sherry Mitchell, SFCA,
at (250)752-3346, email serendipitystudio@shaw.ca
for transportation and accommodation options.

SEE YOU THERE!

(Please check the FCA website, www.artists.ca for further updates.)

Reaching galleries across Canada with ArtFolio™ Catalogue

ArtFolio Catalogue is an annual trade-only publication that connects artists and agents with galleries and consultants across Canada. The inaugural 60 page issue features almost 100 artists from BC, Ontario and Quebec and has reached approximately 1500 galleries and dealers in Canada and some 100 agents in the US. According to ArtFolio Publishing Co. of Markham, Ontario numerous galleries and dealers have been connected with new artists through ArtFolio. "The concept is rather simple," says Garo Altinian, publisher of ArtFolio. "The artists and agents participate in the catalogue by taking out pre-designed, Half Page/Full Page formatted advertising space in the 9" x 12" publication. Once printed, the catalogues are mailed to dealers free of charge and the dealers then contact the artists or agents directly." This means that all dealings and agreements between the advertisers (artists) and the dealers (galleries) are done strictly their own."

ArtFolio is the only national publication of its kind in Canada for Canadian artists. ArtFolio Publishing Co. also offers convenient web hosting services within its own web site for artists who participate in the catalogue. Encouraged by the response from dealers and the artistic community in general, the company launched its campaign for the second edition in November 2004. Since then the size of this edition has already substantially surpassed last year's with more participating artists from different regions of Canada.

The deadline for participation in this year's edition is May 31st 2005. For more information, rates, references and to view a list of participating artists you can visit the ArtFolio website at www.artfolio.ca. Please see our ad on the inside back cover of this magazine.

rt 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.

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.

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FEDERATION PINS - The Calgary Chapter is offering Federation Pins to our membership for \$10.00. If you are interested in ordering a pin, please contact Lorna Hannett, lorna12@telusplanet.net.

VANCOUVER ISLAND ART WORKSHOPS: Nanaimo, BC

November 5-6 2005 Brent Lynch, SFCA - Composition Workshop
The fundamental cornerstone of strong picture making thru shape, line and form. Intermediate/advanced

May 8-12 2006 Jean Pederson, CSPWC, SFCA, ASA "Pushing the Limits in Watermedia" Any subject/style. Jean recently sold out her show on opening night!

September 18-22 2006 Gerald Brommer - Renowned artist, author & educator - Collage Workshop

Contact Mary Stewart at 250-716-1440 or email marystewart@canada.com
Some billeting is available for out of town artists.

LEADING EDGE ART WORKSHOPS - 2005 CALGARY WORKSHOPS

| | |
|--|-------------------|
| Barbara Nechis, BA, MS - Essence of Nature in Watercolour | August 15-19 |
| Donna Jo Massie, ASA, SCA - Rocky Mountain Landscape in WC | August 20-21 |
| Gary Greene, CPSA - Coloured Pencil Workshop | Sept. 30 - Oct. 2 |
| Brent Lynch, SFCA - Composition | October 22-24 |
| Susan Woolgar, ASA, Fun with Monoprint | October 29-31 |
| Frank Webb, AWS, Unity in Watercolour | November 18-21 |

LEADING EDGE ART WORKSHOPS - 2005 WINNIPEG WORKSHOPS

| | |
|--|-------------------|
| Mike Svob, SFCA Oil and Acrylic Workshop | Sept. 30 - Oct. 2 |
| Karin Richter, CSPWC, ASA, Flower Power in Watercolour | October 28-30 |

www.greatartworkshops.com greyart@shaw.ca Louise Grey 403-233-7389

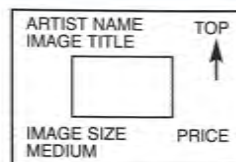
MARILYN TIMMS WORKSHOPS 2005

Flowers in Acrylics, Kitimat, BC June 22nd - 26th.
Contact Katherine at (250) 632-6888;
Flowers in Acrylics, Gabriola Island, BC August 23rd & 24th.
Contact Maxine at (250) 247-9316;
How Did She Paint That?, Courtenay, BC October 17th - 21st.
Contact Dan at (250) 334-8877. For details, log onto www.timmsfineart.com

ART AT SEA - with Karin Richter CSPWC, SCA, ASA. Sail and Paint the Southern Gulf Islands onboard the historic 92 ft. Maple Leaf Schooner Oct. 15-20, 2005. Contact Karin at (403)272-1471, karinrichter@shaw.ca.

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.

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

Painting on the Edge - August 30 - September 18, 2005

Slides/Digitals due: June 1, 2005

Paintings due: August 26, 2005

CLIP AND KEEP FOR REFERENCE

Spring Art Retreats 2005 with Joanne Thomson, BA MAdEd on beautiful South Winchelsea Island near Nanoose, BC.

Art and Yoga Retreat: June 10-13, Restorative Yoga with Peggy Folkes and drawing and watercolour painting with Joanne Thomson. No advanced experience with art or yoga required. Cost \$360 includes food, accommodation and transportation to the island. For additional information contact Joanne Thomson at 250-881-1539 or visit www.joannethomson.com

2 DAY ENCAUSTIC SPRING WORKSHOP ON VANCOUVER ISLAND

6 per class. All materials included. www.designsbylois.com or Lois Moore@ (250) 652-2446 for more information.

8th ART IN THE PARK in Maple Ridge. Lynton Studio is seeking visual artists to show and sell their work in an outdoor/under cover venue June 25 and 26. For application forms, phone lyn at 604-462-8380 or email lyntonart@shaw.ca



ArtFolio™ Catalogue

Connecting Artists, Agents and Galleries across Canada

The inaugural 2004 edition of the publication has reached close to 1500 galleries, consultants and other art professionals in Canada and more than 100 agents in the US.

Unique in its marketing approach, the annual ArtFolio Catalogue features Canadian artists from many regions of the country and is distributed to dealers from coast to coast free of charge. The dealers then contact the participating artists or agents directly.

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The campaign for the 2005/2006 edition of the ArtFolio Catalogue is now approaching its May 31, 2005 deadline

Please visit our web site www.artfolio.ca for the following information:

- *Participation Rates*
- *Design of the publication*
- *Ad Requirements*
- *References*
- *Participating Artists and Dealers*
- *Deadlines*
- *Web Hosting Services and more...*

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Urban Landscape

February 15-27, 2005



Into the Light (Amiens, France)

Paul Ohannesian

watercolour

26" x 17"

\$750

Award of Excellence



Log Booms Under November Skies

Renato Muccillo

oil

15" x 30"

\$2,800

Award of Excellence



Rainy Day Cafe III

Kim Cook

watercolour

30" x 22"

\$895



Sister Ships

Heidi Lambert AFCA

watercolour

18" x 14"

\$750



The Carpet Shop - Mykonos

Rene Thibault

watercolour

15" x 11"

\$895



Five Sails

Margaret Mahy

watercolour

14" x 21"

\$550