

Art avenue

A Federation of Canadian Artists Publication

Vol. 5 - No.5
September/October 2005



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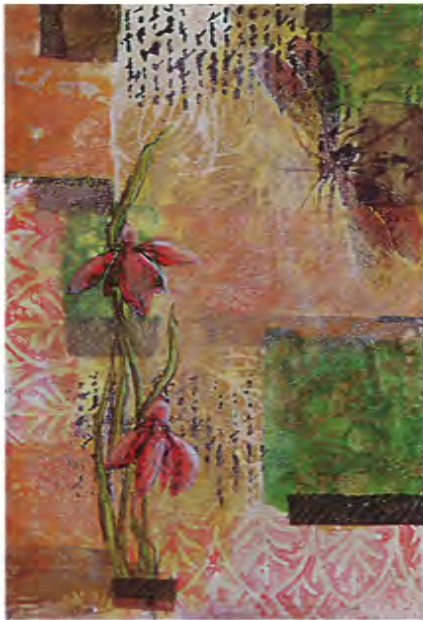
Featuring: *Island Inks, Island Perspectives & Summer Gallery*

Island Inks

June 7th - 26th, 2005

Printmakers Working Together

In June, Federation Gallery hosted *Island Inks*, a co-operative exhibition of original prints. Printmakers were invited from three studios on Granville Island - Dundarave Print Workshop, New Leaf Editions and Malaspina Printmakers Society - to display their work along with prints made by Federation of Canadian Artists members. A wide variety of techniques were represented among the works and we had help from Malaspina Printmakers Society in preparing an improved and comprehensive educational printmaking handout for the viewers. *Island Inks* provoked some of the most positive feedback in recent memory from participants, other artists and visitors alike. The opening reception was packed, the show had lots of visitors, including Robert and Birgit Bateman, during its three week run. In the end there were 26 sales! Anyone interested in viewing selections from the show can do so by visiting www.federationgallery.ca and clicking on *Island Inks*.



Blossom Tales
Doris Charest
monoprint, 15"x 11" \$300



Potted Window
Joseph Wong, AFCA
etching, 5"x 7" \$390



Regatta
Pauline Martland, AFCA
monoprint, 8"x 10" \$500



Floral Spiral
Lynne Grillmair, AFCA
monoprint, 14"x 11" \$395



Mysterious Murmurs That Arise From Within
Wendy Morosoff-Smith
carborundum print, 25"x 18" \$995



Fraser Foreshore Morning
Amie Roman
monoprint, 7"x 9" \$250

Cover Images

Kimono Lady
Susan Laley
collograph & linocut, 28"x 22" SOLD

The Gossips
Heather Urquhart
monoprint, 5"x 7" SOLD

Wings of Dream
Hannamari Jalovaara
etching & aquatint, 8"x 4.25" \$285

Protozoa
Katie Dey
intaglio, 5"x 6" \$150

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

(Continued on page 19)

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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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NAINAIMO CHAPTER

ISLAND PERSPECTIVES - HAROLD ALLANSON, AFCA

In the past, the idea of having an all-Vancouver Island juried show had been discussed from time to time, but had never quite happened. But in 2004, the FCA's 60th anniversary, the four island Chapter presidents decided it was time to turn talk into action.

As the Nanaimo Chapter president at the time, I took on the job, along with Sherry Mitchell, of directing the organization of the event. A team representing the four chapters was formed, including among others, Marg Bonneau, Barbara



Harold Allanson and Sherry Mitchell

Botham, Gail de Caux, Karel Doruyter, Elsie Griffith, Kay Hilborn, Terry Nimmon, Helene McIntosh, Bob Sheridan, Vicki Turner, Marney Ward and Vic Wilson, and we set to work putting the show together. Via email, we discussed a number of suggested show names and settled on *Island Perspectives* as the one of choice.

The first Vancouver Island chapter was formed in Victoria in 1944, so we initially felt that Victoria would be the natural choice to host the show. When we were unable to find a suitable venue in Victoria, we looked to Nanaimo, the next largest centre. Securing a venue in Nanaimo wasn't a problem. When I became president of the Nanaimo Chapter three years ago, I negotiated an arrangement with the Nanaimo Art Gallery to have two FCA shows a year in both their downtown and campus galleries. The venue was set when we were fortunate enough to arrange space at the gallery on the Malaspina University College campus for June and July of 2005.

A year in advance of the show, Terasen was invited to be our corporate sponsor. After some discussion they very generously agreed to provide five thousand dollars for cash awards. We are very grateful to Terasen for their generous support. Malaspina University College Bookstore arranged for discount art supply cards for our members and two very nice draw prizes - two large art portfolios and two gift certificates for art supplies or books. We are very thankful to the Bookstore for their contributions as well.



Harold Allanson with Cam Avery, Terasen's Director of Public Affairs

Alan Wylie, SFCA, Mike Svob, SFCA and Bob McMurray, AFCA juried over 250 entries and selected 62 paintings for the show. Bob McMurray then travelled to Nanaimo and along with Vancouver Island artists David Goatley, SFCA and Neil Boyle, SFCA, selected the eleven award-winning artists.



Marjorie Turnbull and Robert Bateman at dinner before the show opening and award presentation.

Photo credit: Helene McIntosh

Well known wildlife artist, conservationist and island FCA member Robert Bateman, SFCA was *Island Perspectives'* guest artist. As well as hanging a painting, *From the North - Snowy Owl*, in the show, he presented a talk and slide show to 200 people at the Malaspina campus theatre on the afternoon of the show's opening, June 17th. Mr. Bateman was very well received and gave a most

interesting presentation. Victoria Chapter members chartered a bus to bring as many members as possible to attend Mr. Bateman's talk and the show opening and awards presentation. Chartering a bus was a great idea; the full bus brought participating artists as well as other FCA members and friends.

The opening reception and awards presentation was very well attended, with a crowd of close to 300 people. Nanaimo mayor Gary Korpan was in the crowd as Nanaimo Art Gallery Executive Director Anne Gilroyed made introductions.



A packed house enjoys the show

Cam Avery, Terasen Gas Director of Public Affairs, FCA president Marjorie Turnbull and Chapter representatives Elsie Griffiths, Helene McIntosh, Marney Ward, AFCA and Vic Wilson presented certificates and cheques to the award-winning artists.

Following the awards presentation Mr. Bateman spoke about his personal connection to his painting, and then everyone enjoyed the paintings on display, all of which were the subject of much discussion and good conversation. I think the general atmosphere was one of success and accomplishment by a large group of very talented and dedicated people. Over the course of the following five weeks another 500 people went through the gallery.

Congratulations to the award winners:

First Place, \$1500: Clement Kwan, AFCA, Victoria

Second Place, \$1000: Kristeen Verge, Nanaimo

Third Place, \$500: Julia Lucich, Salt Spring Island

Honourable Mention Awards, \$250 each:

Mickie Acierno, Nanaimo

Allan Dunfield, Qualicum Beach

Les Funk, Victoria

Pat Holland, SFCA, Nanoose Bay

Therese Johnston, Parksville

Karen Martin, Black Creek

Sherry Mitchell, SFCA, Qualicum Beach

Peter Paterson, AFCA, Victoria

ARROWSMITH CHAPTER

BARBARA BOTHAM



Maureen Walker

Since its formation in the early 1980's, the Arrowsmith Chapter has encouraged members to be the best they can. The success of their endeavors is reflected in the growing number of members who have achieved Signature status. Several Senior Signature members have also joined our Chapter, and their encouragement is greatly appreciated. The Arrowsmith Chapter boasts 3 Associate and 3 Senior signature members. Our most recent AFCA is long time silk painter, Maureen Walker. She is a good

example of what can be achieved with ability and determination. From her home studio, Maureen formed the Silk Worm Club and began teaching students how to paint on silk using French dyes. The Silk Worm Club now exhibits regularly around the community. She also teaches in other venues, and silk painting has taken on quite a presence in the Oceanside area.



Molly Newman as Emily Carr

To add interest to our meetings, members are typically asked to share their techniques with us, as we often only see the finished work and not the process. We also invite outside artists to give a demonstration or talk. During our June meeting, we were fortunate to host actress Molly Newman as Emily Carr, complete with stuffed monkey. She related anecdotes and

read from her diaries using Emily's voice. We enjoyed some good belly laughs. Grant Leier will demonstrate his colourful acrylics after our November meeting, and Judith Madsen, from the Nanaimo Chapter, will give us a demonstration after the January meeting. The public is invited to join us for these demonstrations for \$3.00.

Last year, Don Farrell gave a 2-hour mini workshop after one of our meetings. This gave everyone a taste for what to expect from his 2-day workshop, *Talking Art*, from which many of our members benefited. During the 2-day workshop, students were challenged, allowing doodles and shapes to evolve. Some used tough ground and kept working it. Others kept using fresh ground and did new pieces, with shapes or colours evolving each time into something that became more comfort-

able. For anyone feeling they needed a larger surface to get the process going, Don pinned a large canvas to the wall, and left a bucket of paint and a large brush by it. Even artists who never paint "outside the box" gave a "thumbs up" to his workshop.



Don Farrell's workshop

Every Wednesday from fall through spring, a group of our members rent a studio in the Oceanside Arts Council Gallery and paint all day. Although no guidance is offered, the support and camaraderie is appreciated and the use of an overhead mirror to see our work from a different perspective is handy. Most pay a lump sum in advance, so they can book the room in confidence, but as the room holds 16, there is usually room for drop-ins. It's a good way to stay in touch and network. Some members rent a gallery in the same building during the winter months to show their work, while others show year round as resident artists in The Old School House in Qualicum Beach.

Many of our members are very active in the community, holding open studios and getting accepted into local juried shows. In July, four of our members, Sherry Mitchell, Lynn Orriss, Peggy Burkosky and Kristeen Verge took part in the Milner Gardens Art and Music weekend. Although the artists gained more exposure than sales, they said they would do it again.

This year under the editorship of Sherry Mitchell, SFCA we started a bi-monthly newsletter. It's a great way to keep our members informed of upcoming events, exhibitions and workshops. Even in it's infancy, it has proven to be a most valuable little paper.

In addition to our newsletter, we are working on a Chapter website at myartclub.com. It's a cooperative effort, and as each member learns how to administer their own site, they teach two others. This helps keep the cost down, and allows personal control over the pages.

The Arrowsmith Chapter was one of the 4 island Chapters that participated in the very successful *Island Perspectives*. Four of the nine Arrowsmith members in the show received awards. We hope to participate in more collaborative shows like this in the future.

Art Techniques

with David Langevin

Attaching Canvas to Boards

I am working on a multi-medium piece that will incorporate acrylics, heavy textures and metal that will be drilled and attached. I have fabricated canvas frames out of 2" x 4" Douglas fir with a 1/4" skin wood front. I am in need of a solid surface due to the weight of the mediums that I will be applying in addition to the hardware I want to use to mount the metal. I plan to stretch and adhere cotton canvas over the wood. How should I treat the wood to ensure that the acidity of the wood does not damage the canvas? Do I need to treat both sides of the wood? I have considered painting the wood with gesso and then using either gel medium or paste to act as an adhesive before stretching the canvas over the wood and then gessoing the canvas. Do you have any suggestions for applying the canvas to the medium and stretching? Do you suggest using staples as well as medium? Are there any concerns with drilling screws through the canvas and into the wood?

Thanks, Lisa

Hi Lisa,

You are doing all the right things. You definitely want to seal (size) the wood so that the acid does not travel into the canvas and through to the painted surface causing support induced coloration (SIDS). I wrote an article about that in the November/December 2003 issue of Art Avenue. Gesso is very porous so it won't do the trick to seal the wood. Instead, to seal the wood first, you can use wood shellac (preferably white shellac) from the hardware store. The other option would be to apply a couple of coats of Golden's GAC 100 Acrylic Medium or even Acrylic Matte Medium first. If the wood surface is smooth you should sand it first to provide some tooth for the canvas to adhere well before adding any size (shellac or acrylic medium).

Once the board is sized you can use the gel medium to adhere the canvas to the board. Then you can go ahead and gesso the canvas. SIDS isn't a problem on the backside of the board, but it would be a good idea to put a coat of size there too to prevent the wood from absorbing excess moisture which will cause swelling and cracking. This will also help prevent mold from attaching itself to the back.

Cut the canvas a couple of inches larger than the board. To glue the canvas to the board apply a generous amount of the gel medium all over the surface of the board, at least 1/8" thick. Then lay the canvas on and start smoothing it out from the centre towards the edges. Use a trowel, flat piece of wood or stiff plastic for this. Some of the gel medium will squeeze off the end of the board; you can use this to attach the rest of the canvas to the back. The excess gel medium can be reclaimed. There is no need for staples.

Do a test with the screws to see if they would rust under the medium. Cover some screws with gel medium and check back in a couple of weeks. You can also buy galvanized screws that have a rust-proof coating.

Good luck Lisa, it sounds like a fun project. David

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



BEHIND THE EASEL with Robert Genn, SFCA

Dealing with dogs

Recently I've had my knuckles thoroughly rapped for recommending one of my favourite creative acts—burning bothersome paintings. Environmentalists have pointed out

that not only is it anti-social, in some places it's illegal. Chastened, I'm now turning your attention to the fine art of dealing with dogs. What to do with them.

"Hope," said Alexander Pope, "springs eternal in the human breast." Hope that you will eventually be able to breathe new life into some of your old failures. Truth is, given the confluence of desire and understanding, you can—with many of them. Half-finished or unresolved paintings, after being put aside for a while, can sometimes be figured out and fixed. You must often wait until the "knowledge" comes to you. If you're growing fast, this might be only a couple of weeks. Some of us must wait for decades. Here are a few suggestions, many of which will not apply to watercolourists, whose work, due to the nature of the medium, can often be permanently beyond redemption.

Glazing. More things are wrought by glazing than this world dreams of. In opaque-media a toning glaze almost always gives an opportunity to reorganize values and improve compositions. It's easier in acrylics than oils. Often, the main thing that is needed is a "mother-colour" that pulls the painting together. Overworked and unfocused works can be revitalized and re-evaluated. Centers of interest, comes to light, colour surprises can then be found and cut in. For starters, I recommend a thin wash of Carbon black, Phthalo blue or Quinacridone gold. Go ahead; amaze yourself.

Take out. Very often it's what you take out that makes a work stronger. Simpler compositions generally win the show. We tend to keep an element in because of the effort of putting it there in the first place. If it can be fingered as a distraction—chuck it.

Put in. I call it PMII (Put more into it). This doesn't mean cluttering it with another element—a new figure in the foreground or more birds in the sky. It means looking for the essential drama that already exists in the work, and building on it. Make storms stormier. Let lights shine brighter. Let flames burn higher. Oops

Painters are sometimes guilty of underplaying their practical thinking. Lists that I use in my dog-resurrections include queries about pattern, design, grays, mid-tones, clutter, focus, style-force and condition. I accept the idea that problem-solving is one of the most rewarding aspects of art making. One must patiently comb one's dogs with thoughts of "what could be?"

PS: "Many of life's failures are people who did not realize how close they were to success when they gave up." (Thomas Edison) "Every path you take educates you and leads you to the next." (Martha Sturdy) "There, I've failed again!" (Vincent van Gogh)

Best regards, Bob

Robert Genn writes a free, twice-weekly 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.



Gaye Adams, SFCA

Never pass up an opportunity because you feel you may not be ready for it. If someone offers to publish your work, go for it. If another juried competition comes up, enter it. Apply for that designation that you may or may not feel that you stand a chance of receiving. If you have an offer to exhibit somewhere, even if you feel insecure and out of your league, do it. The worse that can happen is that something doesn't pan out the way you had hoped, but you will never get anywhere if you don't at least try. Feel the fear and do it anyways. The most surprising things can happen.

The old axiom, Look three times, think twice, paint once. We are working when we are pondering possibilities or trouble shooting in our minds. I find myself looking for potential snags in the execution of a painting before the first stroke is down. It's very useful to think ahead. This single saying has been a huge help to me. It improves productivity, sharpens ones eye, and helps create objectivity when viewing ones own work; and learning to be objective about your own work is the first step to improving it.

Donna Baspaly, SFCA

I think one of my characteristics in painting is to make messes, big messes! So when I can think of ways to be better organized I leap at the opportunity. I work in mixed media and use a lot of textured papers, fabrics, stamps, photocopies, magazine skins, stencils, you name it. I need to have these materials ready at hand. They also needed to be flat, not rolled up in a knot, so they make good contact with the ground I am using. I came up with the idea of using photograph albums, the kind with the sticky backs and plastic over sleeve. I divide the album into texture sections to make it easier for me to see the colour, pattern, markers, etc. readily.

My artist friend, Jill Ehlert, offered me another "eureka" with regard to organizing collage papers: plastic freezer bags. Put the different papers of the same colour in each bag. That way, when you are in the middle of collaging, you can search through the plastic bags by colour.

David Langevin

DO WHATEVER ROBERT GENN SAYS.

Marney Ward, AFCA

Payment by Monthly Installments

Currently I have three paintings for which I am receiving payments in monthly installments. I ask for 50% up front and the remainder in installments of \$100 or \$200 a month. One corporation is paying quarterly. I like this arrangement because it gives me sure money trickling in over some of the slack months. Buyers often don't realize artists are willing to consider this method of payment, so if you are, make sure you let your prospective buyers know. In our Chapter shows, we put up a little sign which reads: "Some artists are willing to arrange payment by installment." Many buyers are relieved to know this option is available, and will consider purchasing more expensive paintings or multiple paintings.

Janice Robertson, SFCA

My best advice on moving forward in your work:

I'm a big believer in being true to your natural way of painting. What I mean by that is that everyone has a way of approaching art that's very personal. Some people are meticulous and love the small details of an image. They have infinite patience and would be right out of their comfort level if they tried to paint fast and loose. Others are spontaneous, impatient and adventurous. To work on something with a lot of finicky detail would drive them crazy. I believe that it's best not to fight yourself when it comes to painting. If you do your work in a way that comes naturally to you, you will move forward and you might be surprised where you end up going. You will also be more likely to do work that is authentic, with a style that is your own.

My own journey with painting began about 20 years ago. I was of the detail-oriented school of painters and had a lot of instructors tell me I needed to "loosen up". This caused anxiety, frustration and a lot of failures. Gradually I began to paint in my

own way and found instructors that honored that. My painting improved immensely and I began to have some success. Looking back today I can see that my work has changed somewhat, but it wasn't a forced change - it just evolved naturally. My work actually has loosened up, partly a result of having more confidence than I did in the early days. I believe that because I stayed true to myself, I have an authentic style of painting. For better or for worse, my work is truly my own, and that, for me, is what matters most.

Marjorie Turnbull, AFCA

Because my studio is solvent free and I paint in oils with Flats and Bright brushes, I wash them with a bar of Sunlight soap and then use a buffalo clamp to clamp them in a small folded piece of matboard. They come out dry, with a

beautiful sharp edge the next day.

When I'm painting overseas, I gesso pieces of canvas cut about an inch larger all round than I need. I take two or three pieces of foam core and some pin tacks. I tack the canvas to the board to paint. I rotate the foam core boards and as the paint dries (which doesn't take long outside) I remove the canvas. If I have one or two that aren't quite dry, I leave them tacked onto the boards, place them facing each other (the pins keep them apart) and put them in a plastic bag; otherwise I get rid of the boards. This is light and takes up very little space in a suitcase. I glue the canvas onto board when I get home.

Brittani Faulkes, SFCA

My advice is directed toward impatient artists (myself included at times!) You can't rush style, development or finding your niche. Your most profound artistic experience may be found in silent communion with your art. Experience the potential of your colours, free your brushwork, intensify your actions, and most of all - experiment and continue to experiment - especially when you feel comfortable! By pushing and prodding your comfort zone you may just find yourself in a whole new place of exhilarating discomfort.

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	8" x 10"	3.30	2.48
	11" x 14"	5.20	3.90
	12" x 16"	5.90	4.43
	16" x 20"	6.50	4.88
Double (for 4 x 6) (for 5 x 7)	5" x 7"	3.70	2.78
	8" x 10"	4.60	3.45
	8" x 10"	4.60	3.45
	9" x 12"	5.90	4.43
	11" x 14"	6.50	4.88
	12" x 16"	7.80	5.85
	14" x 18"	9.10	6.83
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	11" x 14"	5.90	4.43
	16" x 20"	8.50	6.38

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Summer Gallery

June 28th - August 28th, 2005

Here, There, Everywhere
Lissi Legge, AFCA
 oil, 12"x 12" SOLD



Mauritanian Malva in Bloom
Gail Johnson
 acrylic, 24"x 24" \$1,100

Luscious!
Marjorie Turnbull, AFCA
 oil, 8"x 10" SOLD



Riverbed in Moonlight
Rene Thibault, AFCA
 acrylic, 20"x 50", \$2,275



Burrard Bridge Reflections
Tatjana Mirkov-Popovicki, AFCA
 acrylic, 20"x 24" \$970



European Impression VI
Johnson Wu, AFCA
 oil, 24"x 20" \$1,580



Blue & Lemons
Sue Cowan, AFCA
 oil, 16"x 12" SOLD

Island Perspectives

June 18th - July 23rd, 2005

Naniamo Art Gallery
Malaspina University College Campus



Trombones
Clement Kwan, AFCA
oil, 24"x 36" \$2600
First place - \$1500



Red Majesty
Kristeen Verge
acrylic, 24"x 24" \$1500
Second Place - \$1000



Blues With Sour Notes
Julia Lucich
pastel, 25"x 19" \$2200
Third Place - \$500



Conch and Pears
Mickie Acierno
oil, 22"x 28" \$2850
Honourable Mention Award



Overture in Blue
Therese Johnston
mixed media, 24"x 24" \$450
Honourable Mention Award

Il Bucato

Peter Paterson, AFCA
watercolour, 22"x 15" \$1200
Honourable Mention Award



After the Storm

Allan Dunfield
acrylic, 24"x 36" \$1400
Honourable Mention Award



Dinner at Dorothy's
Pat Holland, SFCA
mixed media, 16"x20" SOLD
Honourable Mention Award



Cloud and Sun Over Elk Lake
Les Funk
oil, 12"x 16" \$630
Honourable Mention Award



Salal, Maple and Moss
Sherry Mitchell, SFCA
watercolour on watercolour canvas
10"x 8" \$685
Honourable Mention Award



Summer Meadow
Karen Martin
pastel, 19"x 25" \$1600
Honourable Mention Award

Slide Jurors: Alan Wylie, SFCA, Mike Svob, SFCA and Bob McMurray, AFCA
Awards jurors: Bob McMurray, AFCA, David Goatley, SFCA and Neil Boyle, SFCA

Summer Gallery
 (Continued from page 9)



Summer Breeze
Kit Shing, AFCA
 oil, 30"x 40" \$3,200

Garden Chairs
Gail Sibley, AFCA
 pastel, 12"x 9" \$575



Memories of Italy
Alice Ruskin, AFCA
 watercolour & ink
 10"x 7" SOLD



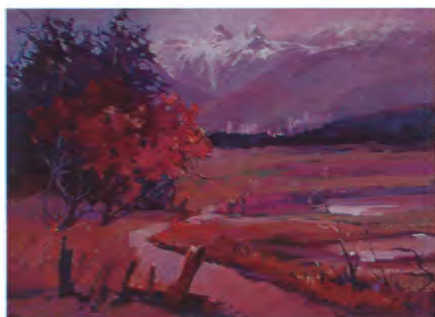
Enlightenment Series IV
Barbara Younger, AFCA
 mixed media, 8"x 8" \$195



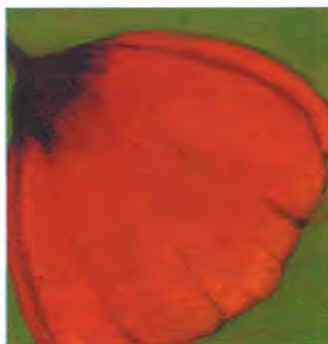
Georgia Street
Ali Sepahi
 oil, 18"x 24" SOLD



Morning Light - Galiano Island
Mike Radford, AFCA
 watercolour, 20"x 13" \$800



Last Light
Josanne Van Hees, AFCA
 oil, 12"x 16" \$700



Poppy III
Jutta Kaiser, AFCA
 mixed media, 14"x 14" \$375



Poppy IV
Jutta Kaiser, AFCA
 mixed media, 14"x 14" \$375

Where Did They Go?

This summer paintings were sold to visitors from all over the world. The map below illustrates just where in the world our paintings go.



The Federation's Premiere Fundraising Event

PAINTINGS, by numbers

WHERE: Performance Works on Granville Island
 WHEN: September 20, 2005
 TIME: 6:00 TO 9:30 pm

A very exclusive evening of drawing for paintings.

Join contributing artists and patrons for a gala evening and take home a beautiful original work of art.

Artists include Robert Genn, George McLachlan, Alessandra Bitelli, Andy McDermott, Brent Lynch, Rick McDiarmid and Alan Wylie. A \$500 ticket buys you and your guest a complimentary beverage, hot and cold hors d'oeuvres throughout the evening, a colour catalogue of all the paintings and best of all an original painting with a minimum value of \$500. (Many are worth much more).



Lily by Law Wai Hin

TICKETS STILL AVAILABLE!!!

To order your ticket call
 604-681-2744 or
 604-681-8534 today!



Iris Giclée Printers

Invitation to experience giclée at its finest.

- * A 7000 sq. ft. facility complete with gallery exhibiting a large selection of giclée prints.
- * Direct digital scanning from originals.
- * Six Iris printers, including two of the latest Iris/IXIA fine art printers.
- * 62" wide format printer for oversized prints using pigmented inks.
- * Custom framing on site.

ZheeClay Arts Ltd.

1618 West 75th Avenue, Vancouver, B.C. V6P 6G2
 Tel: (604) 263-2902 e-mail: info@zheeclay.com

New Members June 15th - August 11th

British Columbia Lower Mainland

Patricia Ajello, Vancouver
Gordon Andrews, Vancouver
Roger Ayliffe, West Vancouver
Don Barnes, North Vancouver
Darlene Bigus-Doheny, Vancouver
Liz Byrd, West Vancouver
Susan Camilleri Konar, New Westminster
Shiela Chowdhury, Burnaby,
Sherry Cooper, Vancouver
Jennifer Demery, White Rock
Debra Ekelund, Delta
Karin Essinger, North Vancouver
Astrid Fox, Richmond
Hilda Fung, Richmond
Coral Gurney, Delta
Spence Harrison, Coquitlam
Martha Hernandez, New Westminster
Teresa Hitch, White Rock
Helen Keyes, West Vancouver
Gayle Kratter, Vancouver
Elaine Kroes, Langley
Howard Ku, Richmond
Susan Letkeman, North Vancouver
Carla Maskall, Surrey
Cecelia Pineda, West Vancouver
Mark Richfield, Pitt Meadows
Marken Robertson, Vancouver
Cheryle Sanderson, West Vancouver
Pat Sexsmith, Burnaby
Ina Smart, Delta
Erika Weller, Vancouver

Vancouver Island

Judy Brayden, Nanaimo
Charne Gooch, Nanoose Bay
Bob Harmer, Galiano Island
Donna Ion, Victoria
Christina Munck, Heriot Bay
Claire Munn, Victoria
Sue Rambow, Courtenay
Jane Ramsay, Victoria
Fernande Theberge, Bowser
Kathleen Thompson, Courtenay
Bill Turner, Sidney
Stephen Wiens, Nanaimo

Fraser Valley

Kim Hok, Langley
Terry Leonard, Abbotsford
Dawn Strathy, Abbotsford

Columbia - Kootenay

Valerie MacPhee, Cranbrook

Thompson - Okanagan

Stephanie Farrell, Kamloops
Catherine Ramsay, Kamloops

Alberta

Jean Allen, Lundbreck
Cindy Revell, Sherwood Park
Dianne Stewart, Calgary

Saskatchewan

Claudine Audette-Rozon, Saskatoon
Marilyn Weiss, Saskatoon

Ontario

Mark Woodland, Whitby

Quebec

Ani Muller, Repentigny

MEMBERS IN THE NEWS



Moninder Bubber with her acrylic,
Joy of Life. Photo credit SFU News

Moninder Bubber exhibited new work, *The Joys of Life*, in the Bennett Library Gallery at Simon Fraser University. This show of abstract acrylic paintings opened in April and runs through September 6th.

The Painter's Studio will present their latest works at an art exhibition and sale October 7th and 8th, in The South Atrium of The Rotary Centre for the Arts, 421 Cawston Avenue in Kelowna. Opening Reception is Friday, October 7th, from 5:30 - 8:30 pm. The Painter's Studio features work by: **Carole Buckland, Jeannine Craddock, Cindy Downey, Colleen Dyson, Lynda Grealish, Marilyn Harris, Airaca Haver, Pat Higgins, Jean Langergraber, Marina Leisen, Yvonne Morrish, Gloria Pada, Irene St. Laurent and Bonnie Weber.**

Barbara Botham hosted 6 artisans at her Aislinn Studio/Gallery under The Columbia Beach Artisans banner.

Active member **Laila Campbell** was chosen to be one of the featured artists for *Art for Kids' Sake*, a major fundraising event in the Okanagan. Laila's painting, *Friendship Circles*, will be raffled off at different galleries during the summer and the draw will take place at a banquet in Kelowna in October.



Laila Campbell

Colin Craig, Jack Prasad and Tuk Caldwell have a show of landscapes and seascapes of the west coast of British Columbia, *Sea to Sky*, at the Place des Arts' Atrium Gallery in Coquitlam, September 2nd - October 8th. The artists will be in attendance at the opening reception September 13th, 7:30pm - 9:30pm.

Active Member, **Edie Fredrickson** and photographer **Wanda Scott** will have a two person show at the Arts and Recreation Center in Quesnel. *What if I did this?...or that?* runs September 10th - October 1st, with a reception for the artists on September 9th, 7 - 9pm.

Miriam Friedberg, Genevieve Pfeiffer, AFCA, Shirley Rampton, Sandra Taylor and Donna Wright have work at the Kiwanis Longhouse 1710 56th Street in Tsawassen. *Expressions Times Five* will run from Thursday September 29th - Sunday October 2nd. Opening reception is Thursday Sept 29th from 6:00-9:00pm. Show hours are 11:00am - 4:00pm. Artists will be in attendance.

The Muir Gallery Juried Show gave Awards of Excellence to **Judith Jancowski** and **Trish Montague**. **David Boorah** and **Ruth Dickson** received Honorable Mentions.

Gail Johnson had a solo show at the Silk Purse Arts Centre in West Vancouver, which featured over twenty recent florals, landscapes and seascapes in acrylics and oils.

Kathy Johnston, Dianne and Rick McDiarmid, SFCA, Bernard Major, Betty Laughy and Stu Richardson had a group show at Gallery North, presented by the Delta Arts Council. This group, also known as Bernie's Barn Gang meet once a week to paint in a barn.

Arrowsmith Chapter member **Joan Larson, AFCA** had an Open House at her studio May 24th - 25th with an incredible turnout and impressive sales. This summer, she had work in the 2nd annual show at the Mary Winspear Centre in Sidney and participated in a group equine show at Westwind Gallery in Langley.



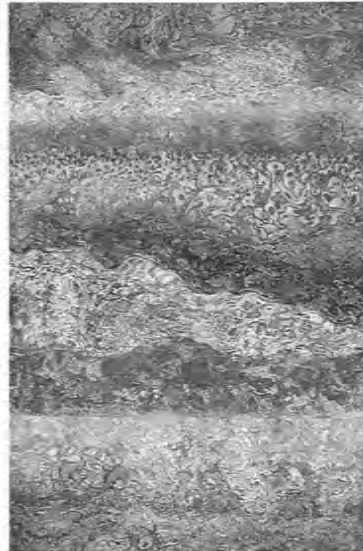
Andrew Kiss, *Aspen Shadows* 48"x 48"

Active member **Andrew Kiss'** *Aspen Shadows* was selected from over 100 entries for the Collector's Choice Award in the Western Art Showcase at the Calgary Stampede in July. *Canmore* was selected from 50 entries for a Best of Show award.

Teri Johnston had a successful show at The Old School House in Qualicum Beach this

summer. Also at The Old School House, **Sherry Mitchell, SFCA** exhibits her smaller format botanicals through September 5th and **Marilyn Riopel** will exhibit her *Bottles, Seasons and Trees* series in Autumn Expressions, October 14th - 27th.

Hui Lin Liu recently won the Jury Award during an exhibition of the Chinese Canadian Artists Federation at the Vancouver Library. She will also be exhibiting a series of abstract paintings entitled, *Inner Space Outer Scape*, at the Richmond City Hall Galleria from September 20th - November 19th.



Hui Lin Liu

In August, **Judith Madsen** hosted the 7th Annual *Art In The Garden*, held once again around the pond and in the garden at 4595 West 6th Avenue.

Vickie Turner has done a step-by-step demo for the Curry's Art Supplies July newsletter of an acrylic process that garnered two Best of Shows at the OCAC Festival of Art and an Honorable Mention from the Arrowsmith Chapter juried show.



Esmie Mayo McLaren

As winner of the Burnaby Art Council's People's Choice 2003, **Esmie Mayo McLaren** will be presenting her paintings in a solo show entitled, *Songs of the Journey*. The exhibition is dedicated to and inspired by her nephew and godson, Brennan Aguirre, and will run from Aug. 27th thru Sept. 18th, at the Burnaby Arts Council Gallery.

Kristeen Verge, had work in *Comox Nautical Days* and the *Originals Only* show in both Comox and Nanaimo.

AFCA member Marija Petricevic's painting *Dancers* was chosen as the 2005 Juror's Choice for Best of Show, flatwork, at the Western Art Auction at the Calgary Stampede. She received a custom-made silver belt buckle as well as a \$1000 cash award.



Dianna Ponting, SFCA has been designated a Master Pastelist by the Pastel Artists of Canada. This is an honour that carries with it the signature letters of MPAC making Dianna one of only four artists to bear this distinction.

Edith Warner had a benefit show for the Marilyn McClinton Memorial Fund during the month of August at the Kariton Gallery in Abbotsford. The entire show is available online at www.wvsketchclub.ca/edithwarner

Marija Petricevic, *Dancers*

Marion Webber sold out all ten of her paintings at the Ferry Gallery in West Vancouver. The group show entitled *Nature Stories* ran from July 5 - 24th. The series of oil pastel/graphite paintings of Arbutus trees were sold to the owners of the Hart House Restaurant in Burnaby.

Jane Saborio had a successful solo exhibition, *Colores*, at the Angela Peralta Theatre in Mazatlan, Mexico last November. She is returning to Mexico to work on a new series of watercolours and acrylics of the historic center and colonial villages of Copala and El Quelite for her second solo exhibition, *Sol y Sombra*, scheduled to open in January 2006.



Jane Saborio



Jarnail Singh with Phyllis Stenson, Director of the Harrison Arts Festival

As part of the Harrison Arts Festival, **Jarnail Singh** had an exhibition of his portraits, scenes of Punjabi life and landscapes at the Ranger Station Art Gallery in Harrison Hot Springs in July. He painted a beautiful scene of the Harrison Lake when he gave a painting demonstration during the festival.

1ST ANNUAL GARAGE SALE TRASH OR TREASURE ?

On a gray and rainy morning at the end of April, Federation Gallery was transformed from a quiet exhibition space into a rowdy hub of activity as a crowd of eager customers streamed through the door at 10 a.m. sharp to snap up the bargains. We were lucky to have had some wonderful donations of art books, art magazines, used frames and un-used mats as well as unwanted easels, paint, brushes, canvases, paper and illustration boards. The volunteers and staff present at the sale made deals for the better part of the day and in the end we managed to recycle and find new homes for almost \$2,500 worth of stuff.

We would like to thank everyone who donated items for sale, and to remind everyone else that we are definitely going to hold this event again next spring. The sale would not have been a success without the hard work of volunteers who gave up their weekend to help out. The entire FCA sends a big thank you to Linda Kalman, Clare Pour, Donna Swain, Esmie McLaren, Audrey Cook, Sandra Taylor, Diana Frith, Emily Shuya, Maureen Richardson, Tatianna Easton and Ellen Poole.



Happy shoppers.



Future artist visualizing her masterpiece.



Left to right: Donna Swain, Clare Pour, Linda Kalman, Sandra Taylor, Tatianna Easton, Emily Shuya, Diana Frith and Ellen Poole.

Save your art related items for our
2nd ANNUAL GARAGE SALE IN 2006



- Brushes
- Books
- Canvas
- Easels
- Frames
- Paints
- Paper
- Stretchers

What's on at Federation Gallery in September/October 2005

Painting on the Edge 2005

August 30 - September 18, 2005 Awards presentation
and opening reception Thursday, September 1st
from 6 - 8 p.m. in the Gallery

Human Figure 2005

September 20 - October 2, 2005

Exploring the Series - Group Show 2005

October 4 - 16, 2005

Chapters Only Show 2005

October 18 - 30, 2005

REMEMBERING GARY TEES



Gary Tees passed away unexpectedly June 18, 2005. He was 68 years old. He started painting in 1994 upon retiring as a Sergeant after 38 years in the Canadian Armed Forces. Gary traveled to Russia, Spain and Cuba, where he found inspiration for his paintings. He was self-taught and continued to develop his artistic abilities through practice, guidance and encouragement from

his teachers and fellow artists. He was a member of many art societies including the Group of Six, Artfully Yours, the Champlain Artists Group, the Burnaby Artists Guild and the Federation of Canadian Artists. Gary drove cancer patients to their appointments and worked with Meals on Wheels. He even saved someone from a helicopter crash. Although he made quite an impact on the lives of others, Gary was a modest man, often keeping his selfless deeds to himself. The Federation of Canadian Artists was lucky to have his help on several occasions, installing the paintings for our annual *Painting, by Numbers* gala where Gary was the only one brave enough to scale the 25' ladder. We learned that Gary reluctantly learned to dance but later enjoyed it so much he and his wife, Kal, were often the last ones on the dance floor.

(Arrowsmith continued from page 5)

Our Chapter regularly holds two juried shows in the Spring and Fall, usually at a gallery, which handles the sales. For additional exposure, we sometimes organize non-juried shows, which take a lot more effort to organize. For example, after finding a venue, volunteers are organized to handle sales, security and questions. Set up and take-down is more involved because in non-gallery spaces we provide our own walls. We had one such non-juried show in December. As our target market was the local community, we aimed to keep costs low. For the venue, we approached the local mall. They offered us an empty store space for just the cost of utilities and The Oceanside Community Arts Council provided pegboards at a reasonable cost. Miniatures at a reasonable cost sold well as did some larger paintings.



Doreen Warren, Secretary and long time Executive member, gives selflessly and continuously, never misses a meeting or working at a show, even when offending limbs refuse to cooperate! She is shown here with a First Place ribbon at one of our Chapter Juried Shows

Our most recent non-juried show was this August. This time our target market was the tourist community. Held at the Quality Resort Bayside in Parksville concurrent with the Parksville Beach Festival and the Canadian Open Sandcastle Competition, it provided

PAT LOWES REMEMBERED

BY JOYCE KAMIKURA

Eighteen months had passed since Pat found out she had Sino nasal carcinoma. One night on our way home from our weekly life-drawing session, she casually mentioned her cancer. I was shocked to learn of it but we were optimistic about her complete recovery. Sadly though, she succumbed to her cancer in late July.



Pat was born into the Nakade family in 1945 in Greenwood, B.C., the oldest of the 4 siblings, and the third generation Canadian of Japanese descent. Raised in Steveston, she attended Lord Bing Elementary School and then joined the very first class of the newly built Steveston High School where she met her future husband, Keith Lowes.

I have known Pat since I was a teenager; she and my sister were close friends. But it was when Pat took a watercolor course from me that we became friends as well. I remember sharing a week with her in Grand Forks where we sketched all day, everyday, for a week, exhausted, but happy and satisfied with our endeavor.

I admired Pat's resourcefulness on many topics especially of an artistic nature. She was an amazing artist in many ways. Learning to etch while in England was the beginning of her blossoming talent in art forms. Since then she has taken classes in pottery, flower arranging, hairdressing, interior decorating, Chinese and watercolour paintings, upholstery, gourmet cooking, dress designing and who knows what else.

Pat always had what I call a Nakade smile on her face wherever she went. Also with her smile, she would often present her creation to others. I will cherish a painting apron she sewed for me from leftover canvas fabric. In my garden, I have a special rose bush and rosemary to remind me of her happy years as well. I will miss her.

Joyce

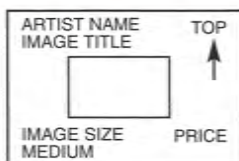
Patricia Megumi Lowes was a longtime Active member of the FCA and the volunteer who for many years single handedly coordinated the monthly demos, Painters in Action, at Federation Gallery. She passed away peacefully on July 22, 2005.

great exposure. To determine the entry fee of \$10 per entry, we took into account the cost of the venue as well as the catering for the opening reception. Each artist could enter up to five works. Thirty-one artists entered 118 paintings, and some artists also had cards for sale. Prints of original works, these art cards were a good sales tactic. This show was a big success and because of the exposure, we are expecting new members to join at our next meeting.

Our Fall Juried Show takes place from October 3rd - 30th at the Oceanside Community Arts Council Gallery. Plans are already under way for our Spring Juried Show in February at the Old School House. The Chapter is flourishing, thanks to dedicated members and good artists.

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

Chapters Only Show - October 18 - 30, 2005
Slides / Digital Entry deadline: September 8, 2005
Accepted Paintings due: October 14, 2005

Semi-Abstract Show - November 1 - 13, 2005
Slides / Digitals Entry deadline: September 22, 2005
Accepted Paintings due: October 28, 2005

Small, Smaller, Smallest - November 15 - December 4, 2005
Slides / Digital Entry deadline: October 11, 2005
Accepted Paintings due: November 10, 2005

Spilsbury Medal Show - December 6 - 24, 2005
AFCA Slides / Digital Entry deadline: November 1, 2005
Accepted Paintings due: December 2, 2005

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 off setting 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 water-colour 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 for GST and \$3.15 for PST + \$8.00 S/H to Federation of Canadian Artists, 1241 Cartwright Street, Vancouver, BC V6H 4B7 (OR, pick up your video at Federation Gallery and save on shipping). 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 \$9.00 for shipping and handling.

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.

ENCAUSTIC PAINTING COURSE Learn everything you always wanted to know about painting in encaustics. Six week course. \$150.00 plus \$50 lab fee. Call Rosalie at her Nanaimo Studio to register. (250) - 756-9218. Nothing to bring. Just come and enjoy this exciting medium.

LEADING EDGE ART WORKSHOPS - 2005 CALGARY WORKSHOPS

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

VANCOUVER ISLAND ART WORKSHOPS: Nanaimo, BC

Brent Lynch, SFCA - Composition Workshop November 5-6, 2005
A fast paced weekend - learn real problem solving techniques.

Jean Pederson, CSPWC, SFCA, ASA - "Pushing the Limits in Watermedia" May 8-12, 2006 Learn how a variety of watermedia can be used in combination. Emphasis is on personal style and design.

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

Call 250-716-1440 for more info or email marystewart@canada.com
Some billeting is available for out of town artists

RESUMES AND BIOS FOR ARTISTS

A professional writer and artist with 30 years of experience will prepare your resume, biography, and artist's statement for reasonable rates. For a rare combination of perfect grammar and kind sensitivity, phone Allyson at 604-266-1047 or email amacbean@telus.net.

Island Inks

June 7th - 26th, 2005

(Continued from page 2)



Ambiguous Eternal Dialogue
Debi Grupe
monotype, 14"x 11" \$475



Brassolaelcattleya
Rosamond Norbury
photo intaglio, 11.5"x 7.75" \$475



Vancouver Beach
Denise Geiss
intaglio, 3.25"x 4.75" SOLD



Dreaming Legs
Eunjin Kim
intaglio, 7"x 11" \$220



Sketch for Searching for Agua
Tomoyo Ihaya
etching, incense burning, 9.75"x 12.25" \$300



The King and the Fake Shoemaker
Mariko Ando Spencer
etching, aquatint, chine colle, 8"x 7" \$280



Maligne Lakeshore, Sheila Adams, acrylic, 18"x 24"

WIN THIS BEAUTIFUL, ORIGINAL, 18" x 24" ACRYLIC PAINTING VALUED AT \$1,000.00, ENTITLED MALIGNE LAKESHORE BY SHEILA ADAMS, SFCA

The winning ticket will be drawn on September 20th, 2005. Contact Federation Gallery at **604-681-8534** or email **fcagallery@artists.ca** to order yours. Credit cards accepted but you must be in BC at the time of ordering. All proceeds from the raffle further the goals and programs of the Federation of Canadian Artists. BC Gaming Event Licence #TR-RG20675

TICKETS ONLY \$5

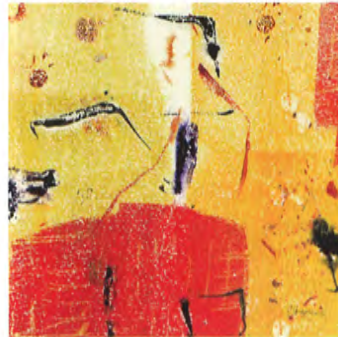


River of Gold
Teresa Bernard, AFCA
 monotype, 9"x 13" \$350

Island Inks

June 7th - 26th, 2005

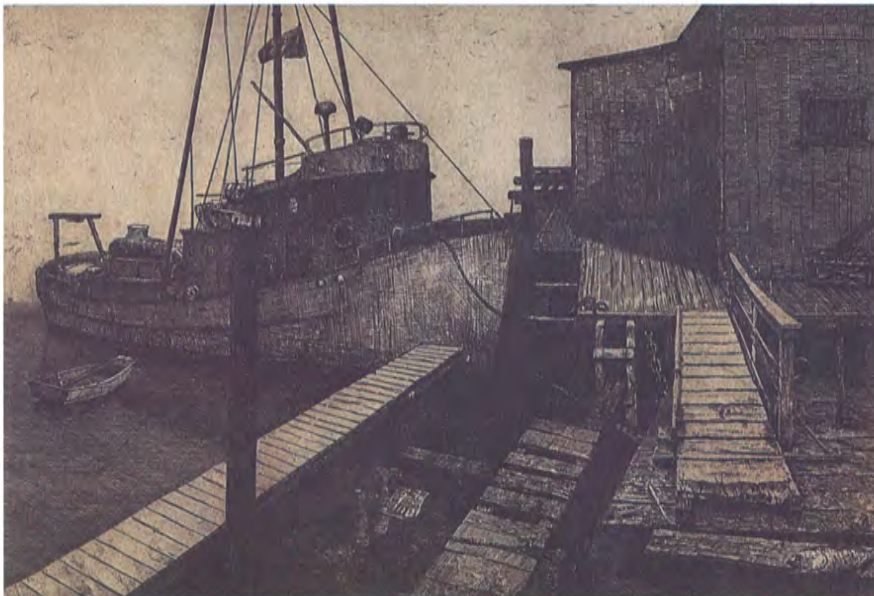
(Continued from page 2)



Red Yellow Abstract
June Haynes
 monotype, 6"x 6" \$200



Borgo degli Allizi (Firenze)
Cristina Pepe
 solar plate etching, chine colle
 6.25"x 4.75" SOLD



Alice
Vahid Dastpak
 etching, 12"x 16.5" \$485



Granville Island
Andrea Taylor
 vinyl cut, 6"x 4" \$105



Pepper
Andrea Taylor
 reduction linocut
 6"x 4.5" \$225



Luscious!, Marjorie Turnbull

www.federationgallery.ca

Many of you have already discovered our new on-line gallery but in case you haven't visited it yet, please check out www.federationgallery.ca. Launched in April of this year, www.federationgallery.ca features all of the shows displayed at Federation Gallery since the *Still Life* show as well as updated information about awards and sales. Active member Larry Achtemichuk and his son David are the driving forces behind the creation of the site and were instrumental in getting this website off the ground.

Originally conceived as an advertising and sales tool, the on-line gallery is also a great resource for members as well as those who are unable to visit the gallery in person. The first sale directly attributed to the on-line gallery came from the *Island Inks* original print show in June. Since then we have had several more inquiries from visitors of the site. Those considering applying for Active status can browse through the images to get an idea of the kind of work that tends to be selected by jury panels.

Most of the paintings from each show are included and missing images can be added at anytime. Everyone is encouraged to keep digital records of their works, even if you want to submit slides for the juried shows, because digital files are preferred for uploading to the site.