

Art avenue

A Federation of Canadian Artists Publication

Vol. 4 - No.2
March/April 2004



\$4²⁵



*Camping at Porteau Cove #5, Donald Reid, pencil, 19" x 25" \$1,100
Tinyan Chan, SFCA Award*

Featuring: *Small, Smaller, Smallest
Artist Choice and
Reality Only Better*

Artists Choice Show

February 3rd to 16th, 2004

Jury panel: Anne-Marie Harvey, SFCA,
Myrtle-Anne Rempel, SFCA
and Adrienne Moore, AFCA

Cover Image *Camping at Porteau Cove #5*,
Donalda Reid

A child. A pair of binoculars. Imagination.
A child has the ability to create his own reality with a minimum of toys
and props.
Through imagination he is a pirate, Ahab, a submarine captain; he
travels around the world - beyond the blue horizon.

This is one of a series of pictures based on a child's imaginative play. It
evokes memories of lost youth, of that blissful time when anything was
possible. You just had to imagine it.

Donalda Reid



Away, June Harman, oil, 30"x 40" \$2,670 - FCA Award



Texture #20, Yehan Wang, mixed media, 36"x 36" \$1,800



Waiting for Klimt I
Genevieve Pfeiffer
watercolour
19"x 8.5"
\$350
Award of Excellence



Resonance, Christine Mitchell
watermedia, 21"x 14" \$500
Award of Excellence



Days of Rust, Roy Tibbits,
watercolour, 21"x 14" \$375

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

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with Suzanne Northcott

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ARROWSMITH CHAPTER by Helene McIntosh

Following our January meeting, President Marjorie Turnbull, AFCA gave us an impressive slide show of the successful 2003 signature applicants including our own AFCA member Joan Larson! This visit gave us an opportunity to chat with Marjorie and find out more about what it takes to become a signature member. We thank Marjorie for her time.

Our Spring Show was juried in January. The successful applicants included Allan Dunfield, 1st Prize, Marilyn Riopel, 2nd Place and Bonnie Luchtmeijer, 3rd Place. Honorable Mentions were awarded to Bonnie Luchtmeijer, Karen Poirier and Linda Skalenda. Jurors' Choice Awards went to Janice Bridgman, Allan Dunfield, Disa Marie Hale, AFCA, Therese Johnston, Joan Larson, AFCA, Marilyn Riopel, Joelle Robinson and Maureen Walker. The show opened on February 27th and will run through March 29 at the Oceanside Community Arts Council, 133 MacMillan Road in Parksville.

Arrowsmith member Joyce Burns gave a demonstration on the classic 8 point method of composition following our February meeting.

Congratulations to Vickie Turner who had an exhibit at Elin Iffe's Qualicum Bay Seaside Gallery in January. Five large paintings and six miniatures were sold with part of the proceeds going to the BC Children's Hospital.

Welcome to our new members.

CALGARY CHAPTER by Marg Stevens

The end of 2003 was busy for the Calgary Chapter with our *Winter Frost* Exhibition in December. Congratulations to our winners Carol Ljuden, 1st Place, Lorna Hannett, 2nd Place, and Tricia Syz, 3rd Place. Honorable Mention awards went to Christine Mitchell, Vlasta Kralovic and Lyla Couzens. We're pleased to say it was a huge success. With 225 guests in attendance, 16 paintings were sold. This was a wonderful Christmas gift for our artists.

The Calgary Chapter has three shows a year for our members: two qualifying and one non-qualifying. Members have been busy getting ready our next exhibition, *Winter Thaw*, which opened on February 21 at Lake Bonavista Village. We are busy looking for a new venue for 2005 as it will be our last year at this location.

We enjoyed meeting all our new Active members who presented their work at our January general meeting. Since December, we have welcomed over 8 new Active members.

The Calgary Chapter's AGM is April 20th, 2004 when we will vote on our executive and committee members for another term. We're busy canvassing for volunteers.

The Calgary Chapter's website, www.fcacalgary.ca, has been a great form of communication for our members and the public alike.

COMOX VALLEY CHAPTER by Bev Wolsey

Painting at the Tsolum House has enthusiastically begun with new members David Boorah and Sandy Ballendine joining the Monday group.

It was inspiring to see so many members of the Comox Valley Chapter represented in the *Originals Only Show*. It was a diverse group of over 40 artists whose displays were very expressive of their own individual styles.

The prize for the parent who raised the most money for the Ecole Robb Road Elementary School was a portrait of their child donated by our very own Serena Paterson.

Judith Jancowski recently returned from Galiano Island where she led a workshop on abstract painting for the Galiano Artists Guild. She also offers classes in her studio. Judith received an Honourable Mention in the January *Trumpeter Swan Show*.

On January 11th we were delighted to have Marjorie Turnbull, AFCA present the slides from the *Success! Show*. The question and answer session was as valuable as the slide show and both made our members feel more connected to the mainland.

There is much talk of an Island juried show. Nanaimo is a possibility as it would be accessible for most artists. This would be a great opportunity for our members.

There will be a potluck luncheon every two months followed by a demonstration or presentation. In February, Marilyn Timms gave a demo on her acrylic painting techniques. See you next issue.



Back row from left: Norma Steven, Judith Jancowski, Penny Kelly, Karl Rieche, Neil Boyle, Marilyn Timms, Betty Boyle, Trish Montague, Heather Rieche, Serena Paterson, Vicki Scott.

Front row (+ ladies): Elsie Griffiths, Kay Hilborn, Dolores Ordway, Brenda Calhoun.

FRASER VALLEY CHAPTER by Megan Arundel

We are gearing up for our first shows of the year starting with the *Small Picture Show* at the Mission Art Gallery. The opening reception is March 5th from 7-9 pm and the show continues through March 28th. Our next show at the Surrey Art Gallery is March 27th - May 31st, with an opening reception Saturday, March 27th from 6:30pm to 8:30pm. In case anyone wasn't paying close attention when this schedule was put together, the show after that starts before the second one ends. After a good kick-start to the Fraser Valley Chapter show season, there will be no excuses for procrastination.

Dinny Robertson received the Alessandra Bitelli Award for her pastel *Oregon Grapes* in the *Small, Smaller, Smallest Show* at Federation Gallery in December. Joyce Trygg's watercolour *Summer Pasture* has been accepted as one of 12 paintings in a BC-wide competition sponsored by Surrey's Agri-Art and the Department of Agriculture. For the next year the paintings will tour throughout BC communities where they will be hung in government buildings or Chambers of Commerce. Keep an eye out for their arrival in your community! Congratulations Dinny and Joyce!

Upcoming shows featuring Chapter members include Pat Jaster at the Kariton Gallery in Abbotsford March 7th - 31st and Loreer Lee, AFCA and Alice Mahon at the Abbotsford Arts Council Gallery Matsqui Centennial Auditorium April 1st - May 27th.

NANAIMO CHAPTER by Harold Allanson, AFCA

The Nanaimo Chapter has moved to the upstairs area of 222 Gallery in old downtown Nanaimo for our meetings, demos and workshops. Over 40 of our members, including a number of new members, attended our first meeting. Our guest speaker was FCA President Marjorie Turnbull, AFCA. She brought along the new signature member slides from the 2003 *Success!* Show and was able to answer many of our questions. Thanks, Marjorie! The meeting also included discussion and preparation for our 2nd spring show, April 29 - May 2nd, which will be held in the Opera Room in the beautiful Dorchester Hotel in old downtown Nanaimo. The new Harbour Lynx ferry is now providing walk-on 75 minute crossings from the Sea Bus Terminal in downtown Vancouver to downtown Nanaimo - a two minute walk to the Dorchester! Those of you in the lower mainland might consider joining us for the 1st weekend in May. We welcome all out-of-town FCA members and friends to join us for this non-juried show. This would also be a great opportunity to visit other galleries in the same area.

After our March meeting, David Goatley has agreed to do a three-hour portrait demo. We will ask those interested to put their name in a hat and from this pool David will draw the name of his model for the demo. We look forward to watching this gifted portrait artist at work.

SOUTH OKANAGAN/SIMILKAMEEN CHAPTER by Sharon Snow

Our first meeting of the year was on February 14 and it sounds like we've got a busy spring lined up. Sandy Albo gave a much-anticipated presentation on writing artist biographies, covering topics from content to design. The new executive will be elected at our AGM on March 14th. We are hoping to have a slide show after the meeting.

Accomplished artist and Golden Acrylics representative Teyjah Mcaren will give an acrylic workshop on April 19th and 20th. Linda Anderson will be arranging another workshop on Design and Composition.

Many of us are busy getting our slides ready for spring Juried Chapter Show. It titled *Nature Walk* and will run from April 26th to May 8th at the Tumbleweed Gallery on Front Street. The opening reception is on April 29th.

Last but not least, most of us are hoping winter will be over very soon.

CENTRAL OKANAGAN CHAPTER Evelyne MacMillan

Annual elections at our January general meeting brought a new slate of executive officers, chairpersons and committee members. The Chapter looks forward to an exciting year of events. We have a great line up of guest speakers for upcoming general meetings. Mayumi Hatano will speak about oriental style acrylic painting. John Revill will speak on the business of making art reproductions and Dennis Weber will lead our members in a critique session.

David Langevin was here in February to instruct a 2-day acrylics workshop and in March Marjorie Turnbull, AFCA will treat us to 2-day mixed media monotypes workshop. Any Supporting Members who would like to apply for Active Status will have the opportunity in April. The crowds will hit fever pitch in May during the Memorial Cup events in Kelowna. Art event organizers Rod Charlesworth and Alex Fong are requesting donations of original work for the art auction. Info can be found on the website www.memorialcup.com.

The exhibitions committee is obtaining information on possible venues for a proposed *Hang the Okanagan Show* to celebrate Kelowna's Centennial in May 2005. New artwork has been posted

on the Chapter website which can be viewed at www.homestead.com/CentralOkanaganFCA/home.html. The Chapter is hoping to participate in a couple of non-juried shows during the year and planning has begun on a juried show that will likely take place in the fall. Keep painting!

VICTORIA CHAPTER by Marney Ward, AFCA

On March 1st our spring exhibition opened at the CAC Gallery downtown, with an opening reception March 3rd. Thanks to Sherry Mitchell, AFCA for donating a giclée for our print door prize. Offering a free print has been a good marketing tool for us. When combined with a People's Choice ballot, it encourages people to come to the show and have a serious look at each painting. Ultimately, these ballots can be sorted out to provide individual artists with the names and contact information of the patrons who liked their work best. Speaking of Sherry, we are very sad that she will be moving to Qualicum later this spring. Our loss will be their gain as Sherry has been invaluable as Vice-President, Treasurer and magazine editor, as well as a juror both here and up-island. We will miss you Sherry and hope to see you frequently.

Kristi Bridgeman, Karel Doruyter, Dorset Norwich-Young and Marney Ward are involved in the BC Lions Society's *Orcas in the City* project, painting 8 foot-tall, 3-dimensional fiberglass whales which will be strategically located around the city. Marney and Dorset are also contributing paintings to Butchart Gardens' 100th Anniversary Celebrations. Karel and Jill Slagboom are participating in the Art Gallery's *Art in Bloom*. Seven members (Kristi, Karel, Sherry, Marney, Clement Kwan, Maria Lawrence and Kathleen Lynch) are participating in a show at St. Anne's Academy.

We all enjoyed a fabulous potluck Christmas party in our new location (with slides from our departing Sherry). We were so pleased to meet with Marjorie Turnbull, AFCA in January and see the slides of the new signature members. We are excited about our March 4th meeting with Philip Mix and look forward to Kiff Holland's workshop March 27-28th.

WEST KOOTENAY CHAPTER by Carol Reynolds

Our chapter met on a warm sunny afternoon at the beautiful Kootenay Gallery in Castlegar. We welcomed Lucy and George Bates, former members of the Calgary Chapter who have recently moved to Fruitvale.

Chapter members are working hard to produce their best work for our next juried show. The theme for this show is *Kootenay Images*. Slide entries must be ready by our meeting on May 15th.

Pauline Dupas found some excellent information on critiquing art on the internet, including this site, www.brigantine.atnet.org/GigapaletteGALLERY/websites/ARTiculationFinal/MainPages/ArtCritiquingMain.htm. Our members have homework: they are to work on improving their critiquing skills before the next meeting. Members are encouraged to bring their paintings or slides as we will spend time critiquing each other's paintings.

Following the business part of our meeting members enjoyed social time. We are so spread out here in the Kootenays that it is difficult to meet just to talk with other artists and share our successes and problems. There were some wonderful snacks and many interesting conversations around the room. Members also brought some of their favourite art books to share.

Our next meeting will be held at the VISAC Gallery in Trail on Saturday, March 20 at 1:00pm.

Chapter not reporting: North Okanagan
Next submission deadline is April 1, 2004

artavenues@artists.ca

Art Techniques

with David Langevin

Retouch Varnish

Here is an edited version of an email exchange I had with an oil painter who had questions about some oil techniques she is using. The main issue concerned the use of RETOUCH VARNISH. She is concerned about permanence in her work and wanted to make sure she was using the retouch varnish correctly. This is a topic I have not discussed so far in this magazine and I know it is one that many oil painters have questions about.

Q: I have been trying to get a scientific answer to the following question for some time. So far all I have are guesses and logical assumptions. I recently read your gesso and primer advice in this column and thought you might be able to help. My question is: can you, or should you apply a retouch or final varnish over imitation gold leaf once the gold leaf has been covered by a satin sealer? I have combined oil and imitation gold leaf on canvas. These are the steps I have taken:

1. Applied gold leaf adhesive on to gessoed canvas.
2. Placed the imitation gold leaf on the desired areas.
3. Completed the painting with oil around the gold leaf.
4. Applied a satin sealer to the gold leaf areas.

Now the painting is dry to the touch and I want to apply a retouch varnish to it. Should the application of the retouch varnish include the gold leaf area or should I isolate the gold leaf and varnish the oil only? The reason I apply a retouch varnish to an oil painting once it is dry to the touch is to protect it from dust, smoke, and other air pollutants until, once it is completely dry (6months-1year) I can apply a final varnish. During the retouch varnish stage, I can still go back into the painting and make new marks but once the final varnish has been applied, I have agreed with myself that the work is finished.

I would be thrilled if you could give me some straight answers on this - if you need more information please don't hesitate to email me. Thanks in advance for any advice you may be able to give.

Regards, Lesley

A: Hi Lesley,

Here is a straight answer to your question: you should not put a retouch varnish on the gold leaf. The sealer you describe is probably enough to serve as a protective varnish type layer over the gold leaf.

Retouch varnish is a thinned out version of a final picture varnish used to 'bring up' dull areas of the painting where the colour has sunken so that you can continue working on a surface with even sheen. Typically, the picture varnish is diluted approximately 1:1 with a solvent like turpentine to make a retouch varnish. You may have noticed when working with oils that some colours dry to a more matte finish than others and this variation of sheen between different areas of the image sometimes makes it difficult for painters to gauge values and hues when they resume work. This is especially important for portrait painters or those doing subtle transitions of tone and colour. Retouch varnish is meant to be used for this purpose only, not to keep the painting clean. It should be applied very thin so that it does not form a resinous, continuous layer as this would add a complicated element to the structure of the painting and affect drying. Also, the retouch varnish should only be painted over once it is completely dry.

I would not be concerned about protecting the painting from pollutants over such a short period, unless you live in an unusually polluted environment in which case I would be more concerned about your own permanence! Instead,



BEHIND THE EASEL with Robert Genn, SFCA

Floating Art

If you've ever taken a cruise you may be familiar with Park West. Compared to Sotheby's and Christie's, with about 50 auctions a year between them, Park West holds 300 a week - all of them on cruise ships. "We're the biggest art auctioneers in the world," says our host Tom. He's a good looking guy--white shirt, tie, suspenders. Today it's overcast and the theatre on the *Rhapsody of the Seas* is packed. There's free Champagne.

Tom takes a few minutes to tell us everything he knows about serigraphs and lithographs, and how they're still originals. He tells us about the 15% buyers' premium, framing, shipping, financing, investment value, free credit for one year, and the "take it with you" policies on some special works. He makes it clear that Park West bypasses the layers of middlemen and dealers and offers work directly from the artists' studios. He tells us about the "on land" prices that people normally pay, and the minimum bid that we cruising connoisseurs can have "stuff" for. He calls it "stuff." He soon has the fun crowd waving their bid-cards.

Tom's big sellers are Peter Max "the greatest artist alive today," Thomas Kinkaid "sold more art than all other artists combined," Chen "the one-haired-brush-guy," and Krasnyansky, who Tom loves to get his mouth around and calls "Kras" when he's in a familiar mood. "Kras, remember, is the guy who changed his style."

Prices are generally affordable--in the low hundreds, with some withdrawn for not getting their minimum bid. Tom is affable, pleasant and funny. He has us in the palm of his hand. He auctions some items faced away as "mystery" works. People still bid on them. One Tarkay goes for \$75 to about twenty bidders. Every once in a while Tom brings out a heavyweight: "Ten thousand to anyone 'on shore' but someone privately offered us \$6590 for it this morning." He opens it up, nobody bids, and it goes to the unknown bidder who we are told is right here in the audience.

Looking around at my fellow cruisers, some of them on their fourth glass, I see the unmistakable glint and shine of baby collectors, the mouth-froth that comes when money is well spent and investments are made that "can send the kids to college." Interspersed among the prints are limited edition photos and memorabilia of celebrities: John Lennon, Woody Woodpecker, Betty Boop. These do well. A "hand-signed" Pete Rose baseball bat "in a shadow box frame--you know how much they cost," goes for \$320. Tom says: "I have to tell you that we are very definite on this--there can be only one per person on these. In other words, no one can buy five and pay for their cruise." It's a floating education.

Best regards, Robert

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

continue to rework the oil painting for as long as you need to and, if you like, when it is completely dry you can clean it gently with mineral spirits and a soft rag to remove any dust or grime before applying the final picture varnish. Hope that helps.
Lesley.

Cheers, 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

MEMBERS IN THE NEWS

Lorna Hannett of the Calgary Chapter won first place in the North



Joseph, Lorna Hannett, scratchboard, 8" x 10" - Best of Show

Light Book Cover Competition. Her scratch portrait, *Joseph*, which recently took 2nd place Best of Show at the Calgary Winter Frost exhibition, was chosen over thousands of entries and will appear on the cover of the NLBC's art book catalogue in March. This award also included a \$2000.00 gift certificate for Holbein art supplies.

Jane Appleby's solo exhibition, *Abstracting the Spirit*, runs through March 5th 2004 at the Place des Arts Main Hall Gallery, 1120 Brunette Avenue in Coquitlam.

In the last issue, it was written that Anita Klein's painting, *Partners*, had been chosen for the Williams Lake Stampede. The correct information is that her painting has been chosen for the 2004 Kamloops Cowboy Festival. Congratulations, Anita!



Partners, Anita Klein, acrylic, 24" x 30"

Renato Muccillo's *Cadmium Flowers* can be seen in an instructional book called *How Did you Paint That? 100 Ways to Paint Still Lifes and Florals*, by International Artist Publishing.

Susan Nelson's oil painting, *Finding the Words* dons the premier issue's cover of *Quills*, a new poetry magazine published in Vancouver. In addition, her oil painting, *Motherhood* was accepted in the esteemed Goldwater Estate Awards Show which was held at the Artworks Gallery in Auckland, New Zealand in October.

Katie Rodgers participated in *Bagdad Museum* at the Visual Arts Centre of Clarington in Bowmanville, Ontario in January. In this exhibition, artists created work in response to the looting of the Iraqi National Museum in Bagdad by interpreting selected artifacts in any medium.

AFCA member Jutta Kaiser's painting, *The Odd Man Out*, has been rented to Warner Bros., courtesy of Kurbotoff Art Gallery for the filming of *Catwoman*.

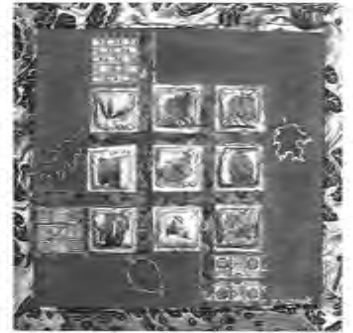


The Last Dip, Yvonne Morrish, watercolour, 10" x 14"

Yvonne Morrish had her painting, *The Last Dip*, as well as many other ink sketches in *Figuratively Speaking*, an exhibit which conveys the tongue-in-cheek humour, sensuality and elegance inherent in women. This exhibit ran through January 20th at the Rotary Centre of the Arts in Kelowna.

Group of Six artists and FCA members Virginia Chin, Judy Loree, Gary Tees, Roxsane Tiernan, Marjorie Wong, and Kathleen Susan Young have an exhibition of their work at the New Westminster Public Library, 716 6th Avenue. The show runs April 19th - May 9th.

Calgary Chapter mixed media artist, Natalie Kurzuk, will be a guest artist at an art show, *Strange Relations*, at 2/20 Gallery in Manhattan, New York, March 5th -19th, 2004. Natalie will be showing her unique, used teabag and collage paintings with three other mixed media artists from New York and Washington, DC.



Life Force V, Natalie Kurzuk mixed media, 17" x 17"

Active member Alan Reynolds has a two-person show with Richard Summers, *Scenes From Here and*

There at the Silk Purse in West Vancouver, through March 7th. In addition, Alan Reynolds will have his painting, *Peaceful Planet* in a group show of the same name at the West Vancouver Memorial Library, April 1st - May 1st. Mixed media works in this exhibit, in honor of the Dalai Lama's visit to Vancouver, reference the Dalai Lama's messages of peace. Opening reception is Friday, April 2nd.

John Molnar will be having a solo show entitled *A Walk in the Country* at the Rebecca Gallery in Toronto from March 6-27.

Congratulations to Tony Batten, SFCA who was one of 10 finalists in *International Artist's Landscape Challenge*.

New Members to February 13, 2004

Francoise Aerts, Lou Ballarian, Sandra Ballendine, Joan Bam, Jordie Berry, Lois Bonik, David Boorah, Marianne Broome, Eliz Chatt, Jean Christie, Robert Coulter, R. Dupuy, Mary Farris, Susan Ferguson, Hilary Forge, Marc Gagnon, Lisa Gardner, Shelah Haddow, David Hall, Lalita Hamill, Paul Hansen, Jill Haras, Robert Harvey, Daryl Hok, Christine Houghton, Carol Huscroft, Janis Jackson, Alan John, Lynne Johnson, Olga Khodyreva, Hea Sun Kim, M. Susan Laley, Debbie Lamey-MacDonald, Allan Lees, Karen Lees, Katherine Lloyd, Barbara Lover, Hans Lussenburg RPF (ret), Peter Mangin, Sahar McCullough, Ena McInnis, Maxine McRae, Shena Meadowcroft, Pak Meakin, Lois Moore, Joan Mostad, Marie Nagel, James Nesbitt, Britt O'Connell, Robyn Oliver, Maureen Olson, Veronika Pallai, Joan Pelles, Fred Peters, Jim Robertson, Katie Rodgers, Yvonne Rowell, Gina Rumsey, Liz Scremin, Kathy Skelton, Erika Sperling, Glenys Takala, Doreen Tate, Kristeen Verge, Jean Villeneuve, Yvonne Wardas, Maureen Wheeler, Victoria Wragg, Sherry Willing, Louise Ju-Yu Wu, Xiao Qing Yang

DIGITAL PAINTING UNPACKED

BY ROSALIND RORKE

In November 2003, the FCA Board of Directors decided officially to accept digital paintings in juried shows. Many of you who have visited Federation Gallery over the last year will have already seen digital paintings on display during the *Art Exhibition of Canada and Korea, Painting on the Edge, Small, Smaller, Smallest and Eyes, Thighs, Chins & Shins*. What follows is a summary of the issues that were frequently discussed en route to gaining a basic understanding of this medium.

I was asked to prepare some information for the Board to consider regarding digital painting. I spoke to our members, read about how other art institutions are handling digital painting and visited local galleries. It rapidly became evident that this is a very complex medium with many forms. For FCA purposes, I have come to generally understand digital painting as what results when an artist, starting with a blank screen, composes an image by using a pressure sensitive pen/mouse, assigning colour, texture and values to the image created in the computer and printed by an electronic printer. In the most original and creative instances of digital painting, the programs used are not ones such as "Van Gogh's Brush" which reproduces his particular brushstrokes with every mouse click.

The question then became whether or not digital "painting" could fit into the FCA's conception of painting. Digital painting is not painting in the traditional sense of the word, where pigment is applied to a ground by hand. This is the most important point to consider because everything else follows from this distinction. Digital painting can, however, be considered as original art when the images are evaluated in terms of composition and design, drawing skills, use of colour and values and as an expression of artistic creativity.

Because technology is integral to digital art, the next issue I considered was the difference, if any, between digital paintings and giclées. The most significant consideration has to be the artist's intention in mass producing an image. When an original painting is reproduced as a giclée print it is indisputably a mechanical reproduction made for the specific purpose of selling multiple copies. When a digital painting is created, there is no other way to get the image out of the computer and onto the paper/canvas except to use a printer. A digital painting's existence as a data file does not necessarily imply that any physical print will ever exist.

Because the FCA tries to maintain standards of presentation the next question was: can the FCA guarantee that there is only one



Duane Fast, Hula Girl with Palm Tree
mixed media, 8"x 10"
from the Art Exhibition of Canada and Korea

print? Of course the answer is no, the FCA cannot. However, the potential for producing multiple copies does not automatically mean that multiple copies actually exist. One Active member working as a digital painter that I interviewed explained that because he doesn't want his work to decline in value he prints and sells only one image. In his practice, a digital painting is the exact conceptual equivalent of a traditional painting, the only difference is the medium.

As is the case with anything submitted to an FCA juried show, artists are taken at their word that they have created an original painting without infringing on another's copyright and that they made it

themselves. I recommended that the FCA should proceed with digital paintings as we do with other works of art and accept the artist's word that they have produced only one image. To be reasonable, we need to resist assuming that multiple copies exist if the artist says they do not.

Next, the question of how to display digital paintings arose. Should these works be separated from traditional paintings and displayed only with other digital works? The purely pragmatic answer has to be no because at this time so few FCA artists are working in this format that we could not assemble enough work for a whole show. An entirely digital show is unnecessary as long as digital paintings are clearly identified each time they are accepted into shows and that visitors to the Gallery understand that they are, by their nature, not the same as an original painting in a traditional medium. If a particular digital painting is part of a limited edition, they should be numbered accordingly, as is the current FCA policy regarding original prints. If the digital image has been worked further post-printing it should be described as a mixed media work. In all cases, care should be taken to use archival quality materials, as is the case with the traditional medium paintings.



David Durward, Metal Frame Glasses
digital painting, 16"x 12.5"
from *Painting on the Edge*

Often, the question was raised why use the digital format? Was this kind of painting just a short cut for people who cannot really paint? If we understand digital painting as a distinct medium chosen by artists for aesthetic reasons it is clear that it is not just an escape route for the unskilled. Digital painting is another way to create images and is not automatically a short cut for artists who are frustrated by traditional painting. When they go through the FCA jur

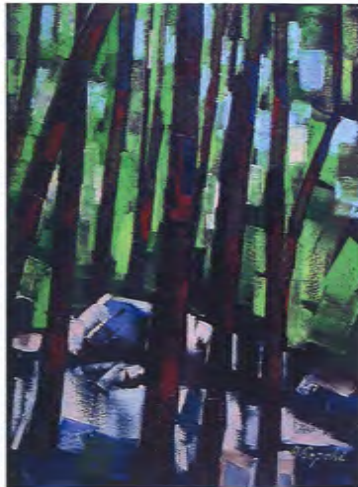
process they are subject to all of the same criteria for acceptance other works in traditional media i.e. design, composition, use of colour and values, choice of subject matter, etc. In this way, substandard works would be declined as they are now for paintings in traditional media.

Small, Smaller, Smallest

December 9th - 24th, 2004



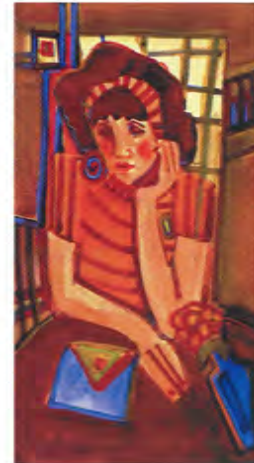
Colours and Textures IV
Sandra Taylor
acrylic, 2.75" x 6.75"
\$125 - SOLD
Award of Excellence



Tree Trunks, **Ali Sephi**
oil, 12" x 9" \$250 - SOLD



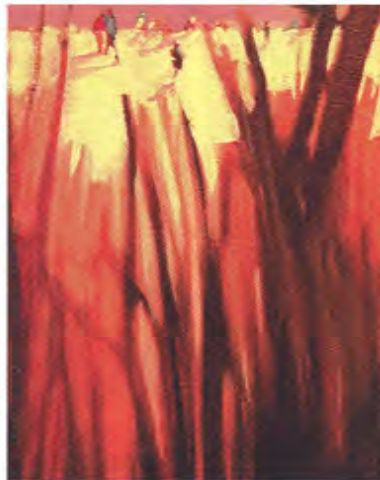
Web and Wharf, **Ray Bradbury**
mixed media, 9" x 9" \$150 - SOLD



Waiting Series (17)
Genevieve Pfeiffer
watercolour, 8" x 4.5"
\$150 - SOLD



Pender Island, **Clement Kwan**
oil, 11" x 14" \$550 - SOLD
White Rock Summer School
of the Arts Award



View from Above, **Denise MacNeill**
acrylic, 10" x 8" \$300 - SOLD
White Rock Summer School
of the Arts Award



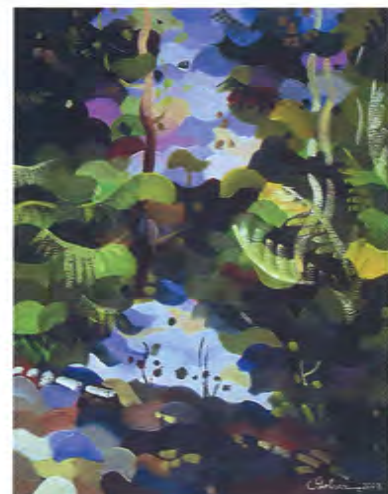
Sea Breeze, **T.K. Daniel Chuang**, AFCA
acrylic, 5" x 7" \$295 - SOLD
FCA Silver Emblem Award and
Alan Wylie, SFCA Award



Oregon Grapes, **Dinny Robertson**
pastel, 4" x 4" \$300 - SOLD
Alessandra Bitelli, SFCA Award



Pink Dogwood, **Sherry Mitchell**
watercolour, 4.5" x 4.5" \$175 - SOLD
Award of Excellence



The Forest, **Golnar Sepahi**
oil, 14" x 11" \$250 - SOLD

Jury panel: George McLachlan, SFCA,
Mike Svob, SFCA and Bob McMurray, AFCA

Reality, Only Better...

January 13th to February 1st, 2004



Tree Series #41, Barbara Younger, AFCA
mixed media, 24" x 24" \$850



Silent Yesterdays, Carmen Mongeau
mixed media, 30" x 30" \$2,100
Micheal den Hertog, AFCA Award

Jury panel: Anne-Marie Harvey, SFCA, Ruth Sawatsky, SFCA
and Kit Shing, AFCA



Desert Dance - Saudi, J. K. Blackall
watercolour, 10" x 14" \$350 - SOLD



Vessels and Windows, Judith Borbas
watercolour, 15" x 21" \$650



Shanghai Café, Karin Richter
watercolour, 22" x 15" \$795
Award of Excellence



November Hydrangea, **Linda Kalman**
mixed media, 20" x 11" \$350



Dental Inferno Part 3, **Kris Row**
oil, 20" x 16" \$950



Barbados, **Myrna McNeill**
watercolour, 13.5" x 10.5" \$375



European Experience VI, **Vi Tunstall**
acrylic, 10" x 14" \$500
Alessandra Bitelli, SFCA Award



Finn's Slough
Sheila Simpson
acrylic
12" x 12"
\$425



Winter's Spell, **Therese Johnston**
mixed media, 10" x 14" \$495



Cutting Gardens
Jill Brown
acrylic
24" x 18"
\$330

Artists Choice Show

February 3rd to 16th, 2003

(cont'd from page 2)



Monks in Arms, Steve Hepburn
oil, 20"x 16" \$1,150



At the Folk Festival, Sarah Kidner
oil, 12"x 16" \$750



Snow White, Therese Johnston
mixed media, 10"x 14" \$495



Frozen River, Gerald St. Maur, AFCA
charcoal, 40"x 30" \$1,250



Humboldt Country, Roxsane Tiernan
chigiri-e 20"x 16" \$500 - SOLD



Pyrenees Village, Lucy Collings, AFCA
oil, 16"x 12" \$595

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■ Watercolour Box

Loads of room for paints, brushes and accessories! This box features two removable trays for paint and brushes, a foam block to elevate your brushes for drying, two interior compartments, and a spray bottle and pour bottle for carrying water. It also includes a removable paint palette with two mixing areas and sixteen paint wells. 11" x 7" x 3 1/4", Evergreen.

Reg. Price \$43.10

FCA March Sale Price \$33.10



■ Mega Tote

With its carry handle and adjustable shoulder strap, exterior pouches and six removable plastic boxes, this tote will accommodate almost any media at a great price. It even has a back pocket that holds up to 8.5" x 11" paper or sketchbooks. 14" x 11" x 8", Royal Blue.

Reg. Price \$67.40

FCA March Sale Price \$49.90

■ Pastel Tote

Attention Pastel Artists! This compact, soft-sided carry-all contains six small clear, pastel-perfect boxes. It easily holds pastel sticks, pencils, accessories and more. Foam inserts to cushion pastels. 7 5/8" x 8 1/4" x 4 3/4", Charcoal.

Reg. Price \$37.70

FCA March Sale Price \$29.70



■ Tote Express

This roomy two-piece tote includes a removable top unit with padded shoulder strap and interior pockets, and a bottom unit with a locking two-stage handle, sturdy double skate wheels and a variety of translucent Solutions™ boxes. You can use it as a tool caddy or "taboret" for your studio or for travelling on the road. Durable nylon exterior, solid wall inserts, velcro and zipper fasteners, and quick-release clips, make this a great gift for all serious artists! 17" x 29" x 11", Dark Blue w/Grey.

Reg. Price \$195.60

FCA March Sale Price \$145.60

The ultimate storage system!

Save \$50



■ Sketchpac

Perfect for organizing pencils, pens, charcoal, erasers and brushes. This ingenious design allows for twice the storage space, by utilizing both the lid and the base. Foam pads protect pencil points and sharp blade tips. 12 3/8" x 4 1/4" x 1 3/4", Black w/Transparent.

Reg. Price \$18.30

FCA March Sale Price \$14.30

Present your FCA membership card & receive the special March sale price!



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Lucy Collings	Roberta Combs	Kurt Connell	Mihaela Cosovanu	Susan Cowan	Lorna Dockstader
Jeanne Duffey	H. Louise Falardeau	Brittani Faulkes	Britton Francis	Robert Genn	Drew Gillie
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Corporate Sponsors of Paintings, by Numbers

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Corporate Sponsors and Granting Foundations contributing to Painting On The Edge

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Peggy & Harry Evans	Clement Kwan	Elna Strand
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Corporations contributing to the Art Exhibit of Canada and Korea

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Ann Zielinski	Darlene Zimmerman				

Thanks also to all the people who have wandered through Federation Gallery and tossed a coin in the donation box. Lastly, a million thanks to the Board of Governors, the Board of Directors, the Gallery volunteers and all the special event volunteers for the many valuable hours they contributed to the FCA.

*If a person's name appears twice in the same list it simply means they gave twice in in 2002. Aren't they grand?

** We have had many more donations to start fiscal 2004 but space dictates we stop with 2003. You'll see their names next year.

LET IT GO AND TAKE IT FURTHER WITH DONNA BASPALY, SFCA

BY JEAN BLACKALL

As I packed my bags for this three-day course with Donna Baspaly, I couldn't imagine being able to cram anything more in. I hadn't counted on all the tips and information Donna would stack in our minds. This was a very full course that alternated between demonstrations around Donna's station and experimenting with new ideas at our own stations. We were continually inspired to try new things without trying to control every aspect of our process. Each day began with Donna reading from various books. We spent a few moments contemplating creativity and the importance of giving it space and time. We



Donna Baspaly and the gang at workshop

were, as Donna said, "on an inward and outward journey" trying to become a vehicle for something greater than ourselves.

Donna gave us some practical advice on how to sort our materials and tools and keep them readily available. She suggested that we be mindful about cleaning

up after certain techniques and products (particularly gesso). Regular housekeeping kept clutter and confusion away from our creative process.

We learned how to create our own stamps and stencils and watched as Donna transferred photocopied images onto handmade papers. She showed us how she applied at least three colours to her brush for a varied effect when working with stamps. She also suggested sources for collage and stamp material.

We looked at the work of other artists and discussed how the structure was formed in their work. Donna modelled for our sketches which were individually discussed in terms of good design. It was great to see how, with a little help, each person's work could become the basis of a good painting. We also brought "troubled" paintings in to discuss how they could be revived.



Jean looks on as Donna demonstrates

There was an encouraging buzz as we worked. We were all wowed by the level of creativity in the class and the exciting pieces of work we saw before us.

It was a tremendous three days of instruction and demonstration. Perhaps the one thing that I will remember most about this course is discovering the necessity of stepping back and letting the painting "happen". Thank you Donna for creating the atmosphere that made it happen.

Photography: Walter Gray

NOTICE OF ANNUAL GENERAL MEETING

SUNDAY, MARCH 28, 2004, 1:00 PM

THE ANNUAL GENERAL MEETING

AND ELECTION OF OFFICERS

OF THE FEDERATION OF CANADIAN ARTISTS

FOR THE 2004/2005 YEAR

WILL BE HELD AT THE GRANVILLE ISLAND HOTEL

1253 JOHNSTON STREET, VANCOUVER, BC

ELECTION OF OFFICERS FOR THE 2004/2005 TERM

Submitted by the Nominating Committee

Nominee Name	Position
Marjorie Turnbull, AFCA	President
Dianna Ponting, SFCA	1st Vice-President
Jean Pederson, SFCA	2nd Vice-President
T.K. Daniel Chuang, AFCA	Treasurer
Teresa Bernard, AFCA	Secretary

ARTICLE 3.1 - VOTING AND REPRESENTATION: of the Bylaws states: A member in good standing present at a meeting of the members is entitled to one vote. Voting is by show of hands, unless decided otherwise. A member may vote by means of a written, signed ballot. This is not a proxy.

Accordingly, the following Ballot form will be used by Members in good standing unable to attend the Annual General Meeting but wishing to cast their vote in the election of Officers. All members not attending the meeting may deposit a duly completed Ballot form at the Federation office by fax, mail, or email, prior to the election of Officers at the Annual General Meeting of the Federation of Canadian Artists.

BALLOT

I, _____, being a Member in good standing, hereby cast my Ballot in the election of officers of the Federation of Canadian Artists, being held on March 28, 2004 in Vancouver, BC or any continuation thereof as follows:

President _____

1st Vice-President _____

2nd Vice-President _____

Secretary _____

Treasurer _____

Dated at (City and Province) _____

this _____ day of _____ 2004.

Opus Framing & Art Supplies to demo "Nitty Gritty of Painting Mediums" at AGM.

This demonstration immediately following the AGM will focus on those things that you add to your paints, such as extenders, drying mediums, gels, and glazing mediums to create different textures and alter the working properties of your paints. There are so many ways out there of manipulating paint, this demonstration will have something for everyone.

The Federation's Premiere Fundraising Event

PAINTINGS, by numbers

WHERE: Performance Works on Granville Island
WHEN: September 21, 2004
TIME: 6:00 TO 10:00 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. Contributing artists include Robert Genn, George McLachlan, Janice Robertson, Andy McDermott, Anne-Marie Harvey, Daniel Chuang, Bob McMurray, George Bates, Rick McDiarmid and Brent Lynch. 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). **Join us for an enchanting evening of art and music.**

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

DESIGNING WITH COLOUR

AN OIL AND ACRYLIC PAINTING WORKSHOP WITH MIKE SVOB 5 DAYS

DATES: June 7,8,9,10,11 - 2004

TIME: 9:30 am to 4:00 pm daily (includes a one hour lunch break)

LOCATION: 1664 West 4th Avenue Vancouver, B.C.

COST: \$475.00 (price includes GST)

Refundable up to one month prior to start date

TO REGISTER: Contact Mike Svob at 604-535-1459
or email to: artfriend@axion.net

Learn what you need to know about the luscious medium of oil and the versatile medium of acrylic. This course will provide the basic knowledge required to give you the confidence to proceed in either medium. We will cover everything from which end of the brush is up, too, what does it mean when you are told to use oil paint fat over lean. You will discover why acrylic is such an adaptable medium and as such becoming more and more popular.

The workshop will stress the idea of design in painting. You will learn how a visual artist needs to see in a different way and why they do that squinting thing anyway. The knowledge gained will help you tie your ideas together into a painting you can call your own. Individual counseling and critiquing will be provided to help you find your own "artists muse", and help you break the "artists block", all painters encounter.



WHITE ROCK SUMMER SCHOOL OF THE ARTS

2004 INTERMEDIATE TO ADVANCED WORKSHOPS

Diane Maxey, SWS, TWS, AAWS
July 5 - 9 **\$425**
▪ The Positive Art of Negative Shapes

Arne Westerman, AWS, NWS, NWSWS, WPA
July 12 - 16 **\$450**
▪ Figurative Watercolour

Jerry Seagle, NWS, BFA (Hons)
July 19 - 23 **\$425**
▪ Acrylic / Watercolour Plus

George James, AWS DF, NWS, NWSWS, WW
July 26 - 30 **\$425**
▪ Figures on Yupo Paper

Pat Lambrecht-Hould
August 2 - 6 **\$425**
▪ A Journey of Mixed Media

Angelique Gillespie, ASA, ACIPA, BFA
August 16 - 20 **\$350**
▪ Creative Acrylic Design

Don Getz, AWS, KA (Ret.), WS, WPA
August 23 - 26 **\$350**
▪ Creative Journaling

Visit www.artsociety.ca for full Workshop descriptions, Artists' biographies and more! For a brochure or more information, please call 604 536-1122



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4 THINGS EVERYONE SHOULD KNOW ABOUT THE RIGHT TO COPY

BY ROSALIND RORKE

The law regarding the right to copy is simple and clear. The right to copy resides with the creator of an original work. That's it. Whether you've painted an image, written a play or composed a symphony, it cannot be lawfully copied or reproduced without your permission. It may interest members who display their work in galleries to know that the purchase of an original painting does not include the right to copy. Unless the right to copy is specifically sold, it resides with the artist. (The FCA does not enter into that type of sale although we do act as an agent in the sale of the painting itself.) This means that the purchaser cannot lawfully reproduce an original painting without the artist's knowledge and consent. The purpose of the copyright laws are to protect the creator and encourage further creative activity by ensuring there is no improper infringement upon the creative product.

Visitors to Federation Gallery occasionally ask why some artists have painted in a © symbol next to their signature. With or without the ©, the creator of an original work retains the right to copy the work. The © symbol is often confusing because it seems to imply that an original image has been registered with the copyright office. Labelling an original painting with the © symbol is redundant because by law the right to copy already resides with the creator. The acquisition of a registered copyright is in fact rarely undertaken by the artists who submit their work to juried shows at Federation Gallery.

Although they are occasionally requested by customers the Certificate of Authenticity is not part of Canadian copyright law. Neither the Canadian Intellectual Property Office nor CARFAC (Canadian Artist's Rights) recognize these certificates as anything other than a marketing device. For the purpose of insuring an original painting, a bill of sale which includes a description of the work, the artist's name, the fact that it is an original work of art as well as the date and price of the sale is sufficient. Two of the most frequent misunderstandings generated by 'Certificates of Authenticity' are that they entitle the purchaser to make copies of an original painting and/or guarantee that the artist has not/will not made any copies.

If you have questions or concerns about your original work of art and your right to copy, you should check with the experts. Do not take someone else's word for it and don't decide it's not important. Run, don't walk to www.cipo.gc.ca or call the Canadian Intellectual Property Office at 604-666-0690. CARFAC can be reached at www.carfac.ca or carfac@carfac.ca. They have the right answers and are there to help!

Art Business

concerning THE FEDERATION OF CANADIAN ARTISTS

FCA CONTACTS:

FCA Executive Committee - 2003/2004:

President:	Marjorie Turnbull, AFCA	amtturnbull@shaw.ca	604-941-7695
1st VP:	Dianna Ponting, SFCA	dianna@ponting.com	604-856-2063
2nd VP:	Jean Pederson, SFCA	artform@telus.net	403-289-6106
Treasurer:	Daniel Chuang, AFCA	we@lynx.bc.ca	604-205-9063
Secretary:	Robert Ascroft	robert_ascroft@shaw.ca	604-552-0721
Past President:	Bob McMurray, AFCA	bobmcmurray@telus.net	604-535-5069

Appointments to the Board 2003/04:

Member-At-Large:	Kathy Young	kscopyoung@telus.net	604-437-4863
Standards:	Janice Robertson, SFCA	jrobertson13@shaw.ca	604-888-2230
Directors of Communications:	Brook Anderson	sbanderson@shaw.ca	604-222-2845

Committees:

Archives:	Ellen Poole	epoo203@telus.net	604-732-5251
Chapters:	Marjorie Turnbull, AFCA	amtturnbull@telus.net	604-941-7695
Education:	Ursula Saleminck-Roos	u.saleminck-roos@shaw.ca	604-454-1475
Membership:	Dianna Ponting, SFCA	dianna@ponting.com	604-856-2063
Volunteer Coordinator:	Kathy Young	kscopyoung@telus.net	604-437-4863

Chapter Presidents:

South Okanagan/Similkameen:	Marlene Aikins	fmaikins@shaw.ca	250-770-8772
South Okanagan/Similkameen:	Lynne Woloshyniuk	lynnebill@shaw.ca	250-492-2209
Nanaimo:	Harold Allanson, AFCA	hallanson@shaw.ca	250-247-7930
West Kootenay:	Carol Reynolds	imhoffman@netidea.com	250-352-5852
West Kootenay:	Pauline Dupas	pdupas@telus.net	250-352-7360
Fraser Valley:	Loreena Lee, AFCA	loreena@dragonwing.bc.ca	604-576-1772
Central Okanagan:	Evelyne MacMillan	pepperwc@silks.net	250-707-3090
Comox Valley:	Kay Hilborn	hilborn@telus.net	250-335-2238
North Okanagan:	Elizabeth Moore	ea.peter@telus.net	250-545-2432
Calgary:	Neil Locke	nblocke@shaw.ca	403-932-6383
Arrowsmith:	Barbara Botham	aislinstudio@shaw.ca	250-752-1231
Victoria:	Marney Ward, AFCA	marneyward@shaw.ca	250-595-0220

Staff:

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

Professional Services:

Weekend Gallery Supervisor:	Ellen Poole		
Bookkeeper:	Natalie Turner		
Auditor:	Jones, Richards & Co.		
Web Master:	Glenn Marcus	glenn@marcuslink.com	604-522-3134

Gibsons School of the Arts Summer Painting Workshops

David Goatley SFCA,
July 5-9 Inspired Portraits

Ann Zielinski AWS, NWS, SFCA,
July 19-23 Attention-Demanding Paintings

Gerry Thompson CSPWC, AFCA,
July 26-30 Having Fun with Watercolour

Teresa Bernard AFCA,
Aug 2-6 Magic with Watermedia

\$425 each session

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Partner

CALL FOR ENTRIES

EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER

ARTIST NAME	TOP
IMAGE TITLE	↑
IMAGE SIZE	PRICE
MEDIUM	

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

APPLICATION FOR SUMMER GALLERY 2004 - Application packet due April 1, 2004. Packet must include: (8) slides typical of the work you plan to display, a list with your name, titles, medium, dimension and prices of your images, a non-refundable application fee of \$25.00 and a stamped, self-addressed envelope suitable for the return of your slides. Part I: June 29 - July 25, Part II: July 27 - August 23, you may indicate a preference for the half in which you would like to show but space cannot be guaranteed. Rental fee for Summer Gallery is \$100 per artist and please note **no digital submissions** can be accepted for these shows.

ORIGINAL PRINT SHOW - May 18 - 30, 2004

Note: All original relief and intaglio prints as well as serigraphs are welcome. Please call Rosalind Rorke, Gallery Manager at 604-681-8534 for further information if required.

Slides or digital images due: **April 8, 2004**

Prints due: **May 14, 2004**

Scheduled Jurors: Jeane Duffey, SFCA, Donna Baspaly, SFCA and Margaret Elliot, AFCA

ABSTRACTION SHOW - June 1 - 13, 2004

Note: jurors will be looking for non-figurative work.

Slides or digital images due: **April 15, 2004**

Paintings due: **May 28, 2004**

Scheduled Jurors: Suzanne Norrcoitt, SFCA, Anne-Marie Harvey, SFCA and Martine Gourbault, AFCA

PAINTING ON THE EDGE - August 24 - September 12, 2004

See prospectus on our website or pick one up at the Gallery for further information.

No digital submissions will be accepted for this show.

Slide deadline: **June 22, 2004**

Paintings due: **August 20, 2004**

Juror of slides: Carla O'Connor

Jurors of Awards: To be announced

Art Classifieds

The rate for ads placed in this column is fifteen cents (.15) per word per issue plus 7% GST. Classifieds with a box/frame or other offsetting device are twenty cents (.20) per word plus 7% GST. There is a 100 word maximum. Prepayment is required. Simply mail, fax or email (preferred) your wording along with cheque or credit card information to Federation of Canadian Artists by the 1st day of the month preceding the month of issue.

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

PICTURE THIS WAY IN WATERCOLOUR & MIXED MEDIA Painting demos by Mike Svob, SFCA and Joyce Kamikura, SFCA; or **PICTURE THIS WAY IN ACRYLIC & OIL** Painting demos by Robert Genn, SFCA and Alan Wylie, SFCA. Each video has two 30-minute technique tutorials. Order by name and enclose cheque for \$44.95 ea. Canadian funds + \$3.15 GST and \$3.37 PST + \$6.00 S/H to Federation of Canadian Artists, 1241 Cartwright Street, Vancouver, BC V6H 4B7 [OR, pick up your video at Federation Gallery and save \$6.00 S/H]. Full Copyright reserved.

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

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

LEADING EDGE ART WORKSHOPS - Calgary Workshops

Arne Westerman, AWS, NWS	Figurative Watercolour Workshop	April 29-May 3, 2004
Gerald Brommer Design	W/C Watermedia & Collage	August 16-20, 2004
Grant Fuller	Watercolour	October 1-3, 2004
Linda Kemp	Watercolour/Negative Shapes	October 22-23, 2004
Mike Svob	Oil/Acrylic	Oct 29-Nov 1, 2004
Peter Levitt	Writer's Workshop	Nov 5-7, 2004

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

VANCOUVER ISLAND ART WORKSHOPS - Nanaimo, B.C.

Betsy Dillard Stroud - artist and author of "Painting from the Inside Out" Experimental Multimedia Workshop, June 7 thru 11, 2004.

The quintessential roller coaster ride of spontaneous, intuitive workshops.

Contemporary thought and technique with traditional wisdom and expressive color exercises. Each day a new approach will be presented with a creative challenge designed to fit your own subject matter. Various techniques of pouring, layering, and stamping will be used and we will combine both transparent and opaque methods for optimum results. The focus will be on how to incorporate contemporary methods into your painting to create your own personal statement.

Gerald Brommer - Collage Workshop, September 18 thru 22, 2006.

Some lodging with local artists is available at a nominal rate. Contact Mary Stewart @ 250-716-1440 or marystewart@canada.com

WHAT'S ON AT FEDERATION GALLERY MARCH AND APRIL 2004

2004 Student Show

March 2 - 13, 2004

Opening reception Thursday, March 4th,
6-8 pm at Federation Gallery

Success!

March 16 - April 4, 2004

Annual exhibition of successful Signature status applicants

Artists in Action Demonstration

Monday, March 29th, 2004 from 1 - 3pm at the Gallery
Still Life in Oils with Marjorie Turnbull, AFCA

Still Life Show

April 6 - 18, 2004

Black & White Show

April 20 - May 2, 2004

Art Instruction Books Featuring Federation Members

by International Artist Publishing

DESIGN AND COMPOSITION SECRETS OF PROFESSIONAL ARTISTS

23 successful painters featuring the following Federation members show how they create prize-winning work.

Donna Baspaly SFCA, Robert Bateman SFCA, Alessandra Bitelli SFCA, Alan Bruce, Don Farrell SFCA, Britton Francis SFCA, Robert Genn SFCA, Kiff Holland SFCA, Tom Huntley AFCA, Neil Patterson SFCA, Myfanwy Pavelic SFCA (Hon), Nancy Slaght, Mike Svob SFCA, Ann Zielinski SFCA

A great painting begins with a great composition. This book spells out how each artist approaches composition using overlays, diagrams and dozens of examples, showing readers exactly what they did to finish up with a fantastic painting.



RED HOT LANDSCAPES THAT SELL

by Mike Svob SFCA

Mike Svob's paintings sell because they reach out and make a connection through consummate artistic expression, mastery of tonal values, shapes, drawing and through his use of the Direct Local Colour Method. But he goes beyond technique. Everything Mike paints makes an emotional and intellectual connection with viewers. While it is undoubtedly his use of colour that makes Mike's paintings such red hot bestsellers, it is the way he arrives at the colour that is his secret. And he will share that with you through his demos and examples in this book.

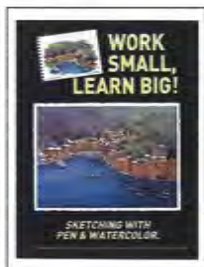


WORK SMALL, LEARN BIG!

Sketching with Pen & Watercolor

17 international artists including Federation members Anthony Batten SFCA, Dave Beckett, Daniel Izzard SFCA and Richard Plincke SFCA, show you the fast way to build your painting skills.

Pen and watercolour is the unsung hero of art instruction, yet it is the easiest, fastest method of building painting skills. As well as that, most master painters will tell you that pen and watercolour preparatory studies are the best way to design a painting, to concretize ideas and pave the way for larger paintings. It's obviously in your interests to find out how to



make the most of the method? You won't find a better book on the subject than this. You'll pick up ideas from 17 accomplished international artists as they reveal their personal methods for working with pen and watercolour in a way that will surprise, delight and inspire you. Starting small is the fastest way to learn big!

THE WATERCOLOR LANDSCAPE TECHNIQUES OF 23 INTERNATIONAL

ARTISTS including Kiff Holland SFCA and Marilyn Timms SFCA

This exceptional book combines the most popular medium, watercolour, with the most popular subject matter, landscape. It covers all the essentials of landscape painting, and will give you plenty of new ideas. There is something fresh and new for everyone to learn no matter how long you have been working.



HOW DID YOU PAINT THAT?

100 ways to paint Still Life & Florals with demos by Federation members T.K. Daniel Chuang AFCA, Renato Muccillo and Vivian Thierfelder SFCA

Now you can find out exactly what 100 artists had in mind when they painted their Still Life and Floral pictures. You'll find out "why" and "how" as each artist gives you the lowdown on the crucial decisions they made that resulted in exemplary pictures. There's a valuable lesson on every page of this exciting new book. It really does answer the burning question - how did you paint that?



On the birth of these art books, publisher Vincent Miller says "As a natural progression of contacts made while sourcing material for our magazines, we developed a book publishing division that produces ground breaking fine art and instructional art books from some of the world's most respected, inspiring and entertaining artists." Congratulations to Federation members who have been featured in these wonderful books.

Design and Composition Secrets of Professional Artists can be purchased through the Federation of Canadian Artists. All books are available at Opus Framing & Art Supplies or on line at www.artinthemaking.com

The Federation of Canadian Artists is proud to announce

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PAINTING on the
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\$6000 IN PRIZE AWARDS
GET YOUR PROSPECTUS NOW!**

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Deadline: June 22, 2004

A PAINTING IN THE LIFE OF... LORNA HANNETT

SCRATCHING THE SURFACE: CREATING A SCRATCH ART PORTRAIT



Final - Joseph

These versions are still around, but the Clayboard Black is the current support du jour. I use Clayboard Black because of its sturdy masonite backing and smooth, white kaolin clay/India ink surface. Scratch art has recently experienced a resurgence in popularity. Some artists are now adding colour to this traditionally black and white medium.

An image is produced by scratching off surface ink to reveal white clay. The clay on these boards is thick enough to withstand repeated scratching, which is often necessary for desired results. A variety of tools can be used including needles, pins, and erasers. I prefer to use an Exacto knife as it has a very fine tip.

Whether I'm doing an animal or a human portrait, I start with a drawing of my image. I then transfer the basic outline, including key points like the eyes, nose and mouth, to the clayboard using white Charcopaper.



Early versions of today's scratch art were developed in Europe in the late 19th century as commercial illustrations for the print industry's rapidly expanding production of books, newspapers and magazines. From 1920 to 1950, scratchboard was commonly used in the advertising and publishing industries as an alternative to engraving.

Original scratchboard supports were cardboard or paper first coated with chalk and then with India ink.



With this portrait of Joseph Richards, a wood sculptor from Jamaica, I started with the eye to give the image life. Using the blade, I start with tiny crosshatch marks. I prefer to nearly finish one area before moving on.

It's important to make sure your hands are clean and oil-free. I rest my hand on a soft cloth to prevent accidental scratches or oil deposits. While the final finishing spray should help to hide any fingerprints, it may not always cover them.

If an area becomes whiter than I want, I tone it down with watered down India ink. Have a tissue on hand for blotting so the clay doesn't get too wet. The area can be scratched again if necessary after it has dried thoroughly. While some artists colour their scratch pieces with various types of paint, I use ink instead. A scrap piece of clayboard is handy for testing different tools, marks and shades of ink.

Joseph has a distinctive ridge in the center of his forehead with clearly visible veins. Shaping facial features, wrinkles and folds in scratchboard is very much the same as when

painting. Form is created with tonal value, working gradually from dark to light. For the flatter plane of the forehead the tonal values are kept more even.

The whiskers were probably the easiest part because I could treat them in a fairly free manner, using both a light and heavy hand. The bottom of the beard was left unfinished until the neck was done and then the rest of the curly hair was added over top.

It's important to occasionally sit back and see the picture as a whole; with all those lines there is a danger of ending up with areas of detail that don't work together as a whole. When scratching, follow the direction or shape of whatever area is being worked. The hat, for instance, was scratched following the curve. On an animal, the scratches would follow the natural direction of hair, fur or feathers.

After completing a work, I live with it for a few days before finishing it with a coat of clear acrylic spray. This is necessary to seal the very porous clay and protect the whole surface from further marks. There are several brands of spray acrylic sealer on the market. I prefer a matte sealer as I find the gloss has too much glare. While I usually keep track of the number of hours I spend on a piece, I lost track on this one after 100.



Closeup eye, nose, mouth



Closeup ear