

Art avenue

A Federation of Canadian Artists Publication

Vol. 4 - No.3
May/June 2004



\$4²⁵



Hay Maker, Charlene Woodbury, AFCA, Mixed media, 24" x 30" NFS

Featuring: *Success! 2004*
Dimples, Wrinkles and Folds
& *Student Show*

Success! 2004

March 16th to April 4th, 2004

Cover Image *Hay Maker*, **Charlene Woodbury**, AFCA

The crazy quilt patterns of the fields around Armstrong have always been appealing. They are forever changing by the hand of man and nature. *Hay Maker* was inspired from a love of the land and respect for its caretakers.

Charlene Woodbury



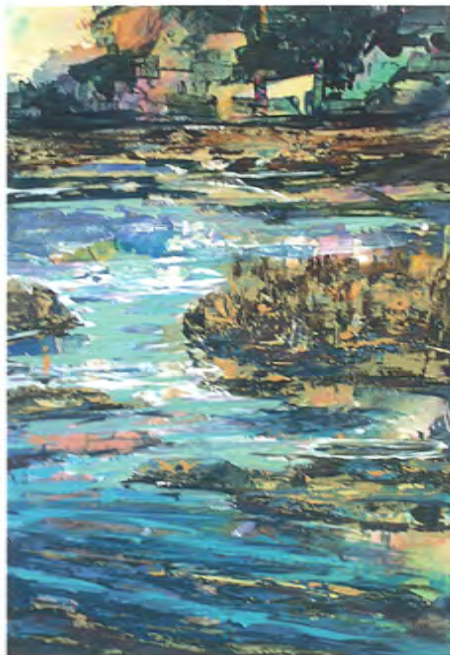
The Wait
Britton Francis, SFCA, Juror
egg tempera, 24"x 36" \$12,000



Looking Upstream
Janice Robertson, SFCA, Juror
acrylic, 24"x 32" \$3,070



I Want to be the President of Sudan
Elizabeth Smily, SFCA, Juror
oil, 24"x 12" \$1,250



Tidal Rhythms
Ruth Sawatzky, SFCA, Juror
watermedia, 22"x 15" \$750



Checking Her Obi
Joyce Kamikura, SFCA, Juror
oil, 30"x 36" \$2,600

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Brooke Anderson
Director of Communications

I am delighted to join the Board and membership of the Federation of Canadian Artists and to be part of such a diverse and talented group. I began painting as a child, and majored in Fine Arts at Notre Dame University in Nelson, B.C. Most recently, I have studied with master painter Sym Mendoza from the Philippines. I consider the experience with Sym to be invaluable and inspirational in my artistic journey. I have a wide range of experience in the arts, working as exhibition coordinator for a Fine Art Museum in California, to facilitating painting workshops in Kyoto, Japan. I look forward to helping promote the talents of our members.



Teresa Bernard, AFCA
Secretary

Being a member of the Federation of Canadian Artists has been an extremely rewarding experience for me. Along with the encouragement and opportunities extended by the Federation, being a member has kept me involved in the world of art since 1987. I look forward to serving as the new Secretary and over time hope that this experience will allow me to give something back.



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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

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ARROWSMITH CHAPTER by Helene McIntosh

The Oceanside Annual Juried Art Show took place in Parksville March 4th-7th. Almost 300 quality pieces were entered. Of the 15 awards, Arrowsmith members claimed 6 of them: Best of Show went to Vickie Turner and Awards of Excellence were won by Barbara Botham, Allan Dunfield, Jean Fitzpatrick, Marilyn Riopel and Bob Sivertson.



Allan Dunfield with his painting, *Wallflowers*

Several Arrowsmith members, including Barbara Botham, Linda Skalenda, Bob Sivertson and Darlene Zimmerman, have received cash awards for having their artwork chosen to be represented on the new Oceanside dollar, a local currency circulating in the community. A mint set is being presented to Premier Campbell to be hung in his office. It is important to recognize that Disa Hale, AFCA gives unselfishly of her time volunteering as President of the Oceanside Community Arts Council and has been the visionary who has imbued new life into the Community Arts Council. We are fortunate to have her on our team!

Darlene Zimmerman's new watercolours called *Colour Magic* will be featured in a one-person show at Elin Iffe's Qualicum Bay Seaside Gallery, 6161 W. Island Hwy, Qualicum Bay, Thursday, May 6, 7-9 p.m. Wine and cheese will be served.

On June 12th, FCA artists at the Qualicum Bay Seaside Gallery are sponsoring the BC Children's Hospital Charity Golf Tournament at Arrowsmith Golf and Country Club - Linda Walker & Jazz Ensemble - Banquet and Auction. Barb Botham is holding an exhibit at the Oceanside Community Arts Council Gallery, 133 McMillan St., Parksville, June 1st-25th. Opening reception is June 5th. Ingrid Raw took part in an exhibit put on by the Scandinavian Cultural Society, Saturday April 3rd. This exhibit featured over 100 works of art in a variety of media by more than 20 Canadian artists of Danish, Finnish, Icelandic, Norwegian and Swedish descent. Last but not least, we welcome Jacqueline Murray-Hall and Kristeen Verge to our Chapter. Happy painting!

CALGARY CHAPTER by Marg Stevens

Winter Thaw 2004, held on February 21st, was a huge success. Congratulations to our winners Christine Mitchell, 1st Place, Maureen Ireton, 2nd Place, Lyla Couzens, 3rd Place, and Neil Locke, Honorable Mention. We sold 14 paintings and had a great turn out for this exhibition. Our next exhibition is *On the Edge*, May 8th.

The Calgary Chapter's AGM was April 20th, when members voted on Executive and committee positions for another term. We're still busy canvassing for volunteers.

The Calgary Chapter will be hosting a National Exhibition in 2005. The title of the exhibition is *Art Fusion*, the dates are May 6 to 13, 2005, the theme is *A Collaboration of Canadian Artists* and the gallery is Gainsborough Galleries. Lock this into your calendars as this National Exhibition will be the event you won't want to miss. We encourage you to volunteer for this event. If you are able to volunteer we have a sign up sheet on our website, www.fcacalgary.ca.

The Planning Team members for the exhibition are Project Coordinator Marg Stevens, Secretary Lorna Dockstader, SFCa, Promotions Coordinator, Vacant/Marg Stevens, Publicity Coordinator Lorna Hannett, Gallery Liaison Coordinator Rose Zivot, SFCa and Fundraising Coordinator Kathleen McCombie.



Doris Zdebiak, Show Coordinator extraordinaire

COMOX VALLEY CHAPTER by Bev Wolsey

Our Annual General Meeting was held on March 29th. The new Executive is: President Kay Hilborn, Vice-President Penny Kelly, Treasurer Daphne Triggs, Secretary Brenda Calhoun, Publicity and Public Relations - Penny Kelly and Doris Zdebiak, Show Coordinator Doris Zdebiak (with help from David Boorah), Chapter News /Art Avenue - Bev Wolsey, Membership - Cara Humphries, Workshop Committee - Bob Sheridan, AFCA and Members at Large- Karl and Heather Rieche.

We give a great thank you to Kay Hilborn for her continued hard work, enthusiasm and inspiration. Our photo this month is of our Show Coordinator extraordinaire, Doris Zdebiak, who does a great job of keeping us organized. She also does the lovely flower arrangements for our shows, often using native Comox Valley plants.

Elsie Griffiths offered to work on the committee for the 2005 Island Chapters Juried Show. The seven upcoming shows as well as this juried show will keep this group painting well into the wee hours.

Neil Boyle, SFCa gave a demo after our potluck luncheon at The Tsolum House on April 26th. Neil and his wife Betty were featured at The Nanaimo Gallery in February.

I cannot close without a fond remembrance, for the recent passing of a noted artist and a long time chapter member. Gordon Hynes became a painter of some renown with paintings in homes across Canada, Australia, USA and South Africa. Whenever we needed a painting to be donated for a fundraiser, Gordon always obliged. He was President of our Chapter for four years and treasurer for many more. He hung the pictures at our shows. He acted as a teacher and critic and was always a driving force. We will all miss the presence of Gordon Hynes.

FRASER VALLEY CHAPTER by Megan Arundel

At the *Small Picture Show*, held at the Mission Art Gallery in March, Heidi Lambert, AFCA received an award for Best in Show, Donna Haddock received the Designers Framers Award and Christine Camilleri, Christina Brown and Loreena Lee, AFCA received Awards of Excellence.

At the Chapter Show held more recently at the Surrey Art Gallery, 46 entries, juried by Robert Genn, SFCa, Richard McDiarmid, SFCa and Sheila Symington, AFCA were exhibited. Awards were presented to Josanne VanHees, AFCA, Loreena Lee, AFCA, Heidi Lambert, AFCA, Shirley Thomas and Jean Robinson. Congratulations, everyone!

Bad news has the arts community in Abbotsford in shock. On March 19th, Kariton House was broken into and thirteen valuable carvings were stolen from the show of Chapter member Pat Jaster and carver Duncan Nalos. We are happy to learn that ten of his carvings were found (behind a mall dumpster!) As Kariton House has regularly suffered from vandalism, visual artists are now unwilling to risk the kind of loss that Duncan



Joyce Trygg, Shirley Thomas and Donna Haddock at the Opening of the Chapter Show, at the Surrey Art Gallery on March 27th.

recently suffered, and shows are being cancelled. This includes the Chapter Show which was scheduled for May. However, there is an active group of community artists including Chapter members who are actively strategizing and lobbying for increased security measures for Kariton House, which has always been and should continue to be an important exhibition venue.

In other news, Loreena Lee, AFCA will be having a show at the Newport Gallery in Squamish for the month of June.

NANAIMO CHAPTER by Harold Allanson, AFCA



David Goatley, SFCA and Edna Bennett with his portrait of her

In the last issue of *Art Avenue*, we announced that David Goatley, SFCA would be doing a portrait demo of one of our members chosen in a draw. Edna Bennett was the lucky model and in less than three hours David was able to capture her in both spirit and likeness! Those of us in attendance were captivated by this

talented man at work. Not only was it Edna's Birthday, but she was able to purchase this wonderful portrait from David.

Nanaimo Chapter's Spring Show in the Opera Room of the Dorchester Hotel in old downtown opened on the evening of April 29th with a "meet the artist" reception. Please come and check us out, the show is open through May 2nd. This is a fun, non-juried show for our group, allowing each and every one of our members the opportunity to participate. We had our spring show at the Dorchester Hotel for the first time last year and we now hope to make it an annual event.

Our last meeting before the summer break is upstairs in Gallery 223 at 10:30am on May 8th. Joan Larson, AFCA has agreed to do a pastel demo following the meeting. We've specifically asked her to give us a demo on the painting of animals. Horses in particular have been the subject matter in much of Joan's work. We have all attempted to use animals in our paintings at one time or another, so this should be a great opportunity to pick up a few tips.

We will have a juried show at the Malaspina College Gallery June 18th to July 25th.

SOUTH OKANAGAN/SIMILKAMEEN CHAPTER by Sharon Snow

Our juried Chapter show, *Nature Walk*, is on through May 8th at the Tumbleweed Gallery. Jurors Alan Wylie, SFCA, Ann-Marie Harvey, SFCA and Martine Gourbault, AFCA chose twenty-four paintings. Congratulations to Juror's Choice winners Barbara Younger, AFCA, Janice Cornett-Ching and Gary Langrish.

We have the fortune to exhibit at Hillside Winery again through the summer.

There are several spaces available for our fall painting retreat in Naramata Sept. 12th to 17th. The instructors will be Mike Svob, SFCA and Larry Mason, AFCA. For further information contact Linda Anderson at 250-292-8413.

We welcome new members - Lois Leggott and Lorill Mraze.

At our March 13th AGM, a new Executive and committee heads were installed including Co-Chairs Lynne Woloshyniuk and Sharon Snow, Vice-President Robert Neal, Secretary Enid Baker, Treasurers Helen Gabriel and Sharon Leonard, Exhibitions, Kate Kimberly and Irene Gray, Workshops, Linda Anderson, Sandra Albo and Sheila McAleer, Programs, Sandra Albo and Barbara Hofer, Fan Out, Bette Schon, Publicity, Eunice Purdy, Naomi McLean and June Byard, Newsletter, Dona Smithson and Linda Anderson, and Coffee/Snacks, Barbara Younger. We thank the outgoing executive and committee heads for their hard work and dedication.

CENTRAL OKANAGAN CHAPTER Evelyne MacMillan

Spring has arrived in the Okanagan...and golf is beginning to interfere with painting! Both can set examples of perspective askew! The Chapter has finished the first quarter with an interesting lineup of guest speakers at our monthly general meetings. A painting critique session is planned for the upcoming meeting. We will also have a guest speaker engage us in new mat and framing ideas. We can look forward to a more social event with a silent auction and member painting "show and tell" in June.

Several members recently attended Marjorie Turnbull's 2-day mixed media monotypes workshop and were treated to an exciting and fun learning event. Upcoming plans for workshops include pastels, oils and a presentation on copyright law. The much anticipated part two acrylics workshop in September with David Langevin is almost a sell-out already!

Supporting members had the opportunity to apply for on-site Active status jurying at the April meeting. Thanks to one of our AFCA members, Dennis Weber, for providing his expertise in this matter.

Plans are well underway for the juried show in November at the Kelowna Community Theatre as well as participation in September's *Artwalk*, an annual non-juried event. The exhibitions committee is organizing the proposed *Hang the Okanagan Show* in May 2005 to celebrate Kelowna's Centennial.

North Okanagan Chapter by Angelika Jaeger

In February, nine artists enjoyed a printing workshop presented by FCA President Marjorie Turnbull, AFCA. She demonstrated new multimedia printing techniques. The participants all had a great time and of course have been busy incorporating the newly learned techniques in their creations. Thank you, Marjorie!

Several North Okanagan members will participate in the annual 1-day art show in Oyama. *The Spring Splash* show is a fundraiser for Breast Cancer and has been a huge success over the years with patrons lining up at the door early in the morning.

Our chapter is pleased to congratulate our own Charlene Woodbury who has successfully achieved AFCA Status. Well done, Charlene!

We are organizing an AGM for May, where our members will choose a new executive and help decide direction for the 2004/2005 year.

VICTORIA CHAPTER by Marney Ward, AFCA

Wow, it has been a busy spring. Our show attracted hundreds of visitors with a huge variety of exceptional paintings. Congratulations to Award of Excellence winners Clement Kwan, Joane Moran and Dorset Norwich-Young and our Honorable Mentions Caroline Hunter, Barbara Lover and Sophia Morrison. Our People's Choice winners were Sherry Mitchell, SFCA and Dorset Norwich-Young. Congratulations also to our six new Active members: Barbara Lover, Louise Monfette, James Nesbitt, Yvonne Rowell, James Taggart and Christy Vincent.



Kristi Bridgeman and Maureen Kariaganis with Kiff Holland, SFCA at his workshop

The Kiff Holland workshop at the end of March delighted 18 artists with step-by-step instructions on how to create aerial perspective using staining pigments as well as an introduction to the medium of egg tempera. Thanks to Kiff's expertise and two excellent catered lunches, we all had a wonderful weekend of art. Thank you, Kiff.

Looking ahead, many of our members are participating in a slew of Studio Tours this spring; watch for the posters and fliers in your area. The painted whales from *Orcas in the City* are gradually appearing around Victoria; take one of the walking tours and spot the work of six FCA artists. Finally, congratulations to Karel Doruyter for obtaining his AFCA status and Sherry Mitchell who was granted her SFCA status at the Board of Governors meeting this spring.

Chapter not reporting: West Kootenay
Next submission deadline is June 1, 2004

artavenues@artists.ca

Art Techniques

with David Langevin

Varnish Removal

Hi David,

I have a completed picture that is finished properly with Soluvar etc., and I would like to make some changes to it. Do I need to remove the top coats of varnish, or can I just paint over top of them? If it is possible to remove the top finishes, what would I use? Thanks for any help you can give me.

Yours Truly, Pat Gebbie

Hi Pat,

Yes, you can remove the Soluvar, and yes, you should do so before making changes to your painting.

You haven't said whether it is an oil or acrylic painting. If it is an acrylic painting I will assume that you have a layer of isolation varnish under the Soluvar as the solvent used to remove the picture varnish (Soluvar) may damage your acrylic painting.

You should use turpentine or mineral spirits. Lay the painting flat and put a solvent-soaked rag over the painting or the area that you want to retouch. Let it soak for about 5 minutes to soften the varnish. Then take a clean rag and rub the surface to remove the varnish. If it is still sticky after that then repeat the process. You can get further info on varnishes and varnish removal from the Golden website. Hope that helps.

Hi David,

Thanks for the info on removing the finish on my painting. It worked great. The painting was acrylic, which I forgot to mention. Have you used any of the new Liquid Golden Paints that can be used similarly to watercolours? I have noticed them at Opus, but don't know anyone who is presently using them.

Thanks, Pat Gebbie

Hi Pat,

I use the fluid acrylics and they are awesome. They are made with a new and special formulation of acrylic binder that is liquid and actually capable of holding more pigment, and that means a higher saturation of color than heavy body paints. They are quite intense and really great for glazes. Not all of the pigments are available in the fluids, mostly the light weight, transparent ones. They are

a good compliment to your palette if you like to do glazing.

Thanks for the questions, 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



A & D

Alessandra Bitelli
& Don Farrell

Talking about Painting

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BEHIND THE EASEL

with Robert Genn, SFCA

The Business of Elegance

Many artists consciously look for opportunities to include elements of elegance in their work. Very often it's simply an exaggeration or an extension of an existing part or parts of a composition.

As well as giving a special attractiveness to a work, it's a useful tool for unification and design control.

The vital basis of elegance is the curve. Even perfectly straight objects, when subtly curved, take on dynamism and increased interest. With regard to extensions - these can be in the form of broken lines or dots that carry the eyes in the direction you wish them to go. Many artists call this effect activation - calculated curves placed appropriately within a composition to help with focus and center-of-interest. Apart from painterly activity, professional tricks include the lengthening of necks, fingers, hair, even the legs of horses. If you're in the mood, I can pretty well guarantee that if you look at your current work, no matter what the subject matter, you will see places where elegance can be added.

Abstract work, particularly--and I see most work as essentially abstraction--can profit from this device. It's not just line. The great partner of line elegance is area gradation. Gradation gives grace and sophistication to otherwise inelegant subjects. Interlocking gradations are particularly appealing and have the effect of raising banal subjects to a higher level. Very often one main gradation, particularly from warm to cool in a large area, can go a long way toward giving elegance to the big picture. Some artists seem to come to these conclusions intuitively, others among us need to figure them out. Even if, on reflection, you feel you need to leave them out, it's still valuable to know that they are in your pocket. It's my experience that you generally have to reach in there.

The great French writer Charles Baudelaire said, "That which is not slightly distorted lacks sensible appeal; from which it follows that irregularity - that is to say, the unexpected, surprise and astonishment, are an essential part and characteristic of beauty." Elegance and beauty are close cousins. A useful exercise is to forget the overworked side of the word *Beauty* and dig out what its meaning might be for you. Your idea of beauty may be the most important idea you'll ever have. "Beauty is the love that we devote to an object."

-Paul Serusier

Best regards, Robert

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

WHAT'S ON AT FEDERATION GALLERY MAY / JUNE 2004

Prima Materia - May 4 - 16, 2004

Group show featuring works by T.K. Daniel Chuang, AFCA, Brittani Faulkes, SFCA and Renato Muccillo

Artists in Action demonstration

Brittani Faulkes, SFCA "Processes of Abstraction"
Monday, May 10th from 1 to 3 p.m. in the Gallery

Original Print Show - May 18 - 30, 2004

Altered States II - June 1-13, 2004

Abstraction Juried Show

FCA Spring Invitational - June 15-27, 2004

Spilsbury Medal Show Retrospective

MEMBERS IN THE NEWS

Alice Saltiel, SFCA had a solo exhibition, *A Month in Provence*, at the Avens Gallery in Canmore, AB. The show ran April 24th through May 3rd.



Cezanne's Mont Sainte Victoire
by Alice Saltiel

Bob Rennie, AFCA had a special showing of his work during the month of March at Hambleton Fine Art Services in Vancouver. He also has work at The WestWind Art Gallery in Langley.

Active member **Carol Ljuden's**, AFCA oil pastel and pigment stick work, *Sky Conditions-Scattered Clouds*, received a Merchandise Award of Merit at the 11th Annual Michelob Light International Juried Exhibition at the Laredo Center for the Arts in Texas. In addition, her work, *Shuswap River*, was featured in the Nathan D. Rosen Museum Gallery's International Juried Exhibition - Art 2004, in Boca Raton, Florida in March 2004.



Caroline De La Cajiga at Artexpo

Art is Everywhere was this year's theme at the annual International Artexpo held in New York City February 26th through March 1st. **Carolina De La Cajiga** was a participant in Artexpo this year. Her artwork revealed a new twist on contemporary abstraction by combining the disciplines of realism and expressionism, playing with aesthetics and illumination. The acrylic works include two distinct series that are united by her sense of design and exquisite use of colour.

Christina Hepburn had a solo exhibition, *Serenity*, at Rocky Point Art Gallery in Port Moody. The show, which featured her impressionist and realist paintings in watercolour and acrylics, ran

February 27th through March 28th.

Doreen Green's pastel painting, *Khenispens Flats*, was presented to the Cowichan Tribes in an historic ceremony in Duncan on February 4th, marking the largest sharing of forestry revenue with First Nations in B.C. history. The presentation was made by Attorney General and Minister Responsible for Treaty Negotiations, Geoff Plant.

Active member **Jeanne Krabbendam** exhibited her mixed media paintings in several solo shows this winter, including her show at Blue Gold Gallery in Calgary. This summer she will travel to Holland for an artist-in-residency where she will prepare for a solo exhibition, *Space*, on the theme of space. The exhibition will open September 18, 2004 in the Netherlands.

Judy Heyer's painting, *Say it with Flowers*, can be seen in the instructional book, *How Did You Paint That: 100 Ways to Paint Flowers & Gardens* by International Artist Publishing. The book will be available later this year.



Zenith by Bill Wilkinson

Bill Wilkinson had a solo exhibition, *Dialogue*, at the Alliance Francaise Emily Carr Gallery in Vancouver. The show ran February 5th through March 13th. His works are mixed media - a soft-textured blend of plaster, metal and paint.

Chase artist **Judy Mackenzie** has had 4 paintings juried in to the 23rd Annual Western Art Gallery at the Calgary Stampede this year. She will also be demonstrating in the Artist's Window, Friday, July 9th from 11:00am to 3:00pm. This will all take place in the West Hall of the Roundup Centre.

Active member **Lin Maxwell** will have a solo exhibition of her recent acrylics at the Shuswap Public Art Gallery in Salmon Arm. The show,

entitled *Memory Bank*, is scheduled for July 2-31, 2004. Opening reception is Friday July 2nd, 7-9 pm. For more information call (250)832-1170.

SFCA member **Wai-Hin Law** has been awarded the Elsie and David Wu Ject-Key Memorial Award by the American Watercolor Society's for his painting, *Old Montreal*, in their 137th Annual Exhibition. This \$500 award was presented to him along with a medal and certificate at the Society's Annual Dinner on April 30th. Congratulations!

Kathleen Susan Young will have a solo show, *Only the Mind is Free to Wander*, June 19th through July 17th at the Creative Framing Company, 3524 Kingsway in Vancouver. Opening reception is June 19th, 1:00pm to 5:00pm.

Janice Robertson, SFCA was awarded the "Foreign Award" for her painting, *Fallen*, in the Houston Watercolor Society's Annual Watercolor Exhibition in Texas. The award came with a \$500.00 USD prize. Congratulations!

Anthony Batten, SFCA had a group exhibition that explored how he and three other artists worked together on a painting trip to Greece. The show, *Greece: Documents of a Sketching Trip*, was at the John B. Aird Gallery in Toronto April 6th - April 30th. In addition, Anthony also had his sketchbook from a 2002 New Foundland painting trip acquired by the Provincial Archives of New Foundland and Labrador. The sketchbook was used in the recently published *Work Small, Learn Big*.

Jill Louise Campbell recently completed painting *Rose*, an 8' high Orca for the BC Lions Society's *Orcas in the City* project. Jill's orca will be outfitted as a water fountain and installed in the central fountain at The Bay Centre in Victoria. *Rose* will be on display through November.

South Delta artist, **Sandra Taylor**, will have a solo exhibition of her work from July 1st to 31st, at the Chalet Estate Winery in Deep Cove, Vancouver Island. Opening reception is Sunday, July 4th from 1:00 PM to 4:00 PM, with both the artist and the winemaker in attendance. Chalet Estate Winery is located at 11195 Chalet Road, North Saanich. Having had her paintings displayed in both national and international exhibitions, Sandra is very pleased to participate in a wonderful pairing of wine and art with this very progressive award winning winery.

Tessie Dichupa is featured in *Self-Portraits 2...Fourteen Filipina Artists Speak*, a book that looks into the interaction between the lives and the works of a group of Filipino artists. This book was published by Ateneo University Press and launched at the Ateneo University Museum in the Philippines as part of International Women's Month. In addition, **Tessie Dichupa's** works were part of the annual *Finn Slough Community Show* at the Richmond Cultural Center.



Maureen Walker exhibited her new series of tree paintings, *Branching Out*, at the Dorothy Francis Gallery at the Old School House in Qualicum Beach April 12th - 24th.

Ming Yeung will have an exhibition of her free-style Chinese paintings, *Envoy of Repose*, at Blackberry Gallery in the Port Moody Arts Centre, 2425 St. Johns Street, May 6th - 30th. Opening reception is May 6th, 6pm - 8pm, with an artist's talk May 13th at 12:30pm. **Ming Yeung** will also have work in *Celebrating the Arts*, at the Richmond Art Centre, May 4th - June 15th, and at the Terry Fox Library, 2470 Mary Hill Road in Port Coquitlam, July 2nd - July 31st.

Donna Baspaly, SFCA will have a solo exhibition, *Journey to the Unknown*, May 27th - June 10th at Kurbatoff Art Gallery, 2427 Granville Street in Vancouver. Opening reception is May 27th. This exhibition will feature 3 series: *Women with Attitude*, *City Life/Village Life* and *Design Tapestry Work*.

2004 SFCA's

Congratulations to our new SFCA's



Brittani Faulkes,
SFCA

Receiving SFCA designation is a huge honour. Deciding to pursue a fulltime career in art and leave the (paycheque) comfort zone behind made for an interesting few years, but the best payoff is finally finding the square hole for the square peg to fit into! Words of advice? Follow your own heart...if that means

paint, then find the time to paint, and use the Federation and what it offers to your fullest advantage. The Federation has provided me with a group of peers and mentors who have openly shared their knowledge and constructive criticism, and opportunities to show my work and gain exposure. I look forward to experimenting and continuing to grow as an artist.



Tian Xing Li,
SFCA

Art is the spirit of mankind. Before the written language, our ancestors had already used drawing to tell their stories and express their emotion. Cave art, sculptures - a few ten thousand years old, have been discovered in Europe, the Middle East and North Africa. In the Far East, Chinese Characters were evolved from graphs.

Nowadays in our lives, from the food we eat to the clothes we wear, from where we live to the entertainment we enjoy, everything comes with art. Without art, without the world. I feel lucky to be an artist.



Sherry Mitchell,
SFCA

I have felt very fortunate, over the last several years, to have been associated with the FCA, a group of artists for whom I have the greatest respect. My chosen photorealist botanical subject matter is so specific that at times I have wondered if acceptance to a senior level within the Federation would

be possible. And now, indeed, you have accepted me, and in so doing allowed me to fulfill one of my artistic goals - thank you!



Ed Loenen,
SFCA

This afternoon, I gazed at some white and mauve trilliums as they popped up along the path in the woods. Stooping over some to get a closer look, I was startled by the symmetry in the design of this three-petalled marvel.

In *The Painter's Keys*, Robert Genn rightly suggests to call

forth the child in us in order to retain that sense of wonder, surprise and joy as we look around.

I know a hymn that contains one of my most favorite lines: "I sing for joy at the works of your hands," and I always substitute the word "paint" for "sing" since I do not sing very well. As an SFCA member, I hope to keep that child-like sense of wonder and joy in painting our great land.

I am thankful to be an SFCA member and wish not to disappoint in carrying out the obligations accompanying this privilege.

2004 AFCA's

Our new AFCA's come from all over the world. Congratulations!

Charlene Woodbury, AFCA - Armstrong, BC

Elizabeth Wiltzen, AFCA - Banff, AB

Michael Radford, AFCA - Vancouver, BC

Genevieve Pfeiffer, AFCA - White Rock, BC

Lok Kerk Hwang, AFCA - Singapore

Carol Ljuden, AFCA - Red Water, AB

Eveline Gallant-Fournier, AFCA - Saint-Basile, NB

Karel Doruyter, AFCA - Victoria, BC

October Brilliance
in Vancouver
Ed Loenen, SFCA
acrylic, 12"x 16"
\$650



Success! 2004

March 16th to April 4th, 2004

(cont'd from page 2)



One of Three, Carol Ljuden, AFCA
oil pastel on board, 12"x 32" NFS \$950



Fall in Strathcona, Ed Loenen, SFCA
oil, 18"x 14" \$850



Axis Mundi
Brittani Faulkes, SFCA
Acrylic ink, 23"x 18"
\$1,500



Glow, Brittani Faulkes, SFCA
acrylic ink, 17"x 22" \$1,500



Starry Night, Elizabeth Wiltzen, AFCA
watercolour, 14"x 21" NFS \$2,000

Success! 2004 March 16th to April 4th, 2004
 (cont'd from page 9)

Buzz
Eveline Gallant-Fournier, AFCA
 oil, 12"x 12" \$250



Inhale Breaching, Karel Doruiter, AFCA
 oil, 24"x 18" NFS



Le Jardin Secret, Eveline Gallant-Fournier AFCA
 oil, 30"x 36" \$1,200



Waiting Series 22, Genevieve Pfeiffer, AFCA
 watercolour, 21"x 13" \$450



Longetemps Amies, Genevieve Pfeiffer, AFCA
 watercolour, 20.5"x 12.5" \$450



Over the Edge, Sherry Mitchell, SFCA
watercolour, 17" x 11" \$1,200



Wish, TianXing Li, SFCA
watercolour, 22" x 30" \$3,000



Street Sweeper, Michael Radford, AFCA
watercolour, 20" x 28" \$1,400



Venus Impression, Tian Xing Li, SFCA
watercolour, 21" x 15" \$1,500



Himalayan Blackberries, Sherry Mitchell, SFCA
watercolour, 12" x 9" \$800



Symphony of Rust No. 1, Lok Kerk Hwang, AFCA
watercolour, 22" x 22" NFS

FCA Student Show

March 2nd to 13th, 20043



Marion, Don Hodgins
oil, 16"x 12" \$475



Boats at Stanley Park, Jane Popowich
watercolour, 6"x 9" \$150-SOLD



Emerald Forest, Zsuzsa Vitalis
oil, 16"x 20" \$440



Just Laid, Tessa Wilson
watercolour, 9 1/2"x 13 1/2" \$600



Whispering Alpine, Judy Loree
acrylic, 20"x 16" \$500-SOLD



One Fish?, Faye Takeuchi
acrylic, 16"x 12" \$250



Pearls from Hell, Allyson MacBean
acrylic, 20"x 15" \$550

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FINGERPAINTING ON THE MOON WORKSHOP

BY FRAN BOURASSA

Peter Levitt, poet and teacher of writing, creativity and spirituality, led a workshop for visual artists on Granville Island in February. Sponsored by the Federation of Canadian Artists and organized by Executive Director Susan Foster, the workshop was well attended by FCA members.

We were told that the workshop theme would be "a day of permission" - permission for us to feel good about whatever we produced or didn't produce. "We were born to create!" he began. He asked us to be willing to risk their usual way of seeing, thinking and knowing, and attempt to fully engage whatever they came upon. Levitt explained that all creative expression depends upon a willingness to take risks. He invited us to face those doubts; "Will it be your ruin or enlightenment? Sometimes even ruin can be your best friend."

With stories and anecdotes, he guided us through a series of exercises to show us how to awaken intuition and "get down to the bones beneath the bones," the topic of Levitt's most recent book, *Fingerpainting on the Moon: Writing and Creativity as a Path to Freedom*. The exercises were aimed at getting under the ego and slipping past the hungry ghosts that try to steal us away from our creative and spiritual path. These hungry ghosts are symbols from Buddhist philosophy - monsters with voracious appetites, throats as thin as needles, and big bellies that can never be satisfied. Compare these to our internal critics, the ones who hate and fear change, the ones who try to distract artists by putting all sorts of obstacles in the way.

During a lifeline drawing exercise, we were asked to notice our process and how one line leads to the next. Levitt asked that attention be given to the "yes", the recognition that comes during the act of creation. He believes that creative expression is a way of knowing and naming - that art is the question that can only be answered by asking. To illustrate his point, Levitt quoted painter Paul Klee, "When I paint what you know, I bore you. And when I paint what I know, I bore myself. So I paint what I don't know."

Peter Levitt learned much through the practice of meditation in the Zen tradition, a discipline he has followed for more than 30 years. A native New Yorker, he leads a Zen group on Saltspring Island where he now lives with his wife and son. He shared the wisdom of different religious and spiritual beliefs, including his own Hebrew traditions. The learned Levitt said that walking the spiritual and creative path is about taking one step at a time and being fully present. "Eternity runs through every moment if you take the time to feel it". He demonstrated this in a simple exercise of putting one foot in front



Peter Levitt



Marybeth and Fran



Peter and the gang

of the other. He explained that we chance the instability of the moment to reach new ground every time there is a move from the known to the unknown. He added that before new growth, it is normal to feel a sense of frustration and restlessness; this uneasiness is how creativity lets itself be known.

As the day progressed, Levitt led the way down the rabbit hole going deep past fear and self-consciousness. He explained that what is required by artists who want to create authentic meaningful work is to accept the invitation to intimacy - intimacy with ourselves and the world. In one exercise, he invited participants to select a flower, (or rather let the flower choose them) with the objective of demonstrating that by being engaged fully, the ego is set aside, and the other with all its tidings may be revealed. He talked about soft focus, how to let the body and mind see what the eyes alone may miss.

The act of creation and the need to share it is essential to our identity and knowing who and what we are. "I found it's only when I tell someone my story that I understand it myself. So I tell my close friends, my family, I tell audiences, I tell complete strangers. I tell stories to connect with myself. I need attachment to rescue myself from the abandonment I feel."

He believes that even God needed this connection; he created heaven and earth to be known to himself and to man. He talked about Ruah, "a wind moving over the darkness". The biblical definition of Ruah, the ancient Hebrew word for "breath" and "spirit", is said to mean "the power of God that brings creative life out of chaos, liberates people from their slavery, and inspires prophets and sages to attend to the inner voice calling for change and renewal."

And if the original meaning for the word "priest" was bridge and the work of a priest was to interpret the spiritual world to men, then Peter Levitt, inspired with his message, is a bridge, a translator to those who give him audience.

Peter Levitt's new book *Fingerpainting on the Moon: Writing and Creativity as a Path to Freedom* is published by Harmony Books. Peter's other books of poetry

include *Bright Root*, *Dark Root* and *One Hundred Butterflies*. He has also published fiction, journalism, and translations from Chinese, Japanese, and Spanish. In 1989 he received the Lannan Foundation Literary Award in Poetry. A longtime student of Zen, Peter edited Thich Nhat Hanh's *The Heart of Understanding* and Jakusho Kwong's *No Beginning, No End: The Intimate Heart of Zen*. He has been leading workshops in writing, creativity, and spirituality in the United States and abroad for thirty years. For more information about Peter Levitt and his work, check out his website at www.peterlevitt.com

Art Business

concerning THE FEDERATION
OF CANADIAN ARTISTS

FCA CONTACTS:

FCA Executive Committee - 2004/05:

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

Appointments to the Board 2004/05:

Directors of Communications:	Brook Anderson	sbanderson@shaw.ca	604-222-2845
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Volunteer Coordinator:	Kathy Young	ksyoung@telus.net	604-437-4863

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West Kootenay	Pauline Dupas	pdupas@telus.net	250-352-7360
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Gallery Manager:	Rosalind Rorke	fcogallery@artists.ca	604-681-8534
Administrative Assistant:	Kelli Kadokawa	fca-admin@artists.ca	604-681-2744

Professional Services:

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

New Members to April 14, 2004

Jill Adamson, Nancy Alison, Wendy Almerling, Carol Angus, Janet Bell, Arlene Berger, Josephine Bohemier, Betty Connelly, Jacqueline Conradi-Robertson, Carol Cox, Roberta Denton, Nino Dobrosavljevic, Nancy Eidsvik, Donna-Lee Elke, Lorraine Elkins, Susan Farragher, Trina Ganson, Stephen Gibbons-Barrett, Carlie Holland, Karen Hollowell, Etsuko Inoue, Pauline Ip, Richard Julien, Lisa Kilner, Caroline Kuwica, Leanne Laine, Krystyna Laycraft, Lois Leggott, Evelyn McGregor, Margaret Metcalf, Jacqueline Murray-Hall, Dyan Myhr, Dixie Orriss, Mario Puglisi, Ronnie Schwartz, Shirley Spaxman, Colin Spencer, Lori Sullivan, James Taggart, Kim Tan, Barbara Tessmann, Suzanne Vallee, Marleen Vermeulen, Marianne Wunderli



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REMEMBERING JOHN LESLIE (JACK) GRUNDLE, SFCA (1922-2004)

Senior signature member, Jack Grundle, one of the FCA's most interesting members, is no longer with us. He died February 22nd at his home near the Oyster River in Campbell River. His idea of heaven was living only ten minutes away from Lake Wowo, where he used to fly fish for trout. These great outdoors provided the back drop and wildlife -fish, river otters, deer, bears, wolves, elk, kingfishers, herons and eagles - for his representational paintings.

From 1965 to 1977, Jack owned, published and edited Western Fish and Game Magazine whose full colour covers featured his wildlife paintings. He was very involved in conservation issues and used his art to portray the beauty that surrounds living far from the city. His work can be found in the Sport Fishing Museum on Granville Island and in the collection of the BC Government.

Jack was also renowned for his skill on the golf course. Although he started a little late in life, he mastered the game and won a number of tournaments all over the province. On two occasions in his late 60's, he won a spot on the BC team to play in the Canadian Seniors tournament. His team came in second the year they played in Montreal. Jack loved the people he met on the golf course and once he even hosted Sean Connery at Storey Creek in



Jack Grundle



A single seagull walking along the edge of the tidewater, picking up tidbits, is a common sight to us coastal dwellers. It is also a symbol of eternity, which can be a comfort in this time of global strife

Campbell River. His family kept that secret for many years!

When asked what he did for a living, Jack always answered, "I'm a painter." Sure, lots of people thought he painted houses but he didn't care...he wasn't about to blow his own horn. People had to find out on their own just who he was.

Born in Coleman, Alberta in the Canadian Rockies, Jack and his family moved to coastal BC where he was educated. He served overseas with the RCAF during WWII. On return, he studied at the Vancouver School of Art and then worked as a commercial artist for the next 18 years, including eight as an Advertising Art Director and Creative Director. In 1977 he sold the magazine and gave up his career as a commercial artist to paint full time, accepting commissions to paint his beloved wildlife. The National Gallery of Canada, the Vancouver Public Library, and the Winnipeg Art Gallery maintain files on the artist.

Jack Grundle joined the FCA in 1983 and was elevated to Senior status the following year. We will miss him, his artwork, and his dedication. We extend our condolences to his wife Lia, and all the other members of Jack's family.

Ellen Poole

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| Jerry Seagle , NWS, BFA (Hons)
July 19 - 23 | \$425 |
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| George James , AWS DF, NWS, NWS, WW
July 26 - 30 | \$425 |
| ▪ Figures on Yupo Paper | |
| Pat Lambrecht-Hould
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| ▪ 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 |
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THE TEN COMMANDMENTS OF ART PRICING

BY ROBERT GENN, SFCA

How to price your work? How and when to raise your prices? What are the mysterious and peculiar principles behind the pricing of art? And how do you build a sensible pricing policy that you can live with—one that will serve you well in all of your seasons? Fact is that art, particularly rare and hand-made art, doesn't price out in the same way as donuts. It needs to be somewhat inflationary, have the slight patina of investment, and yet have perceived value for the type of art and the life-station of the artist. In an ideal world your prices should also include a buffer to make it worthwhile for someone to represent you. Artists, in my opinion, need to distance themselves from daily commerce - this is why you need to be able to reward dealers who can share your magic with the greater world. Intelligent, long-term pricing accommodates friendly partnerships, maintains your integrity and makes your progress viable in an ongoing manner. Intelligent, long-term pricing buys your freedom.

My prices change on a set date once a year. For some inane reason it's April Fools Day. Prices on all available paintings, in galleries and out, advance on that day. I "leak" the new prices a month or two early. These days the leak occurs online. Savvy dealers are quietly spurred to make sales before prices go up. If you're interested in this concept, the price-change page on my own site can be seen at www.robertgenn.com/dealers.html#pl

Commercial galleries are here to stay. They represent more than 99% of what happens in the art world. They beat all government systems, prestigious welfare in the form of grants or sinecures, even inheritance as a means of keeping on. Artists young and old - particularly those who have the intention of staying in the game - ought to strategize for the big picture and honour their strategy with Biblical tenacity. Here are the Ten Commandments of art pricing:

- Thou shalt start out cheap.
- Thou shalt publish thy prices.
- Thou shalt raise thy prices regularly and a little.
- Thou shalt not lower thy prices.
- Thou shalt not have one price for Sam and another for Joe.
- Thou shalt not price by talent or time taken, but by size.
- Thou shalt not easily discount thy prices.
- Thou shalt lay control on thy agents and dealers.
- Thou shalt deal with those who will honour thee.
- Thou shalt end up expensive.

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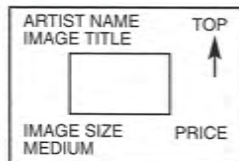
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DECLINED ENTRIES: Notice of acceptance/decline will be returned in your SASE.

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:

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

SPILSBURY MEDAL SHOW - September 28 - October 17, 2004

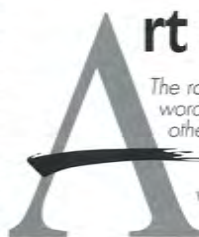
AFCFA Slides due: **August 19, 2004**

Paintings due: **September 24, 2004**

Slide Jurors: Rick McDiarmid, SFCA, Mike Svob, SFCA and one other TBA

Awards Jurors: Law Wai-Hin, SFCA, Edgardo Lantin, SFCA and Andrew McDermott, AFCFA

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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.

PAINTING WITH JANE APPLEBY in her Burnaby Studio. Instruction in watercolour, acrylics, texturing and improving your art work. This popular class runs on Friday mornings 10am - 12pm and includes basic materials. All levels welcome. \$107 - 4 classes. Call to register for next set: 604-420-4546. Visit: applebyart.com

LEADING EDGE ART WORKSHOPS - Calgary Workshops

Gerald Brommer, AWS	W/C or Acrylic and Collage	August 16 - 20, 2004
Angelique Gillespie, BA	Drawing with Confidence	September 24 - 26, 2004
Linda Kemp, CSPWC	Watercolour/Negative Shapes	October 22 - 24, 2004
Mike Svob, SFCA	Oil/Acrylic workshop	Oct 29 - Nov 1, 2004
Peter Levitt	Writer's workshop	November 5 - 7, 2004

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

MARILYN TIMMS WORKSHOPS 2004

Layering with Watercolours: Kamloops, May 27th - 30th
(For information, contact communityartscouncilofkamloops@telus.net)
Watercolour Landscapes: South Pender Island, June 24th - 27th
(Call: 1-866-788-5588 or email lisa@dwmktg.com. Quote Art With Marilyn)
Acrylic Explorations: Duncan, October 13th, 14th & 15th (For information, email sdgray@uniserve.com).

Marilyn Timms exhibitions 2004: Van Dusen Flower & Garden Show, Vancouver June 17th to 20th.

EXCLUSIVE TO KERRISDALE CRUISESHIPCENTERS

Chinese Watercolour Brush Painting Workshop

At sea on board Holland America Cruiseline's **Volendam** with award winning Artist **Nancy Ruen-Fen Chen, AFCA**

7 night Alaska Cruise Roundtrip from Vancouver **September 1 to 8, 2004.**

Prices starting from C \$976.45* cruise only per person *Port charges and taxes extra.

Watercolour Workshop C \$100. Call Donna or Ellen to book **604-266-1118**

or **1-800-797-5569**

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

CLIP AND KEEP FOR REFERENCE

Morning Coffee Interrupted
Kathryn Sherman
oil, 8"x 10" \$800



Dimples, Wrinkles & Folds

February 17th to 29th, 2004



Dancing Flamenco !, **Clement Kwan**
oil, 16"x 20" \$1,200
Alessandra Bitelli, SFCA Award

Gnome Team
Injured Reserve Goalie
Tom Huntley
acrylic on board
14"x 11" NFS



Meat & Potatoes, **Margaret Elliot**, AFCA
watercolour, 14"x 18" \$800
Award of Excellence

No
Anne Jarvis
oil, 20"x 16" \$850
Award of Excellence



Sweet Swing, **June Harman**
graphite, 14"x 20" \$550

(cont'd on page 20)

Dimples, Wrinkles & Folds

(cont'd from page 19)

Welcome
Tatjana Mirkov-Popovicki
watercolour
19" x 25"
\$2,500



Baden
Heather Horton
oil
12" x 9"
\$350



What Time is it?
Bernie Major
oil
28" x 22"
\$1,200
Alan Wylie, SFCA Award



Majnon
Nurieh Mozaffari
acrylic
16" x 12"
\$1,750



Elanor, **Jane Popowich**
oil, 24" x 18" \$1,000 Award of Excellence



The Grand Entrance, **Kelsey Webb**
mixed media, 20" x 12" \$925



OOOPS!
Eva's Repose
Donna Swain
ink
20" x 14"
\$325

Reprint of
Donna's image
from our ad
in Preview
Magazine