

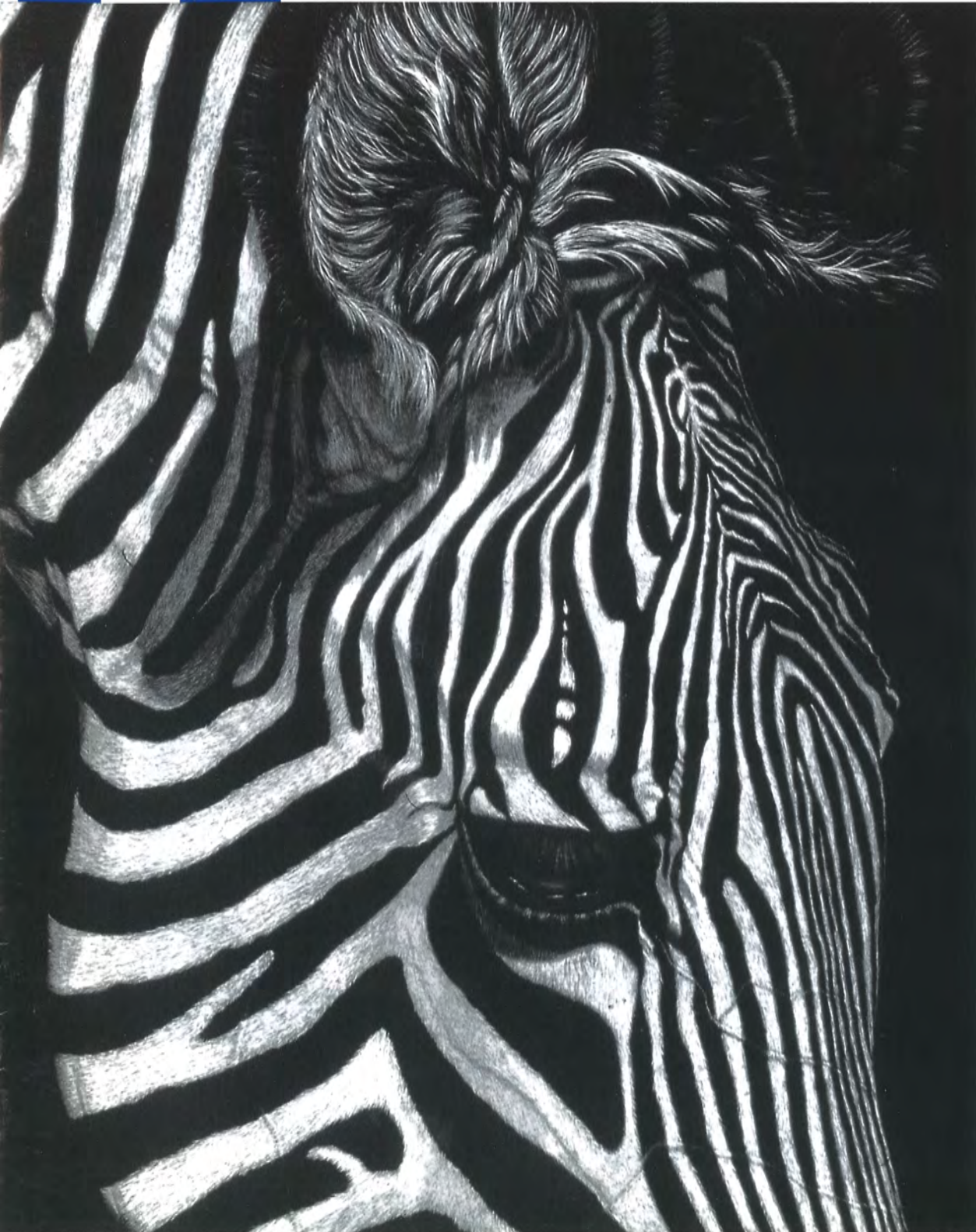
Art avenue

A Federation of Canadian Artists Publication

Vol. 4 - No.4
July/August 2004



\$4²⁵



Featuring:
Black & White Show
Original Print Show
& Pears 'R Us II

Zebra
Lorna Hannett
Scratchboard
10" x 8"
\$800 SOLD
Alan Wylie, SFCA Award

Black & White Show 2004

April 20th to May 2nd, 2004

Cover image: *Zebra*, **Lorna Hannett**, Scratchboard 10" x 8"

While I enjoy painting and love bright, beautiful, luscious colors, there is something about black and white images that really appeals to me. I challenged myself to produce something with an abstract quality, yet would still appeal to my love of animals and desire for realism. I chose to crop the Zebra for this reason and scratch work as the medium because it lends itself so well to black and white imagery as well as fine detail.

Lorna Hannett

Jurors: Rick McDiarmid, SFCA
George McLachlen, SFCA
Jo Scott-B, AFCA



Touch Type
Jennifer Mitton
acrylic, 24" x 18" \$1,050
Award of Excellence



The Force of Life
Bo Zhang
watercolour, 8" x 12" \$480
Award of Excellence



Bowring Bad Boy
Joyce Trygg
pastel, 9" x 11" \$425



Encore
Mickie Acierno
oil, 40" x 30" \$2,550
Peggy & Harry Evans Award



The Commuters
June Harman
ink, 20" x 14" \$615
Award of Excellence

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

(cont'd on page 14)

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FCA Office, Gallery and mailing address:

1241 Cartwright Street (Granville Island) Vancouver, B.C. V6H 4B7
Gallery: 604-681-8534 Office: 604-681-2744 Fax 604-681-2740
email: artavenues@artists.ca web site: www.artists.ca

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ARROWSMITH CHAPTER by Helene McIntosh

We held our last meeting before the summer break on June 3rd, followed by an introduction to *Talking Art* by Don Farrell, SFCA. We are very fortunate that Don lives in our area. Many of us have attended his bi-monthly sessions and have found them to be invaluable.

Joan Larson, AFCA held a homecoming show featuring recent landscapes and figurative work at the Mary Winspear Centre in Sidney May 13th - 18th. After living away from Vancouver Island for many years, this was Joan's first solo show in the Victoria area.

Allan Dunfield held an exhibition at the Nanaimo Art Gallery June 4th-28th with an opening reception on June 4th. Allan has worked mainly in watercolour over the years but has found acrylics to be quite satisfying. His works reflect his ability to master the medium he chooses.

Congratulations to Marilyn Riopel who received an Award of Excellence for her pastel, *Canadian Brass Baroque*, in Federation Gallery's *Altered States II* exhibition. Congratulations also to Peter Mangin who took part in Gallery 223's Plein Air competition May 19th and came in 4th with a beautifully rendered watercolour view of the area!

Plans are underway for our Fall juried show. Jurying will take place August 12th with more details to follow in the next newsletter. Have a wonderful summer! Keep the brushes wet!

CALGARY CHAPTER by Marg Stevens

On the Edge held May 8th was a huge success. Congratulations to 1st Place winner Lorna Hannett, 2nd Place winner Eveline Kolijn and 3rd Place winner Christine Mitchell. Honorable Mentions were awarded to Eileen Hirota, Dana Roman and Kenneth Thomas. With 18 paintings sold, our invitations and advertising for this exhibition paid off. We offered demonstrations at the exhibition which were a huge success. Our next exhibition is *Autumn Colours* which opens October 17th.



Past President Neil Locke, pastel demonstration

President Marjorie Turnbull, AFCA attended our May 18th general meeting. She brought slides from the 2004 *Success!* show and answered questions from our members. Everyone really enjoyed the slide presentation and visit.

Our national exhibition, *Art Fusion*, will be held in conjunction with Alberta's 100th Anniversary in May 2005. Federation Gallery has offered to host this show for an additional two weeks. To promote and offset expenses for the show, we are offering Federation Pins to our membership for \$10.00. If you are interested in ordering a pin, please contact Lorna Hannett at (403) 637-2454 or email at lorna12@telusplanet.net.



COMOX VALLEY CHAPTER by Bev Wolsey

It seems the *Art Avenue* issues make time fly. Our news is no sooner submitted when it's time to submit another. It is refreshing to read the news and successes of the other Chapters. It is a cohesive method of keeping the groups in touch.

Bob Sheridan, AFCA is doing an amazing job of keeping us informed of upcoming island shows, workshops and events to enter or attend. In June, he taught a workshop about creativity at The Old School House in Qualicum. He recently had work selected in the Federation Gallery's *Black and White Show* and *The Original Print Show*.



Dyke Road, David Boorah

We welcome all our new members. Their talents are a great addition and helped to make

our May Filberg Gallery Show a success. After success with his *Driftwood Whimsies*, David Boorah has produced some enjoyable paintings.

Brenda Calhoun, Trish Montague and Magdalena Leaker spent 3 days in May with over 30 other artists at the *Art in Bloom Show and Sale* in the rhododendron-filled Woodland Gardens. The *Originals Only Show* in August will feature more of our group.

Visitors to the valley must not miss the Filberg Park and the heritage Filberg House on the water's edge. Our paintings will be featured there in July.

Gardens, picnicking, hiking, boating, barbeques and summer guests will slow the painting process but will also create ideas for fall works. I am sure the dedicated painters in the Comox Valley will keep their brushes moving.

FRASER VALLEY CHAPTER by Megan Arundel

The Show That Would Have Been is our Chapter's inventive response to the dilemma of showing works at Kariton House these days. As we reported in the last issue, vandalism and theft have been a concern at Kariton House, and our Chapter has been active in lobbying efforts to improve security. In this show, all accepted works will be displayed in the form of a 5' x 7" mounted photograph. Prospective buyers can contact the artist directly to view the original work. In addition to the reproductions of artwork, we also set out reproductions of food and imitation flowers. (There were real refreshments.) The Mayor of Abbotsford opened the Show and presented the Mayor's Choice Award. We encouraged good press coverage to highlight the security issues.

Thank you to those members who gave demonstrations during the Surrey Art Gallery Show: Lora Armbruster, Anita Klein, Loreena Lee AFCA, Dianna Ponting SFCA and Joyce Trygg. Congratulations to Gwen Gregorig who received this year's Abbotsford Arts Council award for "Outstanding Arts Advocate". Our next Chapter Show (of original works!) is currently at the Abbotsford City Hall Centennial Auditorium through July 29th.

NANAIMO CHAPTER by Harold Allanson, AFCA

Pastels. Like oils, watercolours and other mediums, pastels contain the same basic colour pigments and have been in use for the same hundreds of years. Used to their potential, pastels can captivate the viewer's eye and imagination, creating a response that no other medium can. It's unfortunate they don't always get the recognition they deserve. Artist Joan Larson, AFCA is a lifelong pastel artist has had to find her own way of selling and promoting her paintings. Joan's other lifelong interest is horses and things equestrian. Joan tells us her love of these animals dates back to her earliest memories when she was just two and a half. She is so accomplished as a pastel equestrian painter that her commission work is ahead of her work schedule by at least at least a year and a half. On May 8th, Joan found room in her busy life for a visit to our Nanaimo Chapter. She spent the better part of that Saturday afternoon demonstrating her skills and pastel's rich possibilities to our group. She was open to all questions as she led us through the development of a beautiful painting of an old horse. Her understanding of animal anatomy is superb. It's no wonder that when people commission Joan to paint their horses, they find themselves so enthralled with the results that they ask her to paint their other animals (children and family members included). Our Chapter sends a warm thank you to Joan for an excellent look into the world of a commissioned pastel artist.



Joan Larson

For those of you visiting or vacationing in the Nanaimo area this summer, you might like to drop in and check out the Nanaimo Chapter's show, *Close To Home*, June 18th to July 24th at the Nanaimo Art Gallery at Malaspina University College campus gallery. Other than this show, our group will be taking the summer off, as is our island custom.

SOUTH OKANAGAN/SIMILKAMEEN CHAPTER by Robert Neal

If visiting the Okanagan this summer, please drop by the Hillside Estate Winery located on Naramata Road between Penticton and Naramata. They have been kind enough to let us show and sell our art again this year through October 12th.

Irene Gray recently had a solo show at the Osoyoos Art Gallery. Sheila Johnson has a solo show of collage work at the Rotary Centre of the Arts Galleria depicting new life appearing from the fires called *Beauty From the Ashes*, July 12th - August 16th. Barbara Hofer's still life, *Salsa*, was in Federation Gallery's Still Life show, *Pears R Us II*. Janice Cornett-Ching and Laila Campbell are being represented by Lloyd Gallery in Penticton. We welcome new member Kay Fishler. Congratulations to all!

It is with sadness that we note the passing of Sheila McAleer in early April. Sheila was a valuable member of our workshops committee and will be greatly missed.

CENTRAL OKANAGAN CHAPTER Evelyne MacMillan

It has been a busy spring planting new seeds for upcoming exhibitions and workshops, which will bear new fruit in the next seasons. Our Chapter recently sponsored a successful workshop on copyright law which was attended by people of many artistic disciplines within the community. The membership is growing with new faces and fresh ideas. Joseph Cross gave a 2-day pastel workshop on June 26th and 27th. We finished off this half-year with a silent auction of interesting items up for grab, and a show and tell of members' works.

Monthly meetings will resume again in September. Submissions have been received for participation in the Artwalk event in Winfield September 11th and 12th. That same weekend we will be hosting David Langevin for a 2 day sold out workshop in Acrylics Mastery. *Rhapsody in Colour* is the theme chosen for our juried Chapter show November 7th - January 8th at the Kelowna Community Theatre. This show is being held in conjunction with the Theatre and the Kelowna Symphony Orchestra - an exciting new direction for us. Entries have been digitally submitted for the first time, and we anxiously await news of acceptance. Planning is coming along for our special juried show, May 5th - 11th, 2005 in conjunction with Kelowna's Centennial at the Hambleton Galleries.

WEST KOOTENAY by Carol Reynolds

The West Kootenay chapter met on a beautiful sunny afternoon at the VISAC Gallery in Trail. Members brought carefully prepared slides of their recent work depicting Kootenay images. These slides are being entered into our juried show that will be shown at the Kootenay Gallery in Castlegar August 6th to September 12th. There will be an opening reception on Friday evening, August 6th.

Our members were treated to FCA President Marjorie Turnbull's visit on Saturday, June 19th at the VISAC Gallery. She came all the way to the Kootenays to meet us and share the *Success!* slides. Marjorie also juried members applying for Active status. Following the meeting, we took Marjorie and her husband to dinner in Nelson.

Plans are also underway for our September meeting when we visit the small community of Ymir. We will spend the morning sketching and painting en plein air. Ymir is very picturesque with its heritage buildings and a backdrop of beautiful mountains. The leaves will be starting to turn. Special thanks to Barb Myers for setting up this location for us.

VICTORIA CHAPTER by Marney Ward, AFCA

Our AGM on April 8th featured a wonderful slide presentation by David Goatley, SFCA with selected paintings from his favorite artists illustrating various aspects of composition. Our elections resulted in 20 positions

being filled, a great slate to start a new year. The Victoria art scene has been hopping this spring with many of our artists involved in regional studio tours, as well as the Orcas in the City project for the Lions Society. The Orcas are now up around the city; a walking or bike tour



Marney Ward, AFCA, James Nesbitt with baby Ava, Lynn Kingham, Kristi Bridgeman and Karel Doruyter, AFCA

of the orcas is a great way for tourists to connect with local artists.

June 5th brought the *Night of Artists* to Victoria with Karel Doruyter, AFCA, Marney Ward, AFCA, Kristi Bridgeman, Keith Levang and Maria Miranda Lawrence. With the CBC as a sponsor and the Hospice Society as the benefiting charity, there was a lot of publicity for our FCA artists. The night was a huge success! Karel will also participate in Vancouver's *Night of Artists* project. Two other events of interest to anyone visiting Victoria this summer are the Moss Street Paint-In July 17th and the big Sooke Fine Arts Juried Show July 31st-August 8th, both featuring a number of FCA artists. Plan your holiday to our fair city to include these events.

Victoria Chapter Slate of Officers, 2004/2005

President:	Marney Ward, AFCA
Vice-President:	Karel Doruyter, AFCA
Secretary:	Kay Davies
Treasurer:	Brian Norman
Members-at-Large:	Barbara Burns and Gene Duncan
Editor of the Grapevine:	Kristi Bridgeman

INTRODUCING OUR NEWEST CHAPTER: THE THOMPSON, NICOLA, SHUSWAP CHAPTER

For more information please contact Trish Armstrong at 250-523-6485 or Debbie Milner at 250-573-3779

THOMPSON, NICOLA, SHUSWAP CHAPTER by Sharyn Olfert

The first meeting of the Thompson Nicola Shuswap Chapter was held on June 8th and the executive slate of officers was brought forward for approval. The slate, accepted by the members is as follows: Co-chairs: Trish Armstrong and Debbie Milner, Secretary: Judy MacKenzie, Treasurer: Rose Foster, Communications: Sharyn Olfert.

Thanks to Rose Foster for her diligent efforts and hard work at getting this Chapter going and also to Trish Armstrong who joined in its fruition.

Many local artists have participated in the Summer Soltice Art Festival at Sun Rivers put on by the Kamloops Art Gallery in conjunction with the local parade of show homes, a fabulous event. Artists are diligently creating masterpieces for the Festival of the Arts, a yearly ten-day art show in mid July in Sorrento.

Based on the enthusiasm at the first meeting, we are anticipating a great Chapter with many activities to keep us all truly inspired and painting.



Left to right: Trish Armstrong, Debbie Milner, Rosemarie Foster, Sharyn Olfert and Judy McKenzie

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

artavenues@artists.ca

Art Techniques

with David Langevin

'Pure' Greens

I have a couple of questions here from Karen and Pat about greens. Painters and paint manufacturers have been trying for centuries to put together a natural looking, pure pigment green paint color, and with limited success. Read on...

Q: One question I have has to do with the permanency or non-permanency of Chromium Oxide Green (is Terre Verte the same thing?) It's the only pigment on my palette about which I am uncertain.

A: Chromium Oxide Green is rated as very permanent. It is a stable color in all paints. Terre Verte or "Green Earth" is not the same pigment, but that needs to be qualified. Terre Verte is a natural clay colored by iron and manganese and was a very popular color during the Renaissance. It is transparent and has low tinting strength with limited use in oils, except for glazes. Nowadays, it is rarely used to make colors as the best clays are hard to come by and expensive. When it is used for oils it is often strengthened with oxide of chromium, hence the confusion.

Q: I really love the Sap Green that you use. You said it was Winsor & Newton. I am assuming that it's from the Finity series, which I noted on the internet. It is the only one I can find in Winsor & Newton. The only greens I have are Chromium Oxide and Pthalo Green and I don't really like either one of them for the piece I am doing right now. I realize that I can mix the paint to get sort of the right color, but your advice is to keep the mixes pure. Can you please let me know if it's Finity or not?

A: Yes it is. And it is the only color in my palette that is not a pure pigment color. It is two pigments co-precipitated to make a single hue - as close as you can get to a pure pigment color as far as I can tell. To my knowledge, Winsor & Newton is the only company that makes this color. It is an excellent, natural looking, transparent color - great for landscape painting. Still, I most often prefer to make my greens by using combinations of blues, pure greens, blacks, yellows, browns and oranges, glazed over one another in various combinations to make an exciting array of greens in my landscape pieces. This way the colors have all the depth and intrigue but still remain separate, pure. Try it out. Mix a blue and a yellow to make a green. Then, take the same blue and paint it on thinly over the white canvas, so it is transparent. Then, mix your yellow with some glazing medium and paint it over the dried (this is vital) blue. The resulting green will be far more interesting and lively than the mixture.



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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Info: Alessandra Bitelli - Ph: (604)926-8921 Fax: (604)926-8753

BEHIND THE EASEL

with Robert Genn, SFCA



Some Ideas on Stress

Stress related disorders these days apparently affect 80% of the population. Funny, you'd think that there might have been more stress in the old days when artists and other folks were regularly eaten by wolves. Nowadays we are cooking up our own stress. "Stress is the body's automatic default reaction to perceived threat," says stress management guru Eli Bay. His Relaxation Response Institute in Toronto, offers deep breathing, nose-breathing focus, positive affirmations and other techniques to bring the body and mind into a state of calm. "You don't have to believe in it," says Bay, "You just have to do it. Eli and other therapists offer what sounds like an artist's wish list: More energy, calmer disposition, more control, clearer thinking, improved memory, increased productivity, enhanced creativity.

Many artists find that confident attention to a doable process is in itself the therapy that reduces stress. While it's been my observation that beginning artists often have "art stress," this is another matter and comes with the territory. Art stress tends to dissipate as confidence grows--until that wonderful day when full competency appears and the artist works joyfully and stress free. Only one problem--that day never arrives.

"Unfortunately, it's much easier to pop a pill, than it is to develop a skill," says Eli Bay. In our world of tranks and Prozac, the "Relaxation Response" is a valuable creative tool--the creator slips into a languid "joy mode" where work flows relatively freely and almost unconsciously. Like deep breathing, there's value in deep creativity. Getting into this state, artists ought to take a look at their body language and posture. Focus on what the back, legs and arms are actually doing--and, if necessary, correct them. Properly configured, art-making reduces stress.

Something else to consider is the sensible replacement of ordinary life stresses with "noble" stresses. Like a lot of engaging, absorbing activities - stamp collecting, bird watching, canoe building - art making takes the edge from the stresses of life and provides a sanctuary from them. Probably wrongly, I've always thought that art was the highest calling.

Some stress managers that I've found valuable are RPS, OSPZ and MAD. "Relaxed Pressure Scheduling" (RPS) is a laid back, self-generated plan where work-pressure is gently moved from external demand to internal government. "Off-Station Play Zones" (OSPZ, Say: "I'm going for some osspezee.") means outside-the-studio activities, including non-creative hobbies, social and physical interests. MAD is the simple and basic antidote for the stress caused by the drooling wolf at the door: "Make A Delivery."

Best regards, Robert

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

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MEMBERS IN THE NEWS

Barb Botham had a solo exhibition of 31 watercolours and inks, *Beauty, Intrigue and Harmony - An Artist's Journey*, at the Oceanside Art Gallery in June. Congratulations, Barb!

Marjorie Turnbull, AFCA will have a solo exhibition, *Points of View*, August 2nd - 29th at the Old School House in Qualicum. Opening reception is Saturday afternoon, August 7th.

Loretta N. Lo will have a solo exhibition, *Celebration of Creation*, July 24th - August 15th at the Burnaby Arts Council Gallery, 6584 Deer Lake Avenue. Opening reception is July 24th, 2-4pm.

Calgary member **Jean Pederson, SFCA**, has an article in the April 2004 issue of *The Artist's Magazine* entitled *Every Portrait Tells A Story*.

Ken Toffaletto's solo show, *Lines of My Life*, is open through July 24th at Centennial Lodge, the Art Council of New Westminster's gallery. Ken's work combines the styles of abstract expressionism and impressionism. Ken also has work in *Myriad of Multiples* through July 23rd at the Simon Fraser Gallery on the Simon Fraser University campus in Burnaby.

Barrie Chadwick, AFCA has an exhibition of acrylic paintings, *The Road to 2010*, at the Newport Gallery, 3855 Cleveland Avenue in Squamish, B.C. from June 25th - July 29th. Opening reception was June 25th at 7:00pm.

Active member **Christine Diehlmann** was juried into the American Society of Marine Artists' 13th National Exhibition at the Vero Beach Museum of Art in Vero Beach, Florida. She has also been juried into the Coos Art Museum's 11th Annual Maritime Art Exhibition in Coos Bay, Oregon.

Tessie Dichupa will be an artist-in-residence at the ACE (Art, Culture and Education) Institute at Simon Fraser University in Burnaby during a two-week intensive exploration of art and culture featuring presentations, workshops, performances and special events. Tessie's residency is July 12th - 23rd, with her watercolour workshop scheduled for July 16th.

Page Samis-Hill's pastel, *Reflection of Salt and Pepper Shakers* was in the Pastel Society of North Florida's 8th Biennial National Exhibition in April. In addition, Page's *Vaseaux Lake* was in the Hilton Head Art League's National Juried Exhibition in South Carolina in May. Page also had two pastels, *Whyte Cliff Park* and *Autumn Colors at Vaseaux Lake* in the Pastel Painters of Maine 5th Annual Juried Open Exhibition in Kennebunk, Maine, June 1st - 30th. Page does a new pastel painting yearly for Canuck Place Children's Hospice *Cards From the Heart*. This past year's card sold over 80%. Congratulations!

Active member **Jackie Warawa** will have a solo exhibition of her recent work at the Alpha Guild Gallery in Nakusp, B.C. July 7th-18th. Opening reception is Friday, July 9th.

Daniel Izzard, SFCA had a special showing of his work in June at Park Royal South Mall. For the first time, he has painted ballerinas, some from the Anna Wyman School. His painting, *Evening Departure*, was chosen for a limited edition print for the West Vancouver Foundation.



The Dress Rehearsal, Daniel Izzard, SFCA

Jo Scott-B's paintings are featured in the 2005 Steveston Heritage Calendar, sponsored by the Gulf of Georgia Cannery. Jo has donated use of her work as a fundraiser for Steveston heritage sites. The calendar was launched on June 26th at a showing of Jo's work. Please contact Jo for more information.

The late **Margaret Chappelle**, first president of the now defunct Edmonton Chapter, was recently chosen as an *Edmontonian of the Century* by the city's Celebrate 2004 committee. Chappelle earned this honor for her passion and dedication to the art community, her work in preserving the beauty of Edmonton's park system in the valley as well as her ceaseless efforts on behalf of all animals.

Lorna Hannett's *The Horseman* was juried into the Calgary Stampede Western Art Auction. In addition, *The Horseman* will be featured in an advertisement for the Calgary Stampede's Western Art Show in the May issue of the *Northern Horse Review Magazine*.



Orca by Karel Doruyter, AFCA *Orca by Kristi Bridgeman* *Orca by Marney Ward, AFCA*

Kristi Bridgeman, Karel Doruyter, AFCA, Lynn Kingham, James Nesbitt, Dorset Nowich-Young and Marney Ward, AFCA painted whales for the BC Lions Society *Orcas in the City* project, a fundraiser for children with disabilities. These 8' tall baby Orcas, made of fiberglass, are installed around the city for the summer and will be auctioned off at a gala ball in November. Karel has already received a further commission from his sponsor, BC Ferries, to paint a large mural for their Vancouver office.

Harold Allanson and his wife, Merrily, would like to extend their heartfelt gratitude to all the FCA and chapter members who offered their help, support, cards, flowers and emails after Harold's surgery. Other than the loss of hearing in one ear, a full recovery is expected. Again, thank you to all for being so supportive.

Thank you one and all,

Harold Allanson

FCA Nanaimo Chapter President

New Members April 15 to June 10, 2004

Kathleen Aller, Bonnie Bacigalupo, Rizah Bahic, Tim Barrett, Jeannine Bertoia, Mark Brennan, Michelle Brown, Monica Budac, Mandy Budan, Elizabeth Cameron, Danielle Caron, James Cassidy, Nell Cavin, Irene Colter, Ethel Crosthwaite, Fariba Dashtaray, Linda Deltor, Anne Docherty, Zelda Foslette, Tatjana Gasic, Krista Gerwing, David Grudniski, Carolyn Hadfield, Susan Hamilton, Heidi Hehn, Doris Hope, Cara Humphries, Minhea Iris Kim, Yang Sun Kim, Andrew Kiss, Dina Kotler, Angela Lane, Janet Liszt, Hui Liu, Sheryl Luxenburg, Martha Martinez, Shirley Moulton, Vytas Narusevicius, Sharon Newton, Tatianna O'Donnell, Tom Oliver, Sue Patterson, Judy Preston, Martha Primeau/Blackburn, Valerie Rogers, Frances Rutherford, Sheryl Sawchuk, Linda Sloan, Rae Smith, Joanie Tompkins, Pat Tripp, Sharon Twiss, Osnat Tzadok, Mona Weinstein, Doug Welykholowa, Roberta Zander, George Zradicka

Summer Savings



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	11" x 14"	11.20	8.40
	16" x 20"	14.80	11.10
Stretched Canvas	9" x 12"	11.90	8.93
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	12" x 16"	14.80	11.10
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Barb Hofer
 acrylic
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Pears 'R Us II, 2004

April 6th to April 18th, 2004

(cont'd on pages 10 & 11)



Tulips and Grapes
Dee deWit
 oil, 24"x 24" \$700



Ambrosia
Heidi Lambert, AFCA
 watercolour, 15"x 18" \$725



Blue Pot
Elizabeth Dykosky
 oil, 36"x 30" \$3,200



Feuilles d'Automne
Genevieve Pfeiffer, AFCA
 mixed media, 12"x 16" \$400 SOLD

Oh Fudge!
Mickie Acierno
oil, 16"x 20" \$800 SOLD
Award of Excellence



Apples and Lace,
Lyla Couzens
watercolour, 13"x 10" \$550



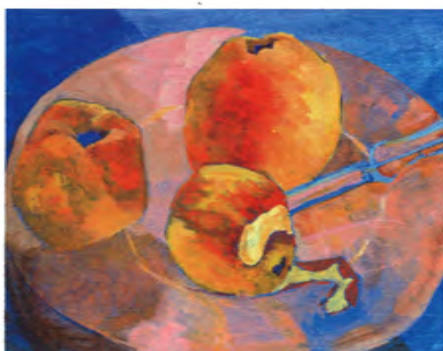
And then there were five...
Shirley Sretavan
pastel, 3.5"x 12" \$250 SOLD
Award of Excellence



Fresh Fruit and Flowers
Marjorie Turnbull, AFCA
oil, 9.5"x 14" \$550



Spring Essence
Nurieh Mozaffari
acrylic, 28"x 22" \$2,300



Almost Pie
Tessa Johnson
acrylic, 11"x 14" \$250



Still Life in Red
Riitta Peirone
pastel, 24" x 18" \$895
Tin Yan Chan, SFCA Award



Bleeding Pomegranite
Tatjana Mirkov-Popovicki
acrylic, 11" x 14" \$580



By the Window
Sahar McCullough
pastel, 18" x 26" \$500



Sunny Bunch
Wanda Ashmore, AFCA
watercolour, 17" x 12" \$700
Award of Excellence



Museum Treasures
Miriam Friedberg
acrylic, 10" x 14" \$325
Peggy and Harry Evans Award

THE VERSATILITY OF CASEIN

By Cathy Bennett

Whenever casein artist John Molnar shows his work, the one question he is always prepared for is, "What is casein?" This is a question posed by collectors, gallery owners and critics alike, as well as many artists who are intrigued with the medium.

If you are unfamiliar with casein or simply want to know more about this incredibly versatile paint, here's a quick primer.

A Bit of History

Casein (kay'seen) paint is a quick drying, water-based medium using a milk-based binding agent called casein, a derivative of milk curd. It's one of the most durable media known to man and even pre-dates its cousin - egg tempera.

Nine thousand year old casein cave paintings have been discovered in Asia, and the medium was used by the ancient Egyptians for brightly coloured fresco secco murals. In the 14th and 15th centuries, Renaissance artists, including the Old Masters, used casein for both finished paintings and underpaintings.

In more modern times, casein has been used by artists as diverse as Edvard Munch, Gustav Klimt, Thomas Hart Benton, John Sloan, Hans Hoffman, Ben Shahn, Balthus, Stuart Davis, Andy Warhol and many Canadian painters including Alex Colville and Fred Ross.

Artists made their own casein until the 1930's when it became available in tubes under the Shiva name. The medium was widely used until the 1960's when acrylics were introduced and began to dominate the market.

Casein vs. Other Media

The beauty of casein is that it differs from other media, yet shares many of the same characteristics, making it possible to create a wide variety of effects using many different techniques.

You can use casein to achieve the richer look of oils and acrylics, the smooth opacities of tempera and gouache, the thin washes associated with watercolour and the textures that are characteristic of pastels.



A Walk in the Country, John Molnar, Casein on Linen, 48" x 72"

John Molnar created A Walk in the Country with a fully realized tempera-style underpainting and built up the thin layers of paint with multiple glazes, which is the proper way to paint with casein on stretched linen or canvas. When finished, Molnar applied a matte varnish. For more information, visit www.johnmolnarpaintings.com.



Haciendo tareas en mi cuarto (Doing Homework in My Room), Oscar Ortiz, Casein on Paper, 22" x 30"

A recent convert to casein, Puerto Rican artist Oscar Ortiz painted Haciendo tareas en mi cuarto on a ground prepared with black gesso and pumice, and built up his values with a dry brush technique using very little water. Ortiz likes to finish by buffing his paintings to a satin sheen. For more information, visit www.oscarortiz.com.



Triad, Patton Wilson, Casein on Masonite, 18" x 22"

Triad by Patton Wilson of Sperryville, VA won the grand prize in the 2003 International Casein Art Competition. Wilson used traditional tempera techniques - cross-hatching, scumbling and glazing - to build up the thin layers of casein, and finished with a semi-gloss varnish. He may be reached at tempera@crosslink.net.

Casein can also be used as an underpainting for oils or pastels, or as a ground for drawing, and it can be used for mixed media with watercolour and gouache.

An advantage that casein has over oils is that it's a clean water-soluble medium, requiring no strong solvents. Casein's quick drying properties also make it easier to move on to the next stage of an oil painting or glaze much sooner.

Unlike watercolour and gouache, casein may be layered and reworked repeatedly, and is easily correctable. Simply overpaint it with an opaque layer. Or let the previous layer dry - a process that's easily sped up with a hair dryer - and rub out your mistake or improvisation with a damp sponge, brush or even an eraser.

With proper attention to surfaces, grounds and applications, casein has easily stood the test of time and can last as long as any other medium. Its beautiful velvety matte finish is practically "bullet proof" once it cures, and we often worry more about damaging the frames than the painting, especially when the work is on Masonite.

Apply it to Almost any Surface

You can apply casein to any rigid non-oily surface - canvas panel, illustration board, heavy watercolour paper, clayboard, plaster, metal, wood, Masonite, or canvas or linen mounted on Masonite. It may also be used successfully on stretched canvas or linen as long as you paint thin. If you paint too thickly, you run the risk that the casein will crack.

A Word to the Wise about Brushes

Casein has a tendency to soak into brushes and make the fibres inflexible, so sable or other expensive natural hair brushes are definitely not recommended. Other than that, virtually any kind brush may be used, depending upon the effect you want to create.

To Varnish or Not to Varnish

Many casein artists prefer to buff their paintings with a soft cloth, which produces a satin sheen. If you want a

look that resembles oils, use a gloss varnish which will deepen the colours. Or you can opt for a matte varnish to preserve that authentic casein look.

A Couple of Easily Remedied Disadvantages

Artists who are new to casein sometimes find that casein dries too quickly to blend effectively. If you find this is the case, load up your brush with more water or dip your brush in water and re-wet the area you want to blend. Casein emulsion, which is the base medium for casein, may also be added to the paint to slow down the drying process.

Because casein dries matte, the values are sometimes slightly different than when they are wet. To remedy this, mix the color you want and apply a swatch of it on the area you want to paint, and then use a hair dryer to dry the casein. If the color's okay, go ahead. If not re-mix it and try it again until you're satisfied. After you've painted with casein for a while, you'll learn which colors lighten and darken by instinct.

Where to Find Casein and Casein Information

Shiva Casein Colors are manufactured by Jack Richeson & Co. See the Curry's ad below to take advantage of their special casein offer. You'll also find a casein "How To Guide" at www.richesonart.com and more information about how to paint with casein on John Molnar's website at www.johnmolnarpaintings.com.

Cathy Bennett is a Toronto based writer who has written extensively about casein. She is married to casein artist John Molnar.

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Black & White Show 2004

April 20th to May 2nd, 2004

(cont'd from page 2)



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Playful Little Panda
Chi-Fai Choi
ink, 14" x 10" \$500



Seed Reaching
Bruce Martin
ink, 21" x 29" \$750



Eight Boats
Glen Morgan
mixed, 14" x 18" \$495



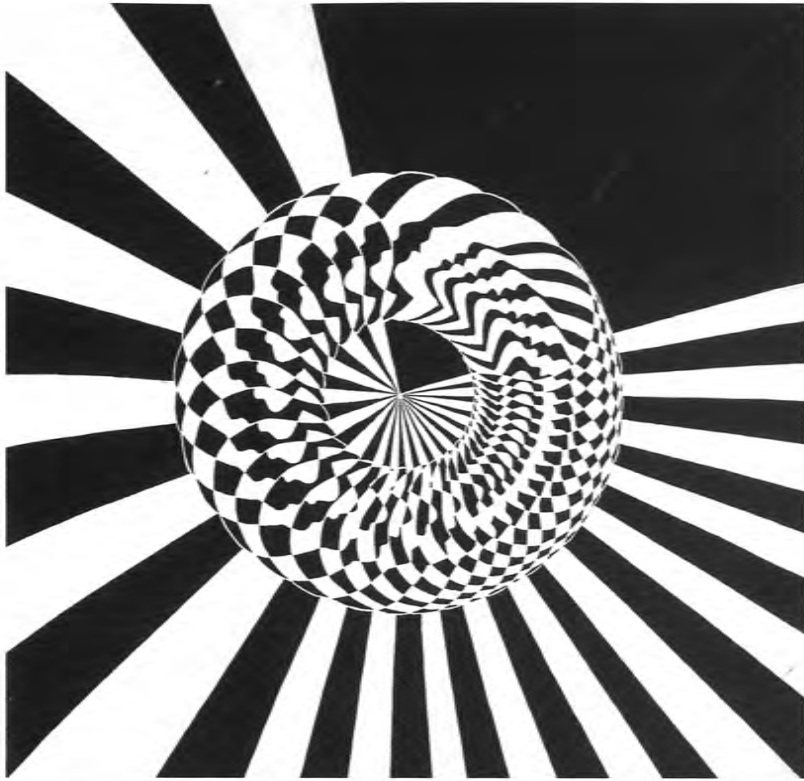
White Rock Pier
Grant McLean, AFCA
acrylic, 5" x 28" \$975



Belles of the Ball I
Genevieve Pfeiffer, AFCA
mixed, 21" x 14" \$350



Alley Vendor - Morocco
Debbie Milner
acrylic, 20" x 16" \$780



Head 2 Head x 20
Maureen Walker
 dye on silk canvas
 35" x 35"
 \$900



Collapsing Metropolis
Stanley Au
 watercolour, 13" x 26" \$600



Foggy Lagoon
Kwahn Kim
 watercolour
 9" x 13"
 \$450 SOLD



Sonata
Theresa Lee
 etching, 6" x 8" \$200 SOLD



Archary
Marian Lundrigan
 pastel
 12" x 8"
 \$375



Phyllis
Sally Turton
 oil, 12" x 16"
 \$290

SECOND STORY ART GROUP: VERSATILE DIVERSIFIED



Deconstruction
Daphne McLean
acrylic, 36"x 18"

Sandra Aragon, Lanett Barker, John Brampton, David Durward, Joanne Frewer, Jim Gladden, Bob Heinrich, Lee Helmer, Sharon Perkins, Daphne McLean, Jody Vajda and Edith Warner make up the Second Story Art Group, a group of 12 artists working in North Vancouver in a wide range of mediums. They are united by the respect, support and encouragement they give to one another as they explore and expand their unique expressions.



Versatile
Sharon Perkins
acrylic, 36"x 18"

The Second Story Art Group has put on several shows together over the years. Their latest story begins like this.

At the base of Lonsdale Avenue in North Vancouver, at the harbour's edge, the Versatile Shipyards once stood.

According to the group, the shipyard represented the character and the honesty of our landscape. As old landmarks disappear we are reminded of the death/birth continuum - shifts in what is timely - and old friends. Shifts in our architectural landscape affect our sense of familiarity and can affect our sense of knowing. As artists we see the silent wood and metal skeletons of buildings that provided many families with their lives and livelihood - buildings that were part of the backbone of our shipping heritage. This was a place of training for true artisans in the art of boat building. As artists we pay homage to this place, a work that, in it's disintegration, has strength, beauty and versatility, that was part of our past and will be the site of something new. We have sought to record in our brushstrokes our individual aesthetic responses to this massive structure and to share these responses with the community.



Castaway, David Durward
acrylic, 18"x 36"

The group proposed a collection of images in remembrance of a landmark and an industry that shaped their lives. As a result, they will present their collection of 22 paintings and 3 sculptures in an exhibition, *Versatile Diversified*, at the North Vancouver District Municipal Hall from July 8th to September 2nd. There are plans for a future exhibit, in connection with the opening of the new development, incorporating images of the new structures on the site which have yet to be built.



Almost Gone, Edith Warner
mixed media, 18"x 36"

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

Appointments to the Board 2004/05:

Directors of Communications:	Brook Anderson	sbanderson@shaw.ca	604-222-2845
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Committees:

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

Chapter Presidents:

South Okanagan/Similkameen:	Sharon Snow		250-493-1208
South Okanagan/Similkameen:	Lynne Woloshyniuk	lynnebill@shaw.ca	250-492-2209
Nanaimo	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
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Central Okanagan	Evelyne MacMillan	pepperwc@silk.net	250-707-3090
Comox Valley	Kay Hilborn	hilborn@telus.net	250-335-2238
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Calgary	Natalie Kurzuk	nakurzuk@telusplanet.net	403-932-6383
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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

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Weekend Gallery Supervisor:	Ellen Poole	epoo203@telus.net	604-681-8534

MORE THINGS EVERYONE SHOULD KNOW ABOUT COPYRIGHT

BY ROSALIND RORKE

This spring, Active member Julia Trops recognized there was a need for more information about artist's rights with respect to copyright infringement and decided to do something about it. Spurred on by a personal experience, Julia organized a workshop, open to anyone, featuring lawyer Wes Crealock, as the evening's speaker. Information about this workshop was published in Opus Framing and Art Supplies' monthly newsletter.

This endeavour illustrates how well a small-scale local initiative can turn into a bigger and very useful event. All you need is a good idea, organizational skills and some way to get the word out. The FCA sent intrepid member Gaye Adams, SFCA to the workshop which was held on May 31st at Kelowna's Rotary Centre for the Arts. Mr. Crealock was reportedly a very engaging speaker who patiently answered every question the audience asked and proved himself to be extremely well-versed in copyright issues. Two inter-related aspects of copyright that generate questions frequently amongst FCA members were discussed. These were a) creating works in collage using images from magazines and b) source material for wildlife paintings. While the following summary should in no way be considered definitive or complete, it does point us in the right direction.

When using an image from a magazine as part of your collage or mixed media painting, the responsibility lies with the artist to find out whether or not the image belongs to the public domain (usually this means it must be 50+ years old, but not always). If the image is not part of the public domain, any artist who wishes to use it must gain permission from the creator. The easiest way to avoid infringing on anyone's copyright is to use your own photographic source material.

In the area of wildlife painting, it is also the artist's responsibility to research photographic source material and either confirm that it is in fact part of the public domain or acquire permission to use it. I am frequently asked about degrees of change from the original, if for example, making something at least 30% different is sufficient to comply with legislation. These are questions that are difficult to answer because it depends on which parts of an image are being reproduced, whether the artist is capturing the fundamental essence of the image or whether it is being used simply as a general guide. The surest way to avoid violating another artist's copyright is to take your own photographs. If you can't take the photograph you need, you must get permission to use someone else's.

A theme which threaded its way through virtually the entire evening was that copyright protection/infringement is complex and often contingent on particular circumstances. Canadian, U.S. and international copyright laws are not harmonized and artist's rights vary from country to country. If you are unsure or suspect that you may not have full information, then it is your responsibility to find the creator of photographic source material and confirm that you have permission to use a given image.

You can ask for advice from the Canadian Intellectual Property Office, from CARFAC (the Canadian Artist Rights/Front des artistes Canadien) which exists expressly to assist artists with copyright questions or, in important cases, lawyers who specialize in copyright law. The most significant thing to keep in mind is that the answers are out there. All we have to do is look for the information, and not assume anything. Gaye summed it up nicely when she said "If you aren't standing too close to the edge of the cliff, it's harder to fall off."

WHAT'S ON AT FEDERATION GALLERY JULY/AUGUST 2004

Summer Gallery Part I - June 29-July 25, 2004

New work by Brooke Anderson, T.K. Daniel Chuang, AFCA, Linda Frimer, TianXing Li, SFCA, Tatjana Mirkov-Popovicki, Scott Plumbe, Alice Ruskin, AFCA, Johnson Wu, AFCA and Ming Yeung

Summer Gallery Part II - July 27-August 22, 2004

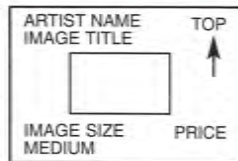
New work by Janice Bridgman, Brittani Faulkes, SFCA, Anne Jarvis, Margaret Lloyd, AFCA, Ed Loenen, SFCA, Suzanne Northcott, SFCA, Dianna Ponting, SFCA, Kit Shing, AFCA and Pam Weber

Painting on the Edge 2004 - August 24 - September 12

The FCA's 2nd Annual open, international, juried exhibition, opening reception and awards presentation: Thursday, August 26th from 6 - 8 p.m. in the Gallery. Please come out and support your artistic community!

CALL FOR ENTRIES

EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER



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

ENTRY FEE: Members may submit up to three images per show for a non-refundable entry fee of \$10 each. Mail your entry form with a self-addressed stamped envelope (SASE) for receipts and returns.

ACCEPTED ENTRIES: All entries must include 1) Properly labeled slide(s)/digital image(s), 2) Entry fee, 3) Complete entry form, and 4) SASE. **Incomplete entries will not be juried.** Advice of the jury's decision will be sent by mail in your SASE. No phone calls please.

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

EXHIBITION REGULATIONS:

Artwork must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taut and not less than 4.5' below the centre-top of the frame. Glass with clips is not acceptable.

Entries must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs.

Painting done under instruction cannot be submitted to FCA Juries.

Not-For-Sale Paintings and work previously hung at this gallery will not be accepted.

The FCA will take the utmost care in handling work submitted but cannot accept responsibility for loss or damage. The FCA does not carry any insurance on paintings in its care, custody or control. Insurance is the responsibility of the artist.

A 35% commission will be deducted from the selling price. Please advise the Gallery if you are GST-registered.

It is the obligation of the artist to be sure their work is available and for sale. Failure to do so wastes the opportunity for another artist to display work, or to be eligible to apply for Signature status in the FCA.

Artists submitting work agree to allow their images to be published in the FCA magazine or in FCA advertising. Consent is given, by the artist, through the act of submitting.

EXHIBITIONS/CALLS

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: Low Wai-Hin, SFCA, Edgardo Lantin, SFCA and Andrew McDermott, AFCFA

***NEW SHOW * Artist's Choice II** - October 19 - 31, 2004

AFCFA Slides due: **September 9, 2004**

Paintings due: **October 14, 2004 (correction from Calendar of Events)**

Slide Jurors: TBA

ALL CREATURES GREAT AND SMALL - November 2 - 14, 2004

Images of animals, birds, fish or insects only

Slides due: **September 16, 2004**

Paintings due: **October 29, 2004**

Slide Jurors: TBA

IMAGES OF WESTERN CANADA (2004 Chapter Show)

November 16 - November 28, 2004

This show is open to Active and Signature Chapter members only - note: THERE IS NO VANCOUVER CHAPTER!

Slides due: **October 14, 2004**

Paintings due: **November 12, 2004**

Slide Jurors: TBA

Art Classifieds

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

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

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

ARTWORK PHOTOGRAPHY - Experienced artwork photographer. Slides, prints and digitals available. Excellent rates. For samples, see: <http://members.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

Gerald Brommer, AWS	W/C or Acrylic and Collage	August 16 - 20, 2004
Angelique Gillespie, BA	Drawing with Confidence	September 24 - 26, 2004
Grant Fuller	Prairie & Mtn Landscape Watercolour	October 2 - 4, 2004
Donna Jo Massie, ASA, SCA	Mountain Landscape Watercolour	October 16 - 17, 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		

THE PHOENIX ART WORKSHOP - The Art Store in Historic Steveston Village

Painting on location in Cuba - Federation members are invited to our Steveston store for refreshments and a slide presentation, hosted by Mike Radford, AFCFA on July 17, 7:00 to 9:00pm.

Salt Spring Island Saturday August 22

Join Mike Radford and Mark Glavina for a day of painting in Ganges Harbour. An early evening reception is planned for display of work and a slide presentation on our trip to Cuba January 2005! (Transportation and meals not included in class fee) **\$35.00**

Please call The Phoenix Art Workshop: 604-448-1860, www.phoenixartworkshop.com

'Art in the Country' Weekend

Join us Sat/Sun August 28/29 weekend 9:30AM - 5:30PM for an exciting two-day outdoor drawing and painting workshop hosted by artists Tony O'Regan and Susan Falk at a scenic ranch property in Langley, BC. This idyllic location has a large duck pond, rolling meadows, horses, farm buildings, and spacious studio - plenty of subject matter! Professional instruction, all mediums, all levels. Just \$150 Canadian for this wonderful two day event! For further information call (604)538-5051 or email: tony@tonyoregan.com
Or write: Tony O'Regan, 1266 Kent Street, White Rock, BC V4B 4T5

MARILYN TIMMS EXHIBITIONS 2004

Catch The Spirit Art & Music Festival Semiamoo Park, White Rock July 24 & 25

Filberg Festival Comox July 30 & 31, August 1 & 2

Originals Only Art Show Marina Park, Comox Demo August 7, 2004 Exhibition August 8

Originals Only Art Show Pioneer Plaza, Nanaimo Demo August 14, Exhibition August 15

Catch The Spirit Art & Music Festival Semiamoo Park, White Rock August 28 & 29

The Old Schoolhouse Qualicum Beach October 25 - November 20

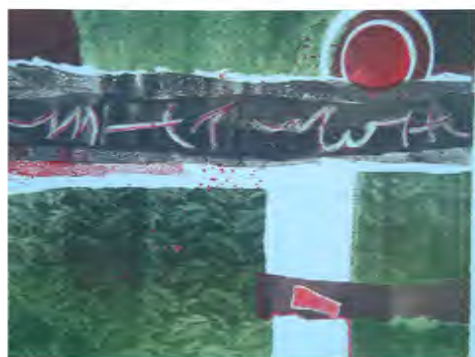
Circle Craft Christmas Market Canada Place, Vancouver November 7 - 11

Original Print Show, 2004

May 18th to 30th, 2004



Lummi Island I
Ingebord Raymer
etching, 4"x 3" \$498
Peggy & Harry Evans Award



Bridging the Gap
Lynne Grillmair, AFCA
monoprint, 9"x 14" \$400



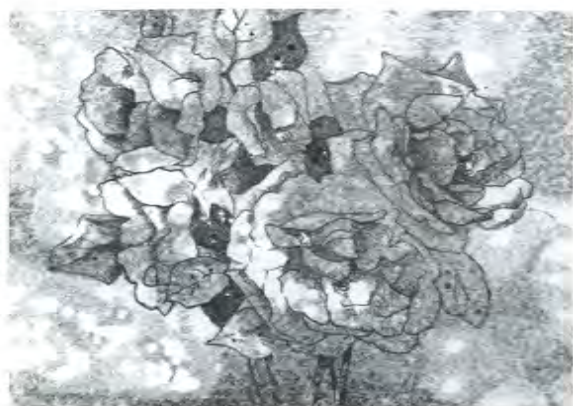
Emerge
Trina Ganson
intaglio, 24"x 8" \$400 SOLD



Gate in Jerusalem
Sahar McCullough
linocut, 13"x 7" \$300
Award of Excellence



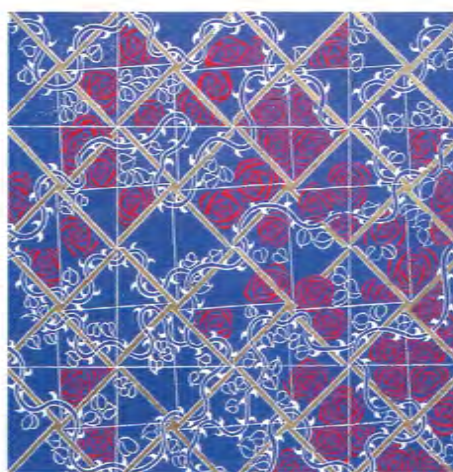
Anemonics
Elsie Griffiths
etching, 8"x 10" \$120 SOLD



Rose Bouquet
Teressa Bernard, AFCA
monotype, 12"x 15.5" \$375
Award of Excellence



Grey Skyed Newfoundland
Mireille Sampson
aquatint, 9"x 6" \$90 SOLD



Sky Trellis
Brian Merth
linocut, 12"x 12" \$600

The Federation of Canadian Artists is offering a limited number of paintings from its Stafford Plant collection for sale. This is a wonderful opportunity to purchase a work by this talented artist. Please contact Federation office at 604-681-2744 or email fcaoffice@artists.ca for further information.

CHOOSE YOUR PLANT CAREFULLY

by Fran Bourassa

STAFFORD D. PLANT - SFCA, CSMA

(1914-2000)



Rue Principal, oil, 10"x 12"

I'd like one of Stafford Plant's paintings. I can afford just one but it will be hard to choose. Right off the bat I should take the one of the curved road that runs through a small eastern town. It reminds me of the one I grew up in. In that painting, on that street, I am forever a child. I like the way Stafford draws me in. How the eye turns up the street

slowly as if I am on a Sunday drive. I can take my time to look around, safe in the passenger seat, Stafford doing the driving.

I am seeing again the colours and textures of those times. I look into the buildings, in through the doors and windows and over the counters. Remembering rows of ribbon candy in glass jars and the smell of pipe tobacco and across the street into the post office bottom and left, mailbox number 249 and the feel of the air-mail paper, thin as the skin of sky, in my hand the first letter I got from a boy, my red-haired freckled pen-pal from Saskatchewan; and there behind the counter, the post office clerk who looked so much like Queen Elizabeth in the painting that hung behind her, that I still think of both of them when I hear *God Save the Queen*, but I am already around the corner sliding into a red vinyl booth, a white paper straw in a 7-up float listening to *A Town without Pity* by Gene Pitney and tell me, how does Stafford do that? I swear I can smell french fries.

Maybe I should choose a landscape painting like *Reflections on a Pond* instead. I would never tire of it. I could watch the yellow trees watching their yellow tree images float in blue water, rest up against blue sky. No home movies playing with this one. It leaves the mind alone and still as the pond's surface. I could use it to meditate with.

Place myself beside its painter and pay close attention to the perfection of the moment Stafford has captured - a moment



Reflections on a Pond, oil, 10"x 12"

filled with the gold light of the turning leaves, the crisp, clear air and the blue shock of that cold water. He captured it and holds it there, holds it forever.

It isn't easy to choose. The more you look, the more you see. I find it hard to look away from many of Stafford Plant's paintings. There are those where grey rock mountains are carved out of the canvas. If I wanted to know courage, if I wanted to be reminded of strength, my Canadian heritage, I would have to pick one of these. And if I need to get away, feel freedom like wind in the sails, if I want to hear the call to adventure, it's all in those



Outward Bound Through the Narrows, St. John's, Newfoundland, oil, 10"x 12"

harbour views Stafford paints. It's somewhere in between the fine line of horizon and that point of land inviting you out to the sea. Can you see it too?

The Federation of Canadian Artists inherited 300 of Stafford Plant's finest paintings. Try choosing one yourself. You'll see.



Sunrise Crimsoning the Peaks - Bow Lake oil, 10"x 12"

Born in Esquesing, Ontario in 1914, Stafford Donald Plant was a talented painter, instructor and graphic designer. He was a student of L.A.C. Panton, F. H. Brigden and *Group of Seven* member Arthur Lismer.

Stafford won the 1932-33 Brigden Scholarship and immediately after graduating from Western Technical School of Art in Toronto, was hired by Brigden's design firm. Art and design were Stafford's avocation for the greater part of his life. He was a founding member of the Toronto Arts Club, served as a council trustee for the Vancouver Art Gallery, and was a member of the Canadian Society of Marine Artists as well as a Senior signature member of the FCA.

As one critic said of him, "Stafford Plant is an experimental artist whose works range from realistic to a highly stylized semi-abstract view of nature. He straddles with relative ease that invisible line between commercial art and the painting of sensitive canvases". It was important that his love of "le grande air" was reflected in his work. The gifted Plant had numerous one-man shows and participated in many local, national and international exhibitions.