

# Art avenue

A Federation of Canadian Artists Publication

Vol. 4 - No.6  
November/December 2004



\$4<sup>25</sup>



*The Vegetable Vendors*, **Edgardo Lantin**, oil on canvas, 36"x 48" \$15,000  
Federation of Canadian Artists Grand Prize

**Featuring:** *Painting on the Edge, Spilsbury Medal Show & Paintings, by numbers*



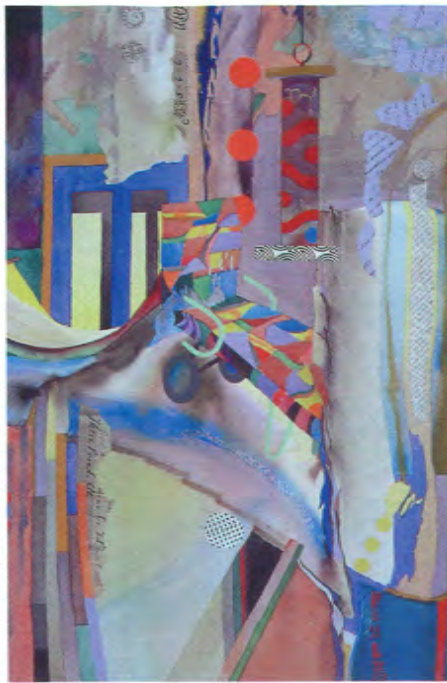
# Painting on the Edge 2004

August 24th - September 12th, 2004

Cover image: *The Vegetable Vendors*, **Edgardo Lantin**, SFCA  
oil on canvas 36"x 48" \$15,000

Reminiscent of my old college days some 20 years back, the vegetable vendor market scene located in the cosmopolitan city of Manila, Philippines, was where I shopped for fruit and vegetables. The backlit scene created by the morning light captured my attention. The vibrant, radiant and effervescent morning sunlight had a captivating effect that haunted me for years. Luminous light traveled into the inner space creating a dramatic contrast of light and dark. Here, the representation of human day-to-day activities, unaware of its beauty to be told, becomes a realization humbled in the eye of an artist.

*Edgardo Lantin*



Conflicting Interests

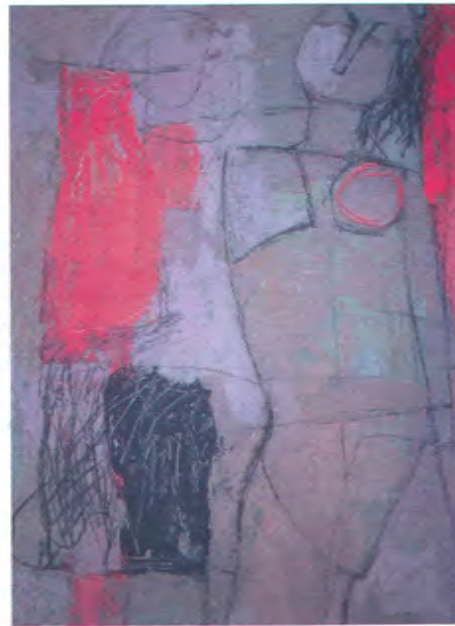
**Richard Plincke**, SFCA  
watercolour or collage  
26"x 17.5" \$1,200  
Alan Edwards Award



*Group of Traveling Women*

**Kwan Yu**  
oil, 26"x 38"  
\$1,500  
Peggy Evans Emerging  
Artist Award

*The Nude in Red*  
**Sonfronio Mendoza**  
oil, 30"x 24" \$14,000  
Stafford Plant Award



*Composition*

**Mihaela Cosovanu**  
mixed media on canvas  
28"x 22" \$2,000  
Opus Framing &  
Art Supplies Award

*Puntledge Pond*  
**Neil Boyle**, SFCA  
oil, 20"x 16" \$2,000  
Opus Framing &  
Art Supplies Award



*Era / A Loud Silence*

**Bozica Grskovich**  
mixed media/acrylic  
on canvas, 7"x 7"  
\$1,100  
Lawren Harris Award

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

(continued on page 9)



Volume 4, No.6 November/December 2004

Art Avenue is published 6 times per year.

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

Next submission deadline: December 1, 2004

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<b>Publisher:</b>	Federation of Canadian Artists		
<b>Editor:</b>	Kelli Kadokawa	<a href="mailto:artavenues@artists.ca">artavenues@artists.ca</a>	604-681-2744
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<b>Layout/Design:</b>	Graphics Garage	<a href="mailto:leonardo@shawbiz.ca">leonardo@shawbiz.ca</a>	604-888-0874
<b>Proofreading:</b>	Susan Rivard		
<b>Printer:</b>	3S Printers Inc.		604-433-8899

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



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## ARROWSMITH CHAPTER by Helene McIntosh

Our Fall juried show hung in the Oceanside Arts Council Gallery through September. There were 26 Juror's Choices with awards given to Bonnie Luchtmeijer, Marilyn Riopel, Doreen Warren and Darlene Zimmerman.



Don Farrell, SFCA and Elin Iffe

Elin Iffe featured the works of Don Farrell, SFCA, at her Qualicum Bay Seaside Gallery from September 16th - 30th. Don's show drew a large number of people from the area. They enjoyed his paintings and the opportunity to meet with Don, who was in attendance September 16th, 18th and 19th.

Jean Grant Horner's *Exploring the Medium* show was held at the Qualicum Bay Seaside Gallery from October 14th - 28th. Maureen Walker had an exhibition of her paintings on silk, *Headometry*, at OCAC gallery October 1st -30th.

Barbara Botham launched her new studio with a show featuring Columbia Beach artisans on August 28th. Barb's studio is open to the public but please call beforehand, 250-752-1231.

Vicki Turner's two workshops were so successful that she is planning another one for November. She will be showing her paintings at the Qualicum Bay Seaside Gallery from November 11th - 25th. The opening reception is November 11th from 7:00 - 9:00pm.

## CALGARY CHAPTER by Marg Stevens

Calgary Chapter members have been busy. Lyla Couzens was chosen by International Artist to be included in a 2005 book publication titled *How Did You Paint That? 100 Ways to Paint Still Lifes and Florals Vol. II*.

Congratulations to Marija Petricevic, AFCA, Lorna Hannett, Jean Pederson, SFCA, Jeanette McClelland, AFCA and Rose Zivot, SFCA who were juried into the *First Open National Portrait Exhibition* hosted by Masters Gallery and the Alberta and National Chapters of the Canadian Institute of Portrait Artists. The exhibition was held in October.

Kimberley Cook's painting *Summer Swing* was accepted by the Society of Canadian Artists for their 37th *National Open Juried Exhibition* held in Montreal Quebec in October 2004.

Lois Fisch has a fall show and sale in November 2004 at the Gilded Gallery in Didsbury, Alberta.

Chapter President Natalie Kurzuk had a solo exhibition at the Terra Cotta Dudes Gallery in Black Diamond, Alberta. The show runs through November 22nd. Natalie also showed her sculptural art pieces in *Format to Facet: Body Ornament West* at the Triangle Gallery in Calgary in October.

Plans are also underway for our next exhibition, *Winter Frost*, to be held at Strathcona Christie on December 4th.

## COMOX VALLEY CHAPTER by Bev Wolsey

Ski passes are ready. Walkers and cyclists are enjoying the crisp weather and the Valley scenery. Paint boxes are cleaned up and our artists are busy at the Monday Paint-ins. More members have joined the creative group and interest in the Chapter is increasing.

We welcome new members Roberta Denton, Donna Cannon, Aline Hoffart.

October saw an impressive gathering for the presentation of awards at the *Juried Show* in the Filberg Gallery. The jurors were Disa Marie Hale, AFCA, Sherry Mitchell, SFCA and Don Farrell, SFCA.



"Patches" Favorite Toy, Brenda Calhoun

Bob Sheridan, AFCA is giving a one day *Monoprint Workshop* on November 13th. He will demonstrate how to transfer imagery from a printing plate (mylar and plexiglass) to paper using watercolour, oil and water-soluble ink.

Judith Jancowski is busy with shows of her technique of cyanotype photography, which produces a blue-print. She combines it with the Van Dyke process bringing her paintings and photographic backgrounds together, producing a unique image.

Marilyn Timms, SFCA is once again presented in an Art Book, titled *100 Ways to Paint Flowers and Gardens*. It shows a full image of her watercolour *White Roses* and explains her inspirations and design process. Neil Boyle, SFCA had a successful two-day workshop sponsored by Timms Fine Art Gallery.

## CENTRAL OKANAGAN CHAPTER by Ev McDougall

Another busy year is winding down. The Juror's Choice paintings selected for our first themed juried show *Rhapsody in Colour* will be exhibited at the Kelowna Community Theatre beginning November 7th through the holiday season. This has been our first joint venture with the Kelowna Symphony and KADAC, and these paintings were specifically created to reflect the theme. We look forward to expanding our cultural horizons and allowing new patrons to appreciate our art form.

We thank Marjorie Turnbull, AFCA for her visit to our Chapter in October and updating us on information from Vancouver, and presenting the *Success! 2004* slide show. It was empowering to see such beautiful work and realize that we are all members of such a professional organization.

Many of the members have been busy painting up a storm, as they participate in many different group exhibitions taking place during this fall season. No doubt the frame shops love us!

A one day workshop on how to navigate on Ebay with respect to our art will be given by Julia Trop on November 7th.

Congratulations to members Dennis Weber, AFCA, who placed 4th and Kathryn Newell, who placed 10th in the People's Choice at *ArtWalk*.

The nominations committee will begin seeking members for positions on the 2005 executive and its committees. Happy Painting! And Happy Holidays!

## NANAIMO CHAPTER by Harold Allanson, AFCA

Victoria Artist Marney Ward, AFCA did a demo for our Chapter's first fall meeting in September. Her watercolour paintings of flowers are full of vibrant colour harmony, lost edges, hard edges, contrasts and strong composition. How appropriate that this artist should come from the flower capital of Canada, known around the world for its beautiful gardens. Her large watercolours sometimes contain only a partial image of a single flower, drawing the viewer in to a sense of abstraction. It's always nice to watch an artist so comfortable with her chosen subject work. Flowers, watercolour and Marney are a natural mix. It was a pleasure to watch her painting and sharing her artistic knowledge with all of us.



The Vancouver Island Chapter presidents got together to discuss the planning for the upcoming *All Vancouver Island FCA Juried Show* slated for June and July 2005. The show will take place at the Nanaimo Art Gallery at Malaspina University College. We hope all Island Chapter members along the west side of the Georgia Strait and Vancouver will participate. If this show is as successful as we anticipate, the island Chapters will rotate hosting it in future years. We will keep everyone posted through *Art Avenue* with updates over the next six months. Those chapter members eligible to enter this show should start planning and painting for this great opportunity to showcase all the artistic talent west of the mainland.

#### **SOUTH OKANAGAN/SIMILKAMEEN** by Robert Neal

We had quite a busy summer this year; our members took part in Penticton's *Urban Renaissance* with art on display at Urbana Clothing Company and Doc's Computers. Some of our artists also spent a few days a week painting on site. Thanks to everyone who helped out and congratulations to those who sold paintings.

The Oliver Art Council and member groups have a new home. Their new art center opened this summer with a festive grand opening. This fine facility has room for meetings, workshops shows and of course a gallery. Best of luck with this new venture.

Our Hillside Winery exhibit has been a great success with over 30 paintings sold to date. Thanks to the folks at Hillside and to Kate Kimberley and her committee for another wonderful show.

The Osoyoos Art Gallery invited our members to submit work for their summer commercial season and again some of our artists had sales.

Congratulations to Gary Langrish for his painting *Lane at 14th* being accepted in the *Painting on the Edge* exhibit, to Eunice Campbell-Purdy and Yvonne Dubeau for having works selected for an international show in San Francisco, to Grace Shaw and Sharon Leonard for recent showings and to all others for their achievements this summer.

#### **NORTH OKANAGAN CHAPTER** by Summer Robertson

We had a beautiful fall in the North Okanagan, and the change of season propelled many of us back to our studios with renewed energy.

FCA's President, Marjorie Turnbull, AFCA visited our Chapter in October and brought us up to date on the current affairs of the main office. She also shared slides of the *Success! 2004* show that included work from recently awarded AFCA and SFCA Signature members. It was encouraging and inspiring for us to see such great quality in the works of these new members. We're so proud of Chapter member, Charlene Woodbury, who was awarded the AFCA designation this March. We look forward to our upcoming oil painting workshop with Dennis Weber, AFCA.

#### **VICTORIA CHAPTER** by Marney Ward, AFCA

October was our busy month this fall. Our Victoria Chapter Show, October 18th-31st, took place at the Lighthouse Gallery in Bastion Square, site of the former Leafhill Gallery. With room to accommodate more works of art, colour invitations and posters featuring an image from one of our jurors, and prize money offered for the first time for our top six awards, this exhibition was buzzing with excitement. Thanks to our jurors, Catherine Moffat, SFCA, Sherry Mitchell, SFCA and Karel Doruyter, AFCA. Also in mid-October, over 20 FCA members participated in the huge juried Sidney Fine Arts Show at the Mary Winspear Centre. Alan Wylie, SFCA was one of three jurors.

We had our share of individual member shows as well: Catherine Moffat, SFCA had a solo show of exciting new work at The Avenue Gallery in Oak Bay, Kay Davies was part of a successful show at Goward House, while Marney Ward AFCA, Karel Doruyter AFCA, Louise Monfette, Natalie Shumka and Phyllis Albone have all had work in Federation Gallery exhibitions. Special kudos to Karel who is now featured in the new Aaron

Ross Gallery at Howe and Hastings, and Louise who won an Award of Excellence in the *Altered States* show. Our up-coming meetings feature a demonstration by Ken Campbell November 4th at 7pm and our Christmas Potluck December 2nd at 6pm, followed by a slide presentation by Karel in the Nellie McClung Library.

Unfortunately, I must end on a very sad note. Our beloved Harry Heine died in September. Harry was a world famous marine artist and former SFCA, who juried many of our shows, gave copious gentle yet constructive critiques and demonstrations of his unmatched watercolour washes at our meetings, and hosted art trips around Europe in the summer. Always generous with his time, energy and encouragement, Harry has touched the lives of almost every member our chapter. Thank you for all you have done for the arts in Victoria, Harry, we will truly miss you.

#### **THOMPSON, NICOLA, SHUSWAP CHAPTER** by Sharyn Olfert

Our last meeting was very successful with a great turnout. We now have 65 members. Our next chapter meeting will be held November 18th at 10:00 am in the Chase Community Hall on Shuswap Avenue. Gaye Adams, SFCA and David Langevin will give demonstrations - bring a bag lunch.

The Community Arts Council of Kamloops put on a multi-media *Wild Fire* exhibition in September. Gaye Adams, Trish Armstrong, BJ Arnason, Bernice Armstrong, Lynne Erin, Terry Farrell, David Langevin, Jo Miedema and Marge Mitchell had their paintings accepted. Congratulations to all.

Artists of the Shuswap were featured in the fall issue of British Columbia magazine. Included in the article were Shuswap Federation members Nancy Alison, Jean Christie, Suzanne Dansereau, Glenna Hayes, Marjorie Herchak, Sharyn Olfert and Lil Whitehead, also known as the Sorrento Seven.

If you would like more information on the Thompson, Nicola, Shuswap Chapter, please contact Trish Armstrong at (250) 523-6485 or Debbie Milner at (250) 573-3779

*Chapter not reporting: Chapter not reporting: Fraser Valley and West Kootenay*  
Next submission deadline is December 1, 2004

[artavenues@artists.ca](mailto:artavenues@artists.ca)

## **MORE CHAPTERS ANYONE??**

Several members have contacted the Federation indicating an interest in forming a Chapter in their area. If you live in one of the following regions and are interested in being involved in a Chapter please call:

### **White Rock/South Surrey, BC**

call Loredana May-Brind at 604-542-1343 or  
Vicki Vettese (after 6pm) at 604-536-4407

### **Ottawa, Ontario**

call Joan Hopkins at 613-448-3645 or email her  
at: [colourwheel@sympatico.ca](mailto:colourwheel@sympatico.ca)

### **Toronto, Ontario**

contact Valerie Kent in Richmond Hill at 905-508-5531  
email: [artistvalerie@rogers.com](mailto:artistvalerie@rogers.com) or contact her through her  
website at [www.valeriekent.com](http://www.valeriekent.com)

# Art Techniques

with David Langevin

## Varnishing Watercolours

Here's a reprint of an interesting exchange I had with David Bradley, who used to own *The Paint Spot* in Edmonton, about varnishing watercolours. Many people feel that watercolours would be more marketable if they did not need to be framed behind glass. There are ways that this can be accomplished. Read on...

Hi David,

I have been reading and enjoying your articles, and noticed that J. Annesley was asking about water-based varnish. Many firms do make water-based varnishes as you know, but their application is more limited - they cannot be applied to oils, for instance. But due to demand by watercolour painters who are sick of dealing with glass, we organized a demonstration on varnishing watercolours. I had learned that there are ways of doing this, then found a teacher in Edmonton, Eileen Raucher-Sutton, who had personal experience doing it. She gave a successful presentation. I managed to catch parts of the session in order to get some impressions for myself, and I am convinced that it can be done, quite easily. In fact, I feel there are many ways to accomplish it, with varied materials. This process gives the result of a watercolour on paper which is entirely coated with varnish (either water or solvent based) but which looks almost exactly like a normal watercolour. The varnish is not conspicuous or unpleasant, and the painting should not require glass to protect it. Now we'll have to see if galleries are willing to accept this new procedure. I feel they should.

One question remains for me - if the rear face of the paper is unvarnished, is it in danger due to the effects of the atmosphere, and is this a serious consideration? If it is, then one could varnish both sides and 'encapsulate' the sheet, with little extra effort.

I feel it could be applied to ink, charcoal and graphite works, tempera and casein as well as watercolour and gouache. If you want to learn more from my original contact person, have a look

at her site at <http://www.arletapech.com/Varnishing.html>

David Bradley

Hi David,

Thanks for the info on watercolour varnishing. I will pass it on to the techno fans. From a conservation standpoint, the two main concerns to varnishing watercolours on paper are that the varnish would become a part of the painting because the porous surface of the paint would absorb the varnish, and you would still need to find a way to protect the paper from the rear, as you mention. I think the varnishing method described on the website you gave me is a good idea and no doubt permanent. The essential factor is the initial 'isolation' layer that actually creates a permanent bond between the acrylic resin and the painting (support) itself. I bet that will make some conservationists nervous, however.

I would say that the top layer of varnish would need to be easily removable (like the solvent based ones). I would not be concerned about the back of the paper if it is mounted and framed as she describes. I still have trouble imagining that it will look exactly like an unvarnished watercolour though, but it seems like a good alternative to framing behind glass. Thanks for being such a keen technical guy.

David



## BEHIND THE EASEL

with Robert Genn, SFCA

### One to Another

Yesterday, a neighbor lady phoned and wanted "general, overall mentoring" leading to "guidance on what she wanted to do." She had taken a few courses and was unsure how to proceed. She told me that she "really, really wanted to be a professional artist." She had

just painted part of a painting that very morning and wondered if she could bring it over. I suggested joining the FCA and asked her to paint a hundred more and then bring them over.

There's a singular habit that people like her need to develop. They need to build a regular productive rhythm that explores their own doing. It's a bit like chain-smoking—you use the last one to light up the next. But unlike a production line where all the products are the same, this conveyor belt only exists in order to show development, variation and possibilities. I call this system "one to another." Here's how it works:

- Start up your line every day at the same hour.
- Temporarily renounce other joys of your life.
- Let no one and no thing interrupt your flow.
- Supplement your imagination with books.
- Let motifs and ideas grow out of themselves.
- Keep asking yourself "what could be?"
- Keep fresh - do not linger or anguish.
- Be delusional - be full of *moxie* and *mojo*.
- Let your processes become your governors.
- Become particular about your tools and systems.
- Take joy and optimism to your growing mastery.
- Be always prepared to change your mind.
- Fall in love with the actual doing.
- Use your intuition to assess your progress.
- Accumulate your winners and toss your losers.

Of all the motivational material that comes and goes for creators there's a single insight that's above diamonds. It's that our currency is what we are able to make. Ideas, words, knowledge and dreams are of course important, but more than anything we need to see ourselves as *thing-makers*.

The idea of "one to another" is to find out whether you're cut out for this type of work. If you're not, that's fine, you'll be able to get on with another side of your life. But you may also find yourself making a lifetime commitment.

PS: "He was a worker whose only desire was to penetrate with all his forces into the humble and difficult significance of his tools. Therein lay a certain renunciation of Life, but in just this renunciation lay his triumph, for Life entered into his work." (Rainer Maria Rilke on Rodin)

Best regards, Robert

Robert Genn writes a free twice-weekly email letter for artists. You can find out about it at [www.painterskeys.com](http://www.painterskeys.com)

## Remembering Harry Heine

Harry Heine RSMA, SFCA, CSMA, NWWWS, succumbed to his battle with cancer just before sunrise September 25th, at Royal Jubilee Hospital in Victoria, British Columbia. During his remarkable career, Heine toured the world and shared his unique vision. He was an internationally recognized artist who captured the spirit of the west coast whose works hang in multiple public and private galleries across the globe. Heine was the recipient of multiple awards and recognitions, including the Stobart Foundation Award. Born in Edmonton, Alberta, he was an Honourary Alberta Artist. He was also a past member of the Federation of Canadian Artists. Earlier this year, Harry was nominated for the Order of Canada by admirers across the country.



# MEMBERS IN THE NEWS

**Bob Rennie**, AFCA is having a one-person show, *Around the World in Watercolours and Oils*, at the West Vancouver Memorial Library, 1950 Marine Drive in West Vancouver from November 1st to November 30th. Opening reception is Friday, November 5th from 6:30 to 8:00 pm. The show will feature over 30 paintings.

**Daniel J. Izzard**, SFCA had an exhibition of his work depicting Spain and Latin America at the Silk Purse Gallery in West Vancouver, September 14th - 26th.

**Dennis J. Weber**, AFCA exhibited new work at this year's Lake Country ArtWalk in September.

**Eunice Campbell Purdy's** watercolours, *Cortona and Market in Tuscany*, and **Yvonne Dubeau's** acrylic painting *Gimignano* were accepted into the international juried show *A Celebration of the Olympic Games* at the Italian Institute of Culture in San Francisco, California in September. The theme of this show centered around the Olympics, and the jurors were Kevin Cosney, Director of the University Art Museum in Berkeley, CA, Craig Nelson from the Academy of Art College of San Francisco and Ron Pitzer, owner of Pitzer's of Carmel.



Painting by Lois Bauman

Active member **Lois Bauman** had a solo show, *Western Canadian Colours*, October 2nd - 29th. This show portrayed brightly colored impressionistic oil landscapes and was held at the Lebel Mansion Gallery in Pincher Creek, Alberta.

**Lorena M. Lee**, AFCA was the only woman to exhibit her work in the art exhibition at the Molson Indy this year. One of only two sales, her painting, *Retired*, was purchased by Mayor Larry Campbell, who gifted it to his brother-in-law in Saskatchewan. Lorena also had work at the Vancouver Golf Club in Coquitlam in September.

**Myrtle-Anne Rempel**, SFCA had a successful solo show in Kelowna - her first in the Okanagan - August 12th - 14th. She also donated limited edition signed prints to over 60 families who lost homes in the Okanagan fires of 2003.

**Pia Messina** will have a retrospective of thirty years of painting at Keawyn Gallery, 10101 Main Street, Bothell WA 98011, from October 22nd - November 22nd.

**Rene Thibault** was a recent recipient of the S.J. Sloan Award for his painting, *At Knowlton Falls*, in the *Painted Sound 2* exhibition during the Festival of the Sound in Parry Sound, ON. Organized by the Canadian Society for Painters in Watercolour, this exhibition was held at the Charles W. Stockey Centre for the Performing Arts from July 16th - August 8th.

**Tatjana Mirkov-Popovicki** will have her work in *BC Landscapes* in the Main Gallery and *Symbols and Messages From the Past* in the Red Gallery, both at the Blackberry Gallery in Port Moody Arts Center, 2425 St Johns Street, Port Moody, BC from January 6th - 30th, 2005. The opening reception is Thursday, January 6th, 6:00-8:00 pm. She will give an artist's talk on January 13th. For more information, please call 604-931-2008.

**Phyllis Ljuden-Elderkin**, SFCA has had a successful year. Her watercolour, *Like Jewels in a Crown*, was chosen from the Permanent Collection of the Canadian Society of Painters in Watercolour's *Garden Delights* exhibition at the Art Gallery of Peel in Ontario. *Consider the Lilies 2* was juried into the Western Art Auction of the Calgary Stampede in July. Her watercolour, *The Light House*, was selected by International Artist magazine for their upcoming book, *How Did You Paint That? 100 Ways to Paint Your Favorite Subjects*. Also selected by International Artist magazine for *How Did You Paint*

*That? 100 Ways to Paint Still Lifes and Florals Vol. II* was her watercolour, *In the Warmth of the Window 2*. **Phyllis** and her daughter **Carol Ljuden** had an exhibition, *A Family Affair II*, September 14th - October 17th at the Dawson Creek Art Gallery. This show is also running through November 28th at the Prairie Gallery in Grande Prairie, Alberta.

**Ursula Salemink-Roos**, **Sharon Perkins**, **Daphne McLean**, **Lannett Barker**, **Margret Dennis** and **Gail MacKenzie** are holding their 2nd Annual opening of Pemberton Studios, Suites 6 & 7, on the second floor of 1583 Pemberton Avenue in North Vancouver. Openings are Friday November 5th, 5:00 - 9:00pm and Saturday November 6th, 10:00am - 4:00pm.

Active member **Juanita Noble** has successfully completed her retirement plan just seven months after retiring: she has opened her own studio and gallery in Chilliwack.



Juanita Noble

She was also the featured artist, September 10th - October 14th, in an exhibition at the Centre d'Arts Visuels de L'Alberta in Edmonton. Congratulations, Juanita!

Active member **Faye Gordon-Lewis** received an Honourable Mention for her black and white lino print, *Bloomin' Pity*, in the Port Moody Arts Centre Annual Group Exhibition *Tea Party*, August 5th - 29th.



Laila Campbell

**Laila Campbell** was one of the featured artists at the Wine Festival Art Show in October at the Evans Gallery in Kelowna.

**Heather Horton** has an exhibition of her new figurative work in oil at The Abbozzo Gallery in Oakville, Ontario November 6th-29th.

**Joan Larson**, AFCA is heading to China in November where she will have work in *Womans Declaration: Contemporary Women Artists' Exhibition* at the Duo Lun Modern Art Museum in Shanghai. She is part of a group of 15 women artists from Canada who were chosen by Nanaimo resident Lui Jian, to show their work alongside 18 women artists from China as a cross-representation of the wide variety of art-making practices and backgrounds, focusing on the Gulf Islands.

**Dianna Ponting**, SFCA has a solo show, *Moments in Time*, that will run from November 20th - December 5th at the Birthplace of BC. Gallery in Fort Langley. Dianna will be in attendance on November 20th and 21st.

Salt Spring Island members, **Judith Borbas**, **Don Hodgins**, and **Gail Sibley**, AFCA are showing new paintings in a special pre-Christmas exhibition at the Mary Winspear Centre at Sanscha in Sidney, BC. They are joined by five other Salt Spring artists for **CRE8ivity**, a group show featuring a wide range of media, styles and subjects. The show runs daily, December 1st -14th, 10am to 5pm.

**Ursula Salemink-Roos** is one of two artists exhibiting at Phthalo Gallery on 1068 Homer Street, Vancouver during the month of November 2004. Opening reception is Thursday, November 4th from 6-8pm.

**Jutta Kaiser**, AFCA will have new work in *Moderato Cantabile* at Kurbatoff Art Gallery, November 4th -18th. Opening reception is Thursday, November 4th, 6:30-8:30pm.



# PAINTING ON THE EDGE 2004

BY ROSALIND RORKE

The best things in life sometimes come out of nowhere to surprise you. *Painting on the Edge* is a big show that takes a lot of energy to assemble and while we were busy working out the details, some great things began to unfold. During the first week of the show, there were several wonderful surprises which all sprang from central ideas behind the exhibition, in particular, our commitment to embracing a diverse artistic community, encouraging artists to support one another and being open to a wide range of possibilities.

We knew the show was off to a good start as soon as we saw the catalogue. Active member Ryan Lawrie donated his time and expertise to create this professional, high quality publication for *Painting on the Edge* 2004.

On Monday, the five-member awards jury arrived to select the winners. This panel epitomized the best of what a group jury can do; they pondered the merits of each of the fifty-five works on display and vigorously debated with each other with the common goal of awarding the best work.

Shaw TV called early Tuesday morning requesting an interview and footage of the show. As we waited for the cameraman, we collected our thoughts about what makes *Painting on the Edge* worthwhile and are happy to report that the 30-second advertisement ran five times that evening on Channel 4.

On Wednesday morning two show participants living on opposite sides of the country came in to see the show together. Introduced to each other's work on the FCA's website, they became long-distance friends and mutual admirers, meeting for the first time in Vancouver to attend the opening reception. This story illustrates what can happen when we reach out and support fellow artists.

The opening reception was on Thursday night. We were pleasantly surprised to see that our gallery was simply too small to accommodate the large crowd of artists, friends and family. Like last year, people traveled from as far away as Burlington, Gimli, Calgary and Vancouver Island. A news crew from the Philippine community news channel covered FCA Grand Prize winner Ed Lantin and Stafford Plant Award winner Sonfronio Mendoza. Ed's big smile and gracious acceptance speech expressed the honour he felt in receiving this recognition from his peers. The exhibition was mentioned in the *Georgia Straight* as well as on the front page of the *Philippine Journal*.

Several awards sponsors were able to attend the opening reception. These sponsors included Jennifer Fabris and Chandra Rankin from Opus Framing & Art Supplies, AFCA member Barrie Chadwick, Honorary Lifetime member Harry Evans and Karole Nauss, who represented our newest sponsor, Classic Gallery Framing of Kelowna.

This year's show attracted 777 entries from all over the globe and generated a lot of excitement here in Vancouver. I sincerely believe that the benefits of this event will accrue as time goes on and we prepare for next year's exhibition. By working toward common goals we will continue to succeed in bringing artists together, reaching out to bigger audiences and as always, presenting fine examples of contemporary painting.



Edgaro Lantin and Marjorie Turnbull



Jean Pederson (accepting on behalf of Phyllis Ljuden-Elderkin) and Barrie Chadwick



Mihaela Cosovanu with Opus girls Jenn Fabris and Chandra Rankin



Kwan Yu and Rosalind Rorke



Heather Horton, Jenn Fabris and Chandra Rankin



Crowd on opening night



Margaret Elliot and Karole Nauss



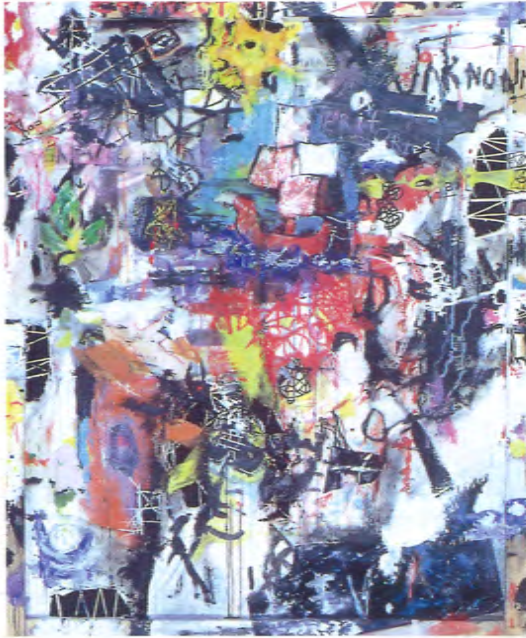
Ann Jarvis and Heather Horton



Group discussion with Neil Boyle



Setting Sail,  
Stephen Wimbush  
mixed media  
48" x 39"  
\$600 SOLD



## Painting on the Edge 2004

August 24th to September 12th, 2004



Little Head Study  
Heather Horton  
oil on canvas  
12" x 6" SOLD  
Opus Framing &  
Art Supplies Award



Interiors  
Robert Coulter  
digital, 21" x 21" \$640

In the Lighthouse  
Phyllis Ljuden-Elderkin, SFCA  
watercolour, 29.5" x 8" \$1,895  
Barrie Chadwick Award



Coffee and the Investments,  
Margaret Elliot, AFCA  
watercolour 14" x 21" \$900  
Classic Gallery Framing Award



The Yacht Club, Elizabeth Wiltzen, AFCA  
oil, 24" x 30" \$5,000  
Jim Spilsbury Award



# Spilsbury Medal Show 2004

September 28th to  
October 17th, 2004



*Putting on Her Face*, Alan Wylie, SFCA, oil, 16" x 20" \$6,500  
Spilsbury Gold Medal sponsored by  
McMurray, Roberts, Heming & Wyborn



*Radiant Ruminations*  
Britton Francis, SFCA  
watercolour and egg tempera  
36" x 24" \$5,500  
Spilsbury Silver Medal  
sponsored by  
Barrie Chadwick, AFCA



*A Striking Vista*  
TinYan Chan, SFCA  
watercolour, 30" x 42" \$7,200  
Spilsbury Bronze Medal sponsored by  
Jack Livesey, AFCA



*Orange Bowl*  
Dianna Ponting, SFCA  
oil, 11" x 14" \$1,300  
Award of Excellence



*Winter Storage*  
George McLachlan, SFCA  
gouache, 19" x 14" \$950



*Waiting for the C-Train*,  
Roberta Combs, AFCA  
pastel, 22" x 13" \$1,100





*Gearing Up*  
**Jo Scott-B, AFCA**  
acrylic, 40"x 30" \$1,800



*Just Stay a Little While*, Neil Boyle, SFCA  
oil, 22"x 28" \$3,200  
Award of Excellence



*Bahamian Time*  
**Loreena Lee, AFCA**  
acrylic, 16"x 20" \$750



*Great Divide*  
**Lissi Legge, AFCA**  
oil, 22"x 28" \$1,250



*Above the Clouds*  
**Renli Chen, AFCA**  
ink, 20"x 30" \$2,800

Slide Jurors: George Bates, SFCA, Mike Svob, SFCA and  
Barrie Chadwick, AFCA

Medal Jury: Andrew McDermott, AFCA, Law Wai-Hin, SFCA  
and Edgardo Lantin, SFCA

( continued on page 12 )





*Virtuoso*, **Heidi Lambert**, AFCA  
watercolour, 14" x 17"  
\$850 SOLD



*Juggling Colour*  
**Ann-Marie Harvey**, SFCA  
mixed media, 36" x 54" \$950

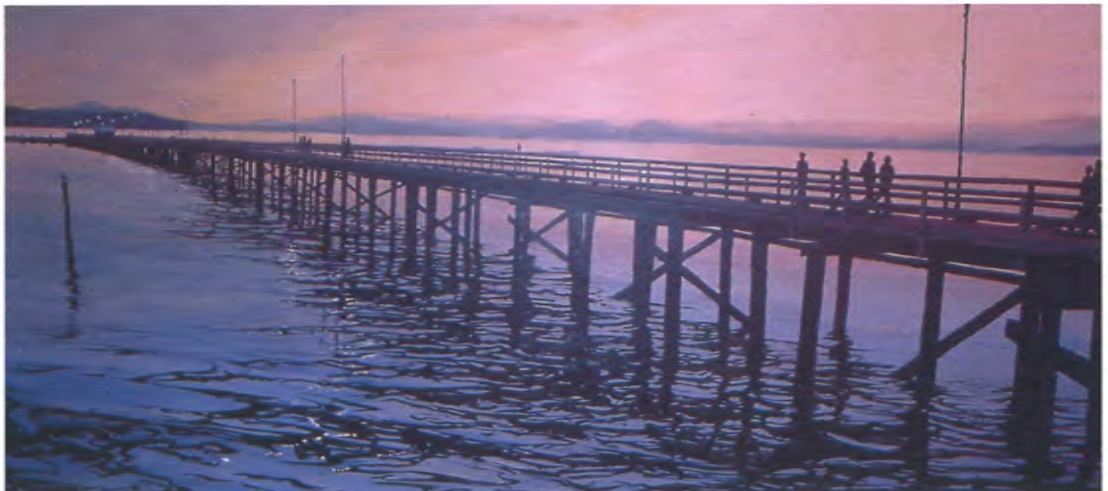


*Red Delicious*, **Sue Cowan**, AFCA  
oil, 12" x 24" \$690



*Above Morain Lake*  
**George Bates**, SFCA  
oil, 22" x 28" \$4,800  
Award of Excellence

*White Rock Pier*  
**Grant McLean**, AFCA  
acrylic, 24" x 48"  
\$4,500





# ESSENCE OF STILL LIFE

BY ANNE-MARIE HARVEY, SFCA

Last winter I was asked to help jury a still life exhibition. Out of more than 150 images submitted we found it difficult to put together an inspiring show. Of the paintings we did choose very few were truly unique. I found this surprising and perplexing. My disappointment soon turned to curiosity, and in need of a challenge I set out on a journey to paint an inspiring still life. What could be so difficult about painting a great still life?

I set out on the path I usually take when I know that this painting must make a difference. First comes a search for inspiration, looking through 2000 photographs and either falling asleep or getting depressed, which ever comes first. This step brings me to the next stage-digging out my sketches, which are only marginally more inspiring as all the best ones were painted years ago. This floundering lasts a couple of days and is of course futile in every way except inspiring me to begin Happy Hour earlier. Obviously a new sketch is needed. This means going outside and wandering around, sketchbook in hand looking like a real artist. All the while, I am drowning in a sea of wretchedness thinking about all the painting light I am wasting. This leads to full-fledged panic and the hideous reality of how boring my life really is and directly on to some big expensive adventure, like swimming the Amazon or climbing the Alps.

On this particular path, many dead end roads were explored, with much frustration and wasted paint. Standing at my easel one morning, I looked over to see three small leather juggling balls sitting on a shallow ledge beside me. They were red, yellow and blue. They cast a long flowing shadow on the white wall behind them. This simple scene was so



*Juggling Colour, Ann-Marie Harvey, SFCA*

compelling that I knew I had to paint it. It needed to be big. I had three new canvasses originally bought for another project. This was a gift - it forced me to paint a triptych and explore the idea of threes. I could take three slightly different approaches and bring them all together within the big idea. As I began to paint in the shadows I noticed a whole world of adventure going on that I had not seen in my initial inspiration. The shadows, picking up the reflected light of the primary colours, intermingled on the white wall creating the secondary colours for my

viewing and painting pleasure! There was so much going on in this one tiny space that I felt for a while I might just explode and go into orbit from sheer excitement! Contained here was everything I loved in life and painting: simplicity, colour, intimacy, exploration and passion. Furthermore, even though this was a still life, it was alive, and on location, waiting for me when I came into my studio, day after day, unchanged.

As a result of my struggles, I came to this conclusion: a drop dead still life requires either great subject matter or a great way of looking at it; preferably both. My advice is to look around you. You will find yourself surrounded by objects, colours, textures and shapes that you love. From my experience, powerful work comes from painting what you know and love. There is an ease and a comfort with the "stuff" around you. It's like family, the newness and flash doesn't throw you. Instead, the familiarity calms and balances, allowing you to explore deeply and intuitively, putting in layers of meaning and knowledge that you were unaware of in your logical mind. When you paint what you love, you are following the vision of your own soul, and the work you do speaks of no one but you.



Medal winners Britton Francis, Alan Wylie and TinYan Chan at the Spilsbury opening reception

## ANNOUNCEMENT

The winner of the Federation of Canadian Artists raffle drawn on September 21st, 2004 (B.C. Gaming Event Licence # TR-RG354) was Chip Barrett of Surrey, BC. Chip was the lucky recipient of the beautiful Stafford Plant oil painting *Gravesend Reach*, 16 x 20. Thanks to everyone who purchased tickets. All proceeds from Federation raffles go to support the programs of the FCA.



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# STUDIO SPACE: MORE THAN A KITCHEN TABLE

BY FRAN BOURASSA

Over 50 member artists from across Canada took the time to fill out the Studio Space Survey sent out to them in the summer. I learned from gleaning their comments that the artist's studio is a place to live, breath, laugh, cry, love, and ultimately express their humanity.

Far removed from the white walls of galleries and museums, the artist's studio is the personal side of the creative process - it is where artists live, work and bring home the inspirations of the world around them. Art is made in a variety of spaces - lofts and warehouses, bungalows and back rooms. It is where the painters let the paint splatter and it is the place sketches are tacked to the wall. The great majority of artists who have sent in their comments have dedicated a space for their studio in their home. As I learned in no uncertain terms from their answers, these are truly, dedicated spaces.

For an overview I'd like to quote from an article about Sculptor Richard Wentworth, who offers a clear perspective on the relationship between the workplace and the work. 'It's never to do with art,' he begins. 'Studios are incredibly articulate, but really no more so than a kitchen. It's rather like anything else people do in life: much is limited by what their economic parameters support, much is limited by what they can bear. But these spaces are born of the equation of somebody's life!'

I heard a collective sigh of relief throughout the surveys from women who could once again dedicate more time to their art. For many women, it has been a long wait. Duties of children, family and other careers have kept them from claiming a space and time for their artwork.

The following are excerpts from the survey. Here is what members had to say, in their own words, about what having a studio means to them.

**Michael Brenner, Calgary, Alberta**

My studio and workspace is as important to the creation of my art as gasoline is to an automobile. Without it - I really wouldn't be able to get anywhere. As I continue to grow, my studio space also grows and acquires the tools necessary to create bigger, better and more dramatic works of art. Proper studio space is crucial to any hope of success when creating great art. It allows for an area of art and nothing else but art.

**Heather Horton, Burlington, Ontario**

It is as vital as air.

**Eileen Gidman, Creston, BC**

It is close to my kitchen so when I am cooking and look through to my current painting I can think about where I'm headed.

**Heather Brown, Port McNeill, BC**

It means I'm not cooking because it's not the kitchen, not ironing because it's not the laundry room. I'm painting!

**Brenda Harper, Calgary, Alberta**

Job or hobby? I treat this very definitely as a job, because I am determined to develop this into my full-time occupation. For this you have to be business-minded and fairly ruthless in your approach. I think that perhaps it is for hobbyists to entertain the

luxury of waiting for inspiration but my personal experience is that I would never get anything done!

What does having a studio space mean to me? It is the difference between wishing you are an artist and being one. It is the manifestation of a space where what you create from nothing comes into being, and it should be a safe, comforting and familiar space so that you no more notice it that you would the fact you are breathing while you are in the midst of creating art.

**David Sandell, Victoria, BC**

My home studio is full of literature, art, music and supplies and this is a constant nudge now for me to do my art. I "love" this space and the interesting thing is that so does my family. They and friends are always coming in to see what is happening on the easel and I enjoy this greatly.

**M.S. Thomas, Mission, BC**

Painting, to me, is like eating - if you don't do it every day, you get a gnawing in your stomach.

**Kristin Krimmel, Vancouver, BC**

When you have time, you don't have money - when you have money you don't have time. The more space one has, the more work one can do.

**Florence Nicholson, Maple Ridge, BC**

Without my studio, I doubt I would have gone beyond sketching and drawing. I can go to paint for a planned few minutes but more often than not it turns out to be hours. My studio is part of who I am.

## General Comments:

### My Space:

I have a traditional style studio in my residence.  
I paint in my living room on the windowsill.  
I paint in my dining room.  
I have a spare bedroom I use.  
I have a spare bedroom I use half of.  
I have an area in an unfinished basement, claimed by me.  
I use my living room.  
My easel is all I need.  
I have a table beside my bed where I paint.

### Job or hobby:

Both. I have to do it and I love it.  
It's a job!  
It is a pleasure and a discipline.  
It's a job!  
It's a job!

### Rituals:

I don my yellow shirt, my beige pants.  
A cup of tea.  
I play my favourite music.

### Inspirations:

A good view, music, reference material, supplies, art books.  
Inspiration comes from within. Inspiration comes from outside and has to be brought in.



*What does having a studio mean to you?*

It's my space, where I really live.

There is a place for everything.

Having a studio space means the business is taken more seriously.

Independence. Ability to focus. Responsibility to produce.

It enforces the idea for me that I am an artist. I feel dedicated to my artistic goals because the studio is part of that for me.

Having a studio makes me feel like an artist.

I can leave my stuff out.

A studio in the home means I can be spontaneous.

As Virginia Wolfe said, "a room of one's own" it is essential for my work to continue.

It is a place for art only.

Solitude, a personal, unique place.

No more dining room table! No more part-time.

Artistic independence.

I was productive even when I worked sitting on the couch or at the kitchen table, but a proper studio makes it much easier.

It's mine, all mine.

*Have you spared nothing?*

I have spared nothing.

Easel on wheels, cupboards, worktables, a sink is a must.

I built on to the house.

Skylights. Shelves. Desks.

I hung a light.



*Clutter and creativity - the studio of Bob McMurray, AFCA*

## New Members

**August 13th - October 11th, '04**

BJ Arnason-Muttiitt, Christina Baird, Nancy Berke, Heidemarie Bischoff, Jane Blake, Laurence Brodie, Paul Buten, Donna Cannon, Patrica Caravan, Joan Cawthorn, Esther Chan, Karen Cunningham, Bram de Bruyn, Sheri Douglas, Janice Edmonds, Shelly Embree, Gale Fernie, Stefan Fiedorowicz, Charley Fong, Hank Funk, Ursula Gall, Colleen Gay, Emilio Goicoechea, Linda Grim, Bette Lou Hagen, Gale Hanson, Molly Henney, Ruby Hettervig, J. Alan Hodgson, Aline Hoffart, Donna Houston, John Hoyle, Sharon Huget, Grant Hughes, Elena Ilku, Jean James, Lynn James, Dorothy Jarvis, Brenda Johima, Jeneta Johnson, Donna Jopling, Jean Kiegerl, Betty Kilback, Deborah Kraus, Lillian Krush, Andrea Lane, Margret Lemmer, Verna Linney, Marlene Lipworth, Debbie Lund, Maria Maryniak, Natalie McNamara, Jo Miedema, Lorraine Miles, DJ Mitchell, Marguerite Mitchell, Lorraine Normand, Gloria O'Neil, Mary Park, Luise Schulz, Nigel Shaw, Rebecca Shepherd, Lynn Soehner, Kathleen Staples, Doris Stone, Sarah Theophilus, Pamela Thomson, Claire Trach, Sonja Van DerMeer, Mariane Walker, Barbara Wallace, Sheila Zimmerman

The Calgary Chapter of the  
Federation of Canadian Artists  
is proud to host an exhibition to celebrate  
Alberta's 100th Anniversary.

## Art Fusion

*a collaboration of Canadian artists*

This exhibit will be on display at both

### Gainsborough Galleries

441 5th Avenue SW, Calgary, AB  
May 6th - 13th, 2005

Reception and Awards Ceremony: May 6th, 2005  
&

### Federation Gallery

1241 Cartwright Street, Vancouver, BC  
May 24th - June 5th, 2005

Entry deadline: February 5, 2005

Entry fee: \$20/image

Submit completed entry packet to Federation Gallery  
1241 Cartwright Street, Vancouver, BC V6H 4B7

For more information, contact Marg Stevens at 403-932-6383 or  
email: [stevenss@telusplanet.net](mailto:stevenss@telusplanet.net)

The Art Fusion entry form is available at [www.artists.ca](http://www.artists.ca)  
Click on FCA Events

## WHAT'S ON AT FEDERATION GALLERY IN NOVEMBER/DECEMBER 2004

**All Creatures Great and Small**  
November 2 - November 14, 2004

**Images of Western Canada**  
November 16 - November 28, 2004

**Member Group Show**  
Elizabeth Dykosky  
Sherry Mitchell, SFCA  
Sheila Simpson and  
Charlene Woodbury, AFCA  
**November 30 - December 12, 2004**  
Opening reception: Friday,  
December 3rd, 2004 6 to 8 pm

**Small, Smaller, Smallest II**  
December 14 - December 24, 2004

**FCA Christmas Party**  
Thursday, December 16th,  
2 - 4 pm at Federation Gallery



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# 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

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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:

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

### Professional Services:

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

Notice of the 3rd Annual

# PAINTING on the EDGE

OPEN INTERNATIONAL  
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Slide Entry Deadline: June 1, 2005

Exhibition Dates: August 30 - September 18, 2005

Opening Reception and Awards Presentation  
September 1, 2005

Prospectus available December 1, 2004  
from Federation Gallery or online at [www.artists.ca](http://www.artists.ca)



## Christmas Party

A warm invitation is extended to all FCA  
members to the annual Christmas Party

Thursday, December 16th

**2:00 - 4:00pm**

Federation Gallery

\* Please note the Christmas party is in the afternoon.

There will be refreshments, but it's potluck,  
so bring your favourite party dish!

Call our Volunteer Coordinator, Kathy Young  
at 604-437-4863 if you can assist in anyway.

We will present the awards for the *Small, Smaller, Smallest*  
Juried Show that afternoon, including the Silver Emblem Award  
and the winning raffle ticket for our latest raffle  
will be drawn as well. We hope to see you there!

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# CALL FOR ENTRIES

## EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER

ARTIST NAME	TOP
IMAGE TITLE	↑
IMAGE SIZE	PRICE
MEDIUM	

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

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

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

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

### EXHIBITION REGULATIONS:

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

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

Painting done under instruction cannot be submitted to FCA Juries.

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

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

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

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

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

## EXHIBITIONS/CALLS

**New in 2005: Incomplete entries (those missing entry forms, fees, return envelopes and/or postage) for juried shows will not be processed or viewed by the jury, for more information please contact Rosalind at 604-681-8534 or fcagallery@artists.ca**

### FCA STUDENT SHOW - January 18 - 30, 2005

One piece per student, maximum size 36" x 36" including frame, contact Alan Wylie for details, paintings due January 14, 2005

### BLOSSOMS - All plants and flowers juried show - February 1 - 12, 2005

Slides/Digital images due: December 9, 2004

Paintings due: January 28, 2005

Jury: To be announced

### HEY, I'VE BEEN THERE! - Urban Landscape juried show - February 15 - 27, 2005

Slides/Digitals due: January 11, 2005

Paintings due: February 11, 2005

Jury: to be announced

### ARTIST'S CHOICE JURIED SHOW - March 1 - 12, 2005

Slides/Digitals due: January 20, 2005

Paintings due: February 25, 2005

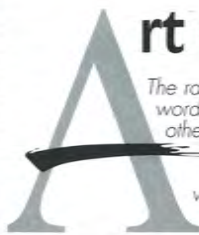
Jury: To be announced

### ART FUSION - May 6 - 13, 2005 Gainsborough Galleries, Calgary

Entry deadline: February 5, 2005

Entry form available at [www.artists.ca](http://www.artists.ca)

## 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](mailto: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](http://artists.ca/gallery/hosseinkhan.html) To register call: 604-644-0022.

**NEW FOR SALE at Federation Gallery** - on CD *Richard Nelson's Lessons* and on DVD, *Richard Nelson In Retrospect*. The CD features more than 200 pages of lessons, discoveries and ideas from the beloved teacher and the inventor of the Tri-Hue Method of painting. In Retrospect is a multimedia portfolio featuring nearly 100 images from Nelson's 50 year career along with demonstrations of the Tri-Hue Method. \$38 each taxes included. \$70 if you buy both. Please add \$6.00 for shipping and handling.

**ART IS GOOD FOR YOU** with Jane Appleby Fridays, 10:00am - 12:00pm. Burnaby. Ongoing personal art training. All mediums and levels. Materials included. \$110 for 4 classes. Drop-in available following. 604-802-4546

### LEADING EDGE ART WORKSHOPS - Calgary Workshops

Jean Pederson, SFCA - Face & Figure workshop	February 25-28/05
Karin Richter - Flower Power in Watercolour	March 12-13/05
George James - Watercolour on Yupo Paper (Winnipeg)	April 7-10/05
Donna Baspaly, SFCA, NWW - Mixed Media workshop	April 8-10/05
Jim Brager, CSPWC - Prairie Landscape in Watercolour	April 22-24/05
Lois Griffel - Impressionist Landscape in Oil, Pastel, Acrylic	April 28-May2/05
Mike Svob - Oil/Acrylic workshop	September 23-26/05
Gary Greene - Coloured Pencil Workshop	September 29-Oct.2/05/05
Frank Webb, AWS - Watercolour workshop	November 18-21, 2005
<a href="http://www.greatartworkshops.com">www.greatartworkshops.com</a> <a href="mailto:greyart@telus.net">greyart@telus.net</a> Louise Grey 403-233-7389	

**VANCOUVER ISLAND ART WORKSHOPS** - Contact Mary Stewart at 250-716-1440 or [marystewart@canada.com](mailto:marystewart@canada.com). Some lodging with local artists is available at a nominal rate.

**Suzanne Northcott - 36 hour non-stop paint marathon, November 20 & 21, 2004.** Pull an all-nighter! Work large and abstract or in your own style. Lots of demos and individual attention. Qualicum Bay Seaside Gallery will host a show of our work in April, 2005. Class size limited to 12.

**Gerald Brommer - Collage Workshop, September 18 thru 22, '06**



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

CLIP AND KEEP FOR REFERENCE



# Paintings, by numbers

September 21, 2004

Paintings, by numbers (2004), the annual Federation fund-raiser was held at Performance Works on Granville Island September 21st. A crowd of enthusiastic ticket holders and nervous artists gathered early to view the spectacular collection of donated paintings. JR fm's Clay St. Thomas was back to delight the audience and preside over the drawing. Once again Willie McCaulder provided lively music and the Healthy Chef some awesome eating.



George Bates and Bob McMurray

We were thrilled to have more sponsors for artists prizes on board this year. A debt of gratitude to Opus Framing & Art Supplies, WestWind Fine Art Framing, Classic Gallery Framing, Andy McDermott and McMurray Roberts Heming & Wyborn for their generous donations.

Karole Naus (as fate would have it) from Classic Gallery Framing was the last name to be drawn and in addition to a wonderful painting, received the "two nights with eco tour" prize

at Painters Lodge sponsored by the Federation and Oak Bay Marine Group. Chip Barrett, who purchased 10 tickets at the event, was the lucky raffle winner and took home the Stafford Plant painting, *Gravesend Reach!*

Thanks to all the volunteers, too numerous to mention, who worked so hard under the guidance of Volunteer Coordinator Kathy Young. Obviously the event would only exist on paper and in our minds if it wasn't for this tireless, dedicated crew.

Thanks to Bob McMurray and his network of friends (Ken Sully, Joe McIvor, Murray Phillips and Chip Barrett to name just a few) for their work selling tickets and to all the others who brought a friend or introduced a new couple to this fun evening.

And last, but first, thanks to all the artists who donated their wonderful works. The evening raised \$16,000 which will go directly to support the programs of your Federation.

Hope to see you all next year!



Brooke Anderson and Nurieh Mozaffari



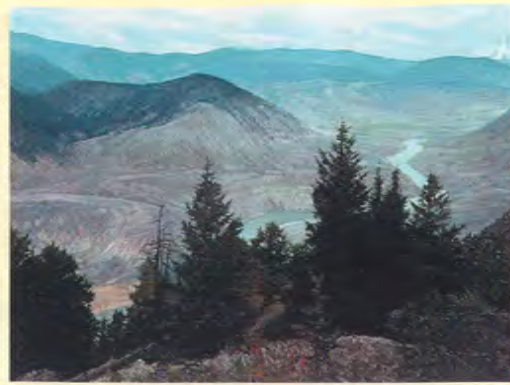
Bob and Laurie McMurray



T.K. Daniel Chuang, Nita and TinYan Chan



Janice Robertson and Gaye Adams



Valley Vista,  
Alan Wylie, SFCA  
Chosen first by  
Roland and Susan  
Gagel



Cool Beauty  
TinYan Chan, SFCA  
Chosen second by  
Kiley & Brian Lundin



Fraser River Reflections,  
George McLachlan, SFCA  
Chosen third by Joann Noonan



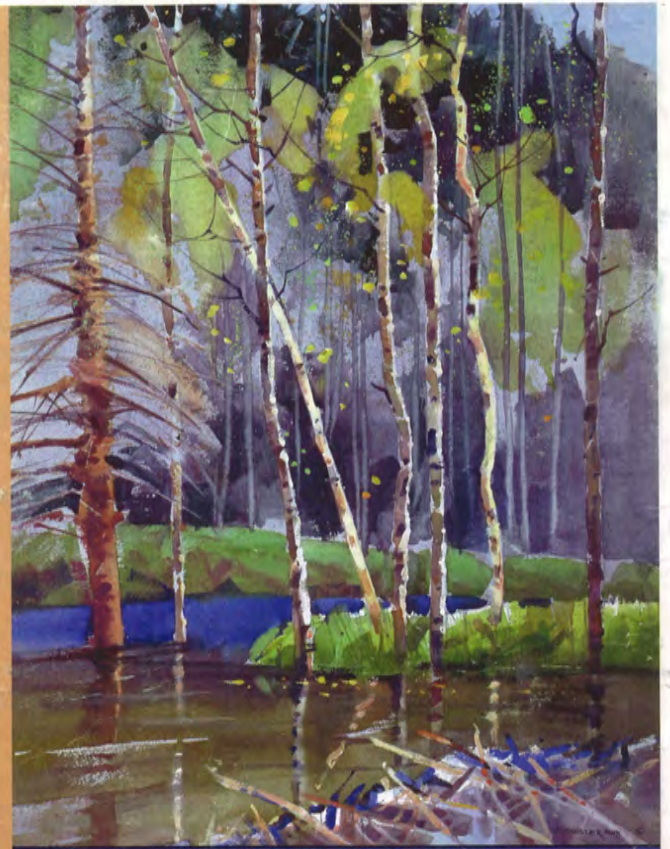
McKenzie Shoreline Beach  
Amanda Jones, AFCA  
Chosen fourth by Joe McIvor



Lagos Algarve Portugal  
Bob Genn, SFCA  
Chosen fifth by Al & Linda Ecclestone



# Two Signature Palettes in Pure White Porcelain



## TOM LYNCH

## STEPHEN QUILLER



Paint & brush  
not included

#420750

Tom Lynch  
Porcelain  
Palette

#420751

Quiller  
Porcelain  
Palette

Either can be yours for only

**\$64.95**

Price in US dollars  
For Canadian price, see your dealer.

Your brush will glide across the slick surface of this 12" x 16" porcelain palette!

- Heavyweight for the studio; will not slide around during use
- Weighs: 7 lbs.
- 20 outer wells for color and one large mixing area
- Large front well for extra colors or glazing puddle
- Large plastic cover for extra mixing area and better storage
- Corner holes to hold 8 brushes
- Porcelain surface prolongs moisture of paint and makes cleanup a snap - even phthalo colors don't stain!

### The Ultimate Palette for the Watercolor/Water Media Studio

With over 30 years of painting experience, Tom Lynch and Stephen Quiller realized they needed something more than the ubiquitous lightweight plastic palette. They wanted something sturdier, a palette with a bit more "heft" to prevent slipping and sliding. They sought a surface that would keep the colors moist longer and, unlike plastic, would not stain or cause the watercolors to bead and separate. All of this was accomplished with their signature palette design.

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Quiller's theories and this 13" x 13" permanent porcelain palette can change the way you think about color.

- Heavyweight for the studio; will not slide during use - 7 lbs.
- 32 wells for color, one large mixing area, and a large plastic cover for additional mixing and better storage
- Porcelain surface will not stain
- Great for acrylic and casein paint - a wet sponge and the cover will keep your paint from drying during short breaks
- Includes instructions on how to organize your palette for mixing primary, secondary, and intermediate colors

For more information on Tom Lynch or Stephen Quiller or their workshops, visit:  
[www.tomlynch.com](http://www.tomlynch.com)  
[www.quillergallery.com](http://www.quillergallery.com)



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