

Art avenue

A Federation of Canadian Artists Publication

Vol. 2 - No.7
January
February 2003



\$4.25



T.K. Daniel Chuang

Fishing Village, T. K. Daniel Chuang, AFCA, Acrylic, 12"x 16" \$595
McMurray, Roberts, Heming and Wyborn Award and Spilsbury Gold Medal

Featuring:
*Spilsbury Medal Show,
Fall Juried Show &
Human Figure Juried Show*

Spilsbury Award Winners

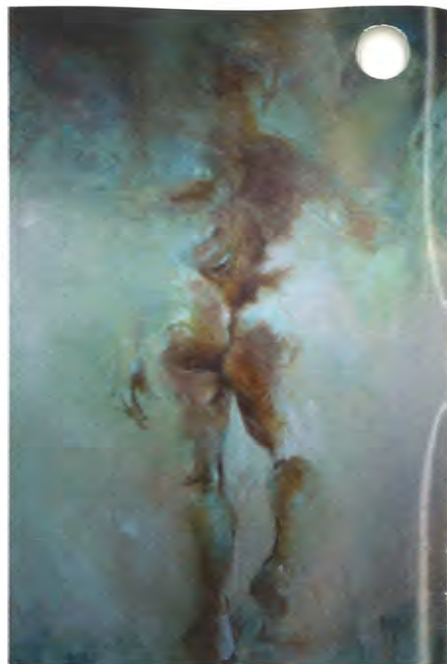


Rampart Street, Neil Boyle, SFCA, oil, 24" x 30"
\$3,500 - Honorable Mention



Shades of Aubergine, Dianna Ponting,
AFCA, pastel, 14.5" x 12" SOLD
Alessandra Bitelli Award and Spilsbury
Silver Medal

Dona, Suzanne Northcott, SFCA, acrylic
and copper, 42" x 60" \$3,800 Tin Yan Chan
Award and Spilsbury Bronze Medal and
People's Choice Winner - Tie



Cover Image by T. K. Daniel Chuang, AFCA *Fishing Village*, Acrylic, 12" x 16" \$595
McMurray, Roberts, Heming and Wyborn Award and Spilsbury Gold Medal

In the early morning the boats were ready to set out. Slanting sunlight lit up the peaceful fishing village of Steveston. Masts and rigging were woven into the quiet wharf holding invisible energy. I love to see the boats clustered in the harbour because they illustrate the texture of the hardships of the sea. Boats have become one of my favorite subjects since I moved to Vancouver.

T. K. Daniel Chuang



The Offering, Jean Pederson, SFCA, mixed watermedia
20" x 29.5" \$5,500 - Honorable Mention



Light in a Dark Place, Gaye Adams, AFCA, soft pastel
16" x 20" \$995 - Honorable Mention

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

(cont'd on page 9)

Volume 2, No. 7 January/February 2003

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QUIET ARTIST BEHIND PAINTERS IN ACTION

by Ellen Poole

For about five years now, Pat Lowes has quietly arranged for Federation artists to share their talents at our monthly Monday afternoon demonstrations in Federation Gallery. Last month Pat decided to retire from this volunteer position to spend more time on her own artwork. We will really miss her expertise and friendly smile.



Pat Lowes

Since the 1991 inaugural of *Painters in Action* (celebrating our fiftieth anniversary year) various members of the FCA have contributed their wisdom in fine art methods, mediums and styles to others. Pat not only knew "who could do what" but she also knew just what gentle approach would persuade each artist to volunteer time to share their personal knowledge with others. Having arranged for (and laid out) the tools and materials each particular guest artist required, Pat would then make careful notes while watching and listening to the demo to ensure that her subsequent article for the FCA news magazine would do the artist's demo justice. She even took the photos.

Members will recall her mixed media piece, "Be a Big Butterfly" which won a Dolphin Award from the FCA (March 2001 cover of FCA News) "for a good painting that lifts the heart and makes us smile." This comment also describes the warmth and charm of Pat Lowes. Thank you, Pat, for organizing all of the wonderful demonstrations and lectures over the last 5 years.



ARROWSMITH CHAPTER by Helene McIntosh

Elections took place at our AGM in November. Our list of Executives for 2003 are: President Vickie Turner, 1st Vice President Elin Ife, 2nd Vice President Ingrid Raw, Secretary Doreen Warren, Treasurer Linda Fraser, Membership Heather Watson, Newsletter Helene McIntosh. We sincerely thank the past executive for their hard work that resulted in the enthusiasm and growth of the chapter. Our December potluck meeting will be held at Marilyn Riopel's at which time jurying will take place for our *Annual Spring Show*, which will be held at The Old School House in Qualicum, February 18 to March 16. Welcome, new member Bernie Schott. Pat Holland AFCA was featured in the August issue of *International Artist* magazine - Pat is an inspiration to us all!

CALGARY CHAPTER by Marian Bax-Slayer

This fall and winter have been busy for the Calgary Chapter. Phyllis Ljuden-Elderkin SFCA, Jeanette McLelland AFCA, Jean Pedersen SFCA and Alice Saltiel-Marshall SFCA shared their experiences and insights from their artistic work and growth at our September meeting. Two main themes emerged from their discussions: 1) Persevere. You only get better by doing. 2) Be true to yourself. Congratulations to our 14 new members that were juried to active status at the October meeting. Our monthly newsletter is now on line at www.fcacalgary.ca/newsletter.htm thanks to our web master Jim Graham, as well as Marg Stevens and Dianne Middleton for their hard work and the continued improvements they're making to it. Enjoy! David Langevin's workshop in October were a big hit. Everyone took away lots of valuable information. He has an amazing amount of knowledge! As I write this article we are diligently preparing for one of this year's three exhibitions: printing invites, posters, drop mailers, road signs, press releases etc. We hope our annual Christmas Exhibition, at Strathcona-Christie Community Centre December 14, will be even better than our previous shows. December's social celebration and gift exchange was great fun.

The Calgary Chapter would like to wish everyone a wonderful holiday season and a very prosperous New Year.

COMOX VALLEY CHAPTER by Bev Wolsey

The valley is deep into winter. Our artists, when not skiing Mt. Washington or walking the storm swept beaches, are painting for the *February Juried Show* at the Muir Gallery. Des Edwards is busy doing commissions, while others are hard at work at the Monday paint-ins. Dolores Ordway exhibited some wonderful paintings in our fall show and we look forward to more.



Magdalena Leaker

Congratulations to Magdalena Leaker who has achieved Active Status. Her combined show with Kay Hilborn was successful in sales and a record number of visitors. The show *Impressions - Landscape and Still Life* celebrated the beauty they both find in nature. Kay's sensitive watercolors of her hiking memories of B.C. and the southwestern desert were in contrast to Magdalena's vibrant and free plein air paintings of the beauty and shape around her.

Our Chapter has been pleased to donate a yearly bursary to the North Island College Fine Arts Program. The 2002 recipient was Jean-Francois Gagnon.

NANAIMO CHAPTER by Harold Allanson

November saw some changes for our chapter. Our Past President Doreen Doerr found it necessary to step down for personal reasons. We from the Chapter wish her and her family well and thank her for her efforts over the past year. Our new 2003 Executive is as follows: President Harold Allanson, 1st Vice President Vic Wilson, 2nd Vice President Bob Alexander, Secretary Denise MacNeill, Treasurer Gail de Caux, Workshops John MacNeill AFCA, Newsletter Shirley Gray, and Publicity Tom Hutton. Sincere thanks to those who served before us and for your offers to help us in days to come.

Pat Holland's write-up for *Art Avenue*, Nov/Dec issue became lost somehow, so we would like to take this opportunity to re-congratulate those who worked so hard to make our *September Juried Show* at Rouge's Gallery in Parkville such a great success. Awards of Excellence went to Harold Allanson, Margaret Bonneau, Pat Hart, and Pauline Young. Honorable Mentions to Denise MacNeill, Morag Orr-Stevens, Gerda Hofman, Pat Hart and Harold Allanson. As always, we were most grateful to our fine jurors, Donna Baspaly SFCA, Marilyn Timms SFCA, and Pat Holland AFCA (who graciously withdrew her paintings from the competition so that she could fill in for one missing juror).

November saw the Chapter showing at the Nanaimo Arts Council Gallery in the Rutherford Mall. Ann Zielinski SFCA, Bruce Cryer SFCA, and John MacNeill AFCA performed the jury duties. Awards of Excellence went to Lyn McCammon and Denise MacNeill. Congratulations to all of you artists who participated in both of these shows and a big thanks to those behind the scenes, as we all know these shows wouldn't happen without your effort.

We are looking forward to a interesting year ahead, some good workshops and great shows. See you all in the new year.

WEST KOOTENAY CHAPTER by Faith Welsh



Shirley Miller, Georgette Ganne, Faith Welsh and Ursula Rettich at the opening at the Capitol Theatre on November 2, 2002.

Our first juried exhibition presented at the Capitol Theatre in Nelson was the highlight of November. After the holidays, the show will come VISAC in Trail as the inaugural event of the New Year. The show will run from January 6 to February 8, punctuated by an opening reception with most of the artists in attendance on January 18. Congratulations to the recipients of the Award of Excellence: Elaine Alfoldy, Pauline Dupas, Jesse Ellingson, Susan Harder, Shirley Miller and Anne Symington. Other accolades and great news: Pat Forsyth is our first member to have 8 pieces accepted in 8 FCA shows... on her way to AFCA! Also on January 18, Bob McMurray AFCA will arrive to attend the reception and the chapter's regular meeting, and to present the *Success* slide series. He will be available to jury new members at that time. Presently we have 36 members in Rossland, Trail, Fruitvale, Creston, Castlegar, Slocan Valley, Nelson and Kaslo.

(cont'd on page 5)

VICTORIA CHAPTER by Marney Ward AFCA

Well, our Christmas pot-luck with Bob McMurray AFCA will be over by the time you read this, but I am sure we were inspired by Bob, and all those signature member slides, to paint every spare minute of the holidays. That's a good thing because the jurying for our spring show comes in mid-February. Once again held in conjunction with "Be a Tourist in Your Own Home Town," it runs February 28 - March 12 at the CACGV Artspace, Douglas and Broughton. Artists' Reception is Wednesday March 5, 2 - 4pm, and we will be continuing the successful free print draw we initiated last spring. Check out the February Grapevine for details of the jurying, and to find out who will be the guest speaker at our next chapter meeting, February 13 at Windsor Park.

Congratulations to Dorset Norwich-Young, whose print will appear on the poster for the 2003 Victoria Flower and Garden Show. Check out *Members in the News* for more details to on the successes of members Aurelia Jacobsen, Sherry Mitchell AFCA and Chin Yuen. A special thanks to all the chapters who send us their newsletters or make an effort to keep in touch. Happy 2003.

Next submission deadline is February 1, 2003

artavenues@artists.ca



"Thank You to all the members who paid their dues early to help us through the fall cash crunch and a special thank you to all the members who so generously donated cash and other gifts. A tribute to you will appear in the next edition of Art Avenue. While the tardy grant funds were received from the Provincial Government late in the fall, your timely contributions will ensure we remain a healthy and successful society of artists and that we enter 2003 with a healthy financial plan. - Susan Foster, Executive Director

NOTICE OF ANNUAL GENERAL MEETING

The Annual General Meeting of the Federation of Canadian Artists will be held on Sunday March 30th at 1pm at the Granville and Hotel, directly across from Federation Gallery. Please plan to attend to lend your voice and support at this most important business meeting. The official notice of meeting along with the slate of nominated candidates and any resolutions will appear in the March/April edition of Art Avenue.

PAINTERS IN ACTION

by Pat Lowes

Nail Head and Rat's Tail with Danny Han-Lin Chen, AFCA

Danny Han-Lin Chen AFCA demonstrated his painting process, which marries western and eastern techniques, at Federation Gallery on Granville Island in May.

He began the lecture with a short history of traditional materials and techniques in Chinese watercolour painting and then demonstrated how he created similar effects with acrylic on canvas. His collection of materials included:

- Both un-sized and sized (with alum) Shun or Xuan paper.
- Mulberry paper for landscape and detailed paintings.
- Brushes of different texture and sizes (including goat and horse hair).
- Ink stick and stone
- Organic mineral chips and Chinese paint pastes in various colours.
- Wheat glue for wet mounting (technique explained).
- Ceramic dishes for mixing paint.
- Acrylex acrylic jar paint, acrylic medium
- Stretched canvas

During the lecture part of this demonstration, he encouraged the audience to participate in a discussion on composition and art philosophy. Then he generously shared the well-protected and highly-valued secrets of traditional Chinese framing techniques, including the art of wet mounting of watercolour paintings, before he proceeded to paint.

Danny worked in a very loose but methodical manner. First, he diluted various colours of acrylic paint to a watercolour-like consistency in several small ceramic bowls. He poured one colour at a time onto the prepared canvas. Background shapes were poured first in thin streams of cool light values. Next, he poured middle ground shapes of a slightly darker value (paint and ink mixed with medium), then the foreground shapes in thicker consistencies of more intense colours, including red.

Each of these layers were dried thoroughly with a hairdryer and compositionally adjusted on each plane before progressing. The edges were softened or finished with Chinese calligraphy strokes, such as "nail head and rat's tail" to clarify them as trees and mountains. A dash of salt, a spray of water, and droplets of paint were also splashed on the painting at this time and created interesting textures to the larger flat shapes.

Throughout this demo, Danny did not use a value sketch, but composed on the canvas as he painted "creating order out of chaos." His technique with acrylic and ink on canvas evolved into a peaceful mountain landscape with trees and clouds reminiscent of the classic Chinese watercolour landscape on paper. It was a beautiful, ethereal painting.

Thank you, Danny Han-Lin Chen AFCA for donating your time and encouraging a dialogue with the audience.

Art Techniques

—with David Langevin

Do you use black in your paintings? I was taught that you should make your own blacks and dark colors with mixtures.

Donna, Kamloops

If you have seen my paintings, you know I like dark colors and you bet I use black! For those of you who have read my article "Light Rules" or taken my workshops, you also know that I rarely mix colors. For hundreds of years great painters, right up to the Impressionists, did their best to avoid mixing colors if they could use pure pigment colors instead. Rather, they achieved their effects by applying pure colors directly on the canvas, either superimposed in transparent and translucent layers (glazes and scumbles, or veils) or by mixing them minimally, directly on the canvas with the brush or palette knife. All the secondary colors and beyond were done in this way. They would make exceptions and mix together two or more colors in certain areas of the painting that they wanted, for aesthetic reasons, to look dull, or brownish and grayish. Any mixture of browns and blues or whatever you like to approximate black will produce a dull, heavy color. A pure pigment black like Carbon black will give a crisp intense black. Mixing colors will never get the same clarity, transparency and definition you will get by using a pure black. For shadows and transparent glazes, a black will have an incomparable effect. The different blacks all have different properties as well. The Mars Black and Carbon Black are more opaque, while the Bone or Ivory black is more transparent with less tinting strength as well. The Mars black tends to be the warmest of the three. So, of course, I have all of them in my palette. Then again, I like black.

With your acrylic paintings do you mix the gel mediums with the paint for achieving the textured effects?

Linda, Vernon

There is no technical reason why you cannot do that, but I rarely do, preferring instead to apply the gel mediums and texture before I start to paint. Here again, the "Light Rules" apply. I don't like to add anything to the paint that will take away from the light or intensity of my colors, unless of course I have a reason for wanting a certain color to be dull or muted. I start with the drawing on the white canvas or panel ("Light Rule" no. 2) and then I put on the various mediums and textures to achieve the effect I want (I can still see the drawing underneath), I let it dry for at least a day, then I paint over top of the textured surface.

Thanks for the questions, David

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



BEHIND THE EASEL with Robert Genn, SFCA

Keeping "three" in mind

It's a good idea to remember the power of three. Apart from foreground, middle ground and background, there might be three trees, three color-grounds, three motifs. Four has a tendency to be static, two suggests coupling or perhaps confrontation, while one represents loneliness and is not generally enough. Three carries with it the possibility of psychological rightness.

The philosopher Pythagoras thought three was the perfect number, expressive of beginning, middle and end. The idea of Trinity is central to many religions. The Hindu Trimurti is made up of Brahma (Creator), Vishnu (Preserver), and Siva (Destroyer). The ancient world was ruled by Jupiter, Neptune and Pluto. Three-forked lightning, the trident and a three-headed dog figure with these characters. The Fates are three, the Furies three, the Graces three, the Harpies three, the Muses were three times three. In Greek mythology a threatening and critical Pythoness sat on a three-legged stool called a tripod.

Man is traditionally threefold (body, soul and spirit), as is our world (earth, sea and air). Historic enemies of man have been the world, the flesh and the devil. Today's realistic enemies seem to be fear, ignorance and hatred. The Christian graces are Faith, Hope and Charity. The kingdoms of Nature are animal, vegetable and mineral. The primary colors are red, yellow and blue.

I've noticed that my paintings are good, bad and indifferent. With all this threeness one might think the idea is valuable. It is. Threeness rings an inner bell in the heart, mind and soul. Our inner-child loves to hear of it. There were three blind mice, three bags full, three men in a tub, three little maids from school and fiddlers three. The "three little words" are "I love you." In the studio, three reminds us to look three times, think twice, and paint once. And when the imaginary Pythoness over there on her three-legged stool sticks out her three-pronged tongue at your work, you must say: "Out," "out," and "out."

Tom Thomson, speaking to his friend Mark Robinson, said: "Say Mark—you know what I want? Three trees. Black spruce, rough, cold looking trees, you know what I mean? Three trees against a cold green gray northern sky—where can I get them at once?"

The popularity of threeness is based on the perceived sense of completeness.

Three essentials to happiness in this life are something to do, something to love and something to hope for.
— Joseph Addison

In order that people may be happy in their work, these three things are needed: They must be fit for it. They must not do too much of it. And they must have a sense of success in it.
— John Ruskin

Best regards, Robert

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

Artists in Action 2003 will feature demonstrations that tie in to the juried shows, which will be hanging in Federation Gallery at the time. Demos planned for the spring include *Archival Framing and the art of Conservation* with Opus Framing and Art Supplies on February 10; *Drawing from a Live Model* with Suzanne Northcott, SFCA and Brent Lynch, SFCA on March 10;

Discussing Still Life Composition with Alessandra Bitelli, SFCA and Janice Robertson, SFCA on April 7, and *Processes of Abstraction* with Anne-Marie Harvey, AFCA on May 5. Because our presenters are volunteering their time and expertise, changes may arise. To avoid disappointment **please call the gallery to confirm** any of the dates listed above.

MEMBERS IN THE NEWS

Carol Short AFCA's artwork has recently been featured on the cover of *Geoscience Canada*. This will be the third magazine cover she's had this year! The science-types are really picking up on her artistic interpretations of their passion in life. If that isn't exciting enough, she will also be featured with an interview and images on online magazine *Idea Museum* in January 2003. Check it out at www.ideamuseum.net.

Rene Thibault's painting *A Winter's Creek* received a Daler-Rowney Award at the *Open Annual Juried Show* of the Canadian Society of Painters in Watercolour, which was held from November 2 - 30 in Halifax, Nova Scotia this year. Of 62 paintings juried into this international exhibition, 15 of the artists were from Alberta and British Columbia. **Vivian Thierfelder SFCA** of Spruce Grove, AB, Terry Gregoraschuk, Brent Laycock, and **Rene Thibault** from Calgary, AB received 4 of the 13 awards given.



A Winter's Creek, Rene Thibault, watercolour
14.5"x 14.5"

Maggie White AFCA's painting *Pigeon-holed* was accepted into the CSPWC show too. Further, all the Christmas cards of her image that she donated to the children's hospital sold out, were reordered, and sold out again by November 14. That's 65,5000 sold so far!

Alan Cross is doing a two-day workshop on Gabriola Island for the Palette People Art Club February 1 and 2, 2003.

Aurelia Jacobsen's still life *Red Rock Crab and Rosti* was chosen to represent painting on the cover of the *Van Dop Art Guide to BC*. Her piece was chosen because of the beautiful colour, composition and west coast theme. The art guide is a year round guide with a circulation of 100,000.

Chin K. Yuen's mixed-media drawing was accepted in the juried competition for *La Petite X* at the Alder Art Gallery in Oregon, USA. The exhibit runs from November 19, 2002 to January 25, 2003. In addition, her acrylic painting has been accepted for *Jazz: Visual Improvisations*, an exhibit juried by renowned American painter, Sam Gilliam. The show is at Target Gallery in Alexandria, Virginia, USA, from January 17 to February 23, 2003.



Kazoo and Creole Jazz, Chin Yuen, acrylic
36"x 36"

John Molnar was the subject of a 6-page feature article entitled "Versatile Casein" in the October 2002 issue of *American Artist Magazine*. The article was written by Editor-in-chief M. Stephen Doherty, and featured 11 of John's casein paintings. He has also

been chosen as the judge for an international casein art competition. Top prize is \$5,000.00 US and the deadline is April 1, 2003. Interested artists can find out more by visiting www.johnmolnarpaintings.com or www.richesonart.com. In addition, John participated in a three-person show at Ciparis Lennox in Toronto in October, and did an on-site casein painting demonstration.

Sherry Mitchell AFCA will have four botanical watercolours included in the first *American Society of Botanical Artists' North American Western Region Juried Exhibit* at the Loveland Museum Gallery in Loveland, Colorado. The show will include 78 works by 38 North American ASBA artists who reside west of the Mississippi River, and will run from February 15 to April 13, 2003. As well, Sherry will have work included in the *13th Annual Masterworks in Miniature 2003* show at Gallery One in Mentor, Ohio, March 7 - 22, 2003. This is the world's first miniature art event to be featured in its entirety on the world wide web, and will showcase up to 200 entries.

Lorna Dockstader SFCA was the lucky winner of **Robert Genn SFCA's** contest "Win a Painting Workshop in Brittany, France." The workshop will take place in September 2003. Have fun, Lorna!

Jean Pederson SFCA was the recipient of a gold medal Wilderness Award from the *Adirondacks International Exhibition* in New York. She will also feature her work and an article in *Watercolour Magic*, *Watercolor West* out of California and *Open Water* from CSPWC.

The Calgary Chapter is now accepting workshop Proposals from Signature members within the group. They would like to recognize the wonderful talents that are part of their organization and feel this will help to promote three workshop opportunities per year at the University of Calgary. For more information call **Marian Bax-Slayter** at (403) 949-2873 or email mslayter@telus.net.

Joyce Popein received two Juror's Choice Awards at the *Shuswap Lake Festival of the Arts Summer Show*. The awards were for her pastel drawing *At the Fish Market* and her experimental watercolour painting *Pears in Progression*.

Victor Lotto would like you to know that the *Victoria Sketch Club's 94th Annual Art Show* will open on Tuesday, March 18 at the Glen Lyon Norfolk School, 1701 Beach Drive, (Oak Bay) Victoria. The show continues daily 10am to 7pm; closing Sunday, March 23 at 4pm. Admission is free. Many of the painters with the Victoria Sketch Club are also members of the FCA.

New Members as of December 1, 2002

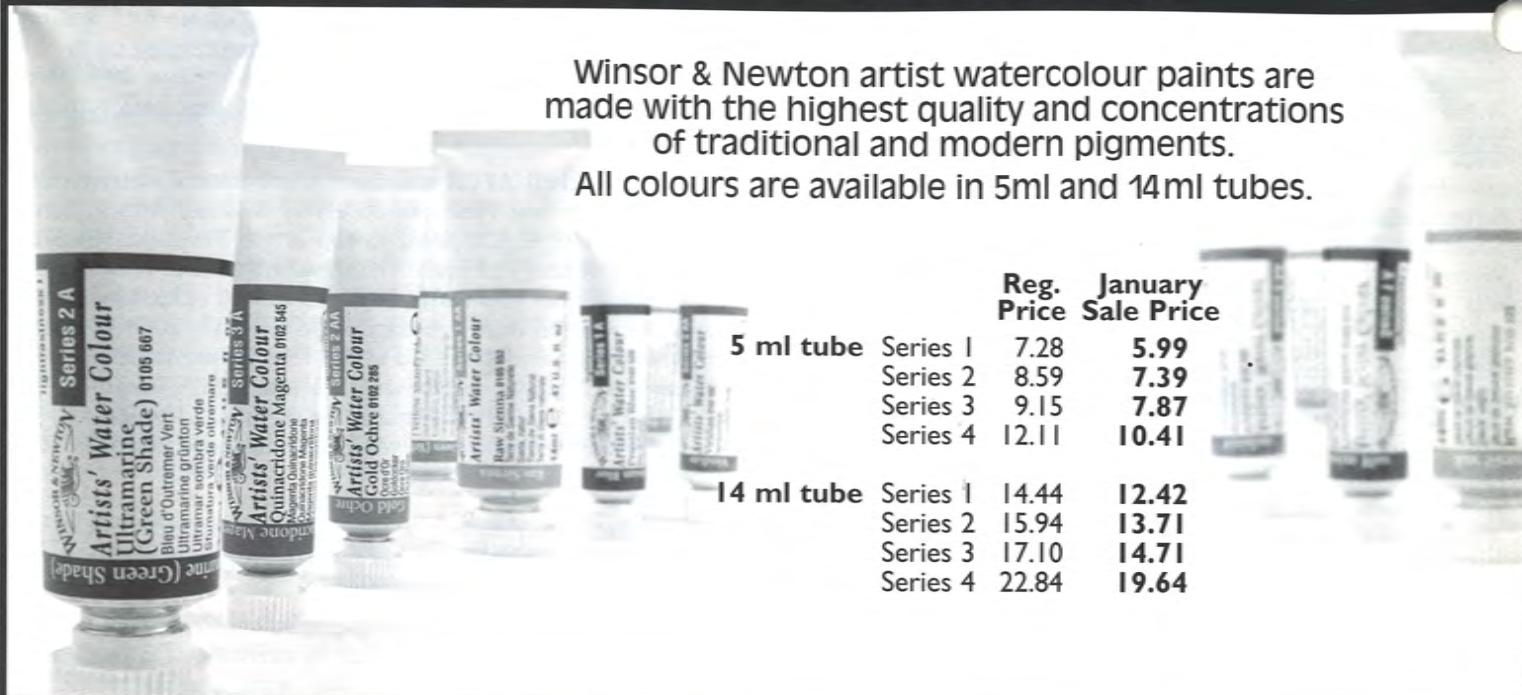
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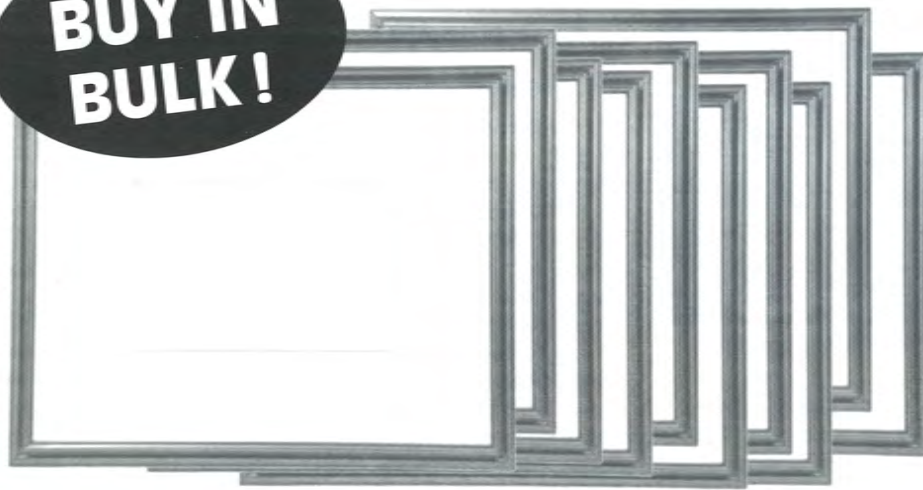
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Fall Juried Show



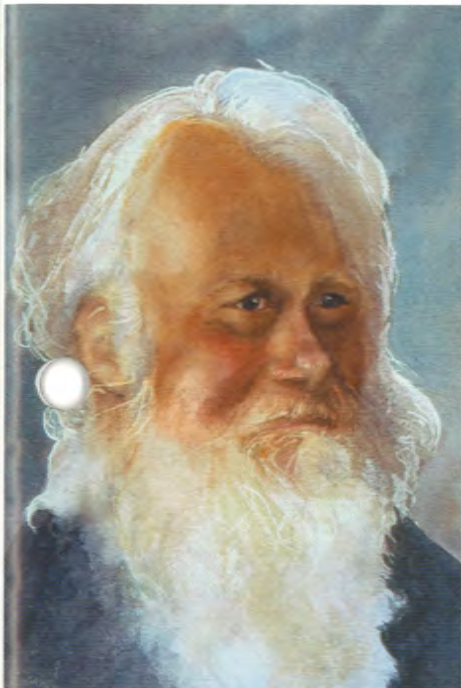
Reporting an Art Fair, **Chi-Fai Choi**
watercolour, 14.5"x 18.5" \$650



Tofino Exploration "Windswept", **Annette Waterbeek** watercolour
22"x 30" \$900 - Honorable Mention



Red Rose, **Tatjana Mirkov-Popovicki**
watercolour grisaille, 10"x 7" \$550



Wayne, **Jennifer Mitton**, watercolour
16"x 13" \$400



Bouquet #4, **Jill Brown**, mixed media, 29"x 19" SOLD



Still Life I, **Reza Doust**, egg tempera on paper
10"x 7.75" \$2,000



The Maple Leaf, **Ligorio Viegas**, watercolour, 12"x 16" \$450
Honorable Mention



Happy Gathering No. 1, **Lok Kerk Hwang**, watercolour
22.5"x 30.5" \$2,500



My Three Sisters,
Angelique Gillespie
acrylic, 30"x 15" \$1,050

Spilsbury Medal Show

October 29 to November 10



Moon Snail, Teresa Bernard, AFCA, mixed media 15"x 16" \$450



Moonshells, Donna Baspaly, SFCA, mixed media 29"x 40" \$3,000



Morning Sun - Yellow Monkey Sherry Mitchell, AFCA, watercolour 10"x 6" \$700



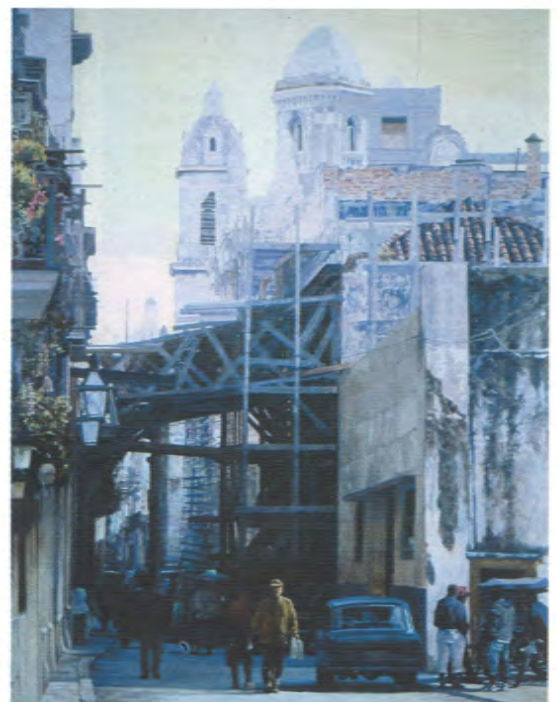
Bow Flow, Lissi Legge, AFCA, oil, 9"x 12" \$300



Canoe Lake, Lorna Dockstader, SFCA acrylic, 17.5"x 23.5" \$1,200



Spring Cherry Blossoms, Tin Yan Chan, SFCA, watercolour, 22"x 30" \$3,980



La Habana Vieja, Alan Wylie, SFCA watercolour, 36"x 28" \$11,000



The Visionary, Anne-Marie Harvey, AFCA, acrylic 36"x 48" \$3,500

Jurors of Slides: Pat Peacock SFCA, Andrew McDermott AFCA and Ruth Sawatzsky SFCA

Jurors of Awards: Britton Francis SFCA, Catherine Moffat SFCA and Julian Newell



At the Dock, Rick Bond, AFCA, acrylic
16" x 20" \$750



Still Life with Blue Bowl, Britton Francis, SFCA, acrylic
30" x 21" \$7,800 Juror of Awards



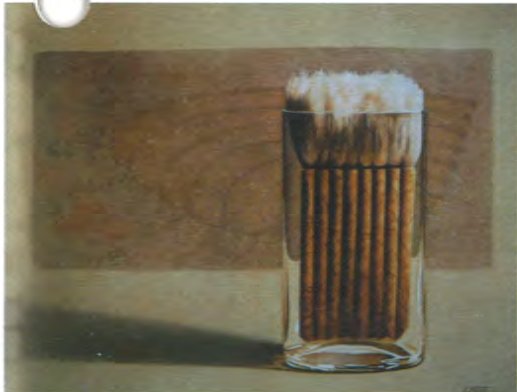
Greece in Blue, Johnson Wu, AFCA, oil
36" x 48" \$3,600



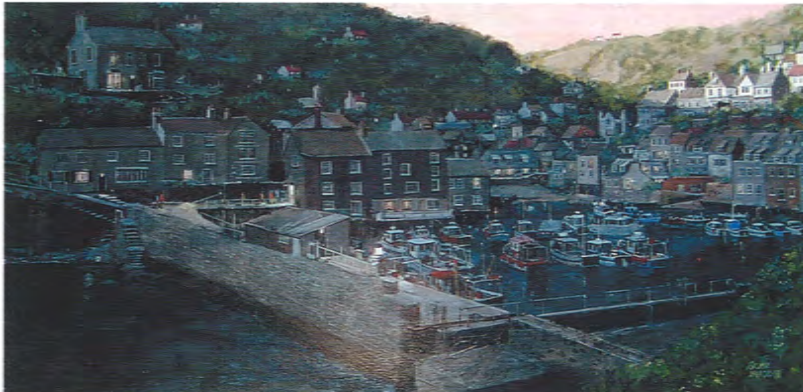
Low Tide - False Creek, George Bates, SFCA, oil
on canvas, 24" x 30" \$5,400



A Sense of Place I, Pat Holland, AFCA
acrylic & egg tempera, 16" x 20" \$750



Brush, Catherine Moffat, SFCA, watercolour
12" x 15" \$1,900 Juror of Awards



Polperro, Cornwall, George McLachlan, SFCA, gouache, 17" x 35" \$1,650



Victoria Glacier, Sheila Adams, AFCA, acrylic
16" x 22" \$635



Stillness in a Tangled Place, Janice Robertson, SFCA, acrylic
24" x 36" \$3,400

Fall Juried Show

continued from page 9



A New Beginning, **Wilfrido Lim-Valencia**
acrylic, 24"x 30" \$4,800



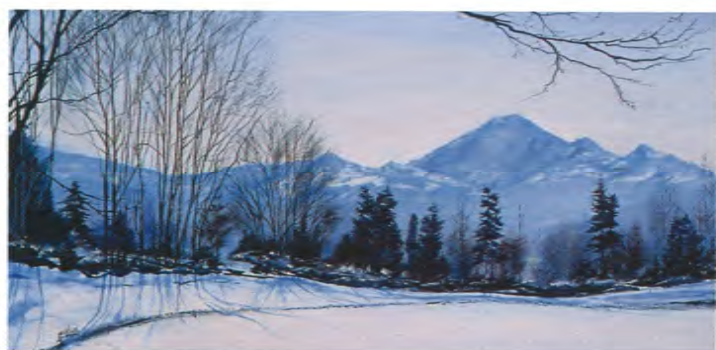
Lime on Lemon, **Fred Paulson**, coloured pencil
10"x 8" \$895



Waiting at Britannia Beach, **Patricia Rust**, acrylic, 20"x 30" \$500



Cool Cows, **Dianna Ponting**, AFCA, pastel, 15.5"x 31" \$2,750



Baker at Dawn, **Grant McLean**, AFCA, acrylic, 14"x 30" \$2,500



The Himalaya, **Scott Plumbe**, oil on canvas, 36"x 48" \$2,300
John Harris Memorial Award



Tulips in Bloom, **Shirley Lowes**, pastel, 9"x 6.25" \$395



A Welcome Reprieve, **Vicki Brophrey**, soft pastel, 19"x 26" \$975
Fred Schaefer Memorial Award

Art Business

concerning THE FEDERATION
OF CANADIAN ARTISTS

FCA CONTACTS:

FCA Executive Committee - 2002/03:

President:	Bob McMurray, AFCA	bobmcmurray@telus.net	604-535-5069
1st VP:	Marjorie Turnbull, AFCA	amtturnbull@shaw.ca	604-941-7695
2nd VP:	Michael den Hertog, AFCA	michaeldenherzog@telus.net	604-731-0068
Secretary:	Robert Ascroft	robert_ascroft@shaw.ca	604-552-0721
Past President:	Janice Robertson, SFCA	jrobertson13@shaw.ca	604-888-2230

Appointments to the Board 2002/03:

Member-At-Large:	Kathy Young	ksyoung@telus.net	604-437-4863
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Committees:

Archives:	Ellen Poole	ellenpoole@telus.net	604-732-5251
Chapters:	Bob McMurray, AFCA	bobmcmurray@telus.net	604-576-9121
Membership:	Marjorie Turnbull, AFCA	amtturnbull@telus.net	604-941-7695
Slide Coordinator:	Margaret Elliot, AFCA		604-940-8030
Standards:	Janice Robertson, SFCA	jrobertson13@shaw.ca	604-888-2230
Volunteer Co-ordinator:	Kathy Young	ksyoung@telus.net	604-437-4863

Chapter Contacts:

South Okanagan/Similkameen	Marlene Aikins	fmaikins@shaw.ca	250-770-8772
South Okanagan/Similkameen	Linda Anderson	the_post@telus.net	250-492-8413
Nanaimo	Doreen Doerr		250-722-2714
West Kootenay	Susan Harder	harders@direct.ca	250-362-7226
West Kootenay	Faith Welsh	faithsw@shaw.ca	250-362-5723
Fraser Valley	Loreena Lee	loreena@dragonwing.bc.ca	604-576-1772
Central Okanagan	Peigi Macmillan	mpeigi@hotmail.com	250-763-2781
Comox Valley	Patricia Montague		250-334-1507
North Okanagan	Elizabeth Moore	Peter_Moore@mindlink.bc.ca	250-545-2432
Calgary	Margaret Stevens	stevens@telusplanet.net	403-932-6383
Arrowsmith	Maureen Walker	pioneersilk@hotmail.com	250-248-6186
Victoria	Marney Ward, AFCA	marneyward@shaw.ca	250-595-0220

Staff:

Gallery Manager:	Rosalind Rorke	fcagallery@artists.ca	604-681-8534
Executive Director:	Susan Foster	fcaoffice@artists.ca	604-681-2744

Professional Services:

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

CARE TO COMMENT?

by Rosalind Rorke, Gallery Manager

Since December 2001, the jurors' remarks have been included, whenever possible, with the returned slide submissions. During the past year we have had both positive and negative feedback about this reporting process. It is generally agreed that the more detailed the comments are, the more useful they are. However, it has also become apparent that handling the aftermath of any given set of jurors, comments, including phone calls and e-mail rebuttals from the recipients, requires a significant amount of time. Therefore, it seems appropriate at this time, approximately one year after the reporting process was launched, to review its successes, failures and/or efficacy. I would like to invite all interested parties to write a letter or e-mail to the FCA office expressing their desire for the communication of jurors' comments to either continue or cease in the coming year. Please address your comments to "Letter to the Editor" at 1241 Cartwright Street, Vancouver, B.C. V6H 4B7 or artavenues@artists.ca by February 1, 2003. Your responses may become the foundation for a further discussion at the Annual General Meeting, set for March 30, 2003.

SLIDE TAKING, THE GROUP WAY

by Robert Ascroft

It has been said there are only two certainties in life: death and taxes. Actually for an artist there are two other certainties: the day you need to shoot a slide for submission to a juried show, it will rain; and you will make changes to the painting until you shoot it. Having attended the What do Jurors Look For? workshop, we learned about shooting slides indoors. Four of us, all Active members, get together to take pictures of our work a couple of days before a show deadline - this gives us a whole day as a buffer in case there is a disaster! I bring the light stands and camera tripod. Sue brings the camera and a black backdrop cloth. Jane provides a corkboard, her basement (and usually lunch!). Sally transports the film to and from the processors. We all equally share the costs of the lights, film and processing.

We set up and begin shooting by 10 AM. By 11:30 AM we are usually finished and the film is taken for processing. We shoot near a camera store that processes slides in a couple of hours. Over lunch we chat about art, critique pieces we are working on and trade art books. After lunch, the film is picked up. We view the slides on a light box and crop the best slides with silver tape. The submission forms are filled out, envelopes addressed and stamped, cheques signed, and slides labeled. By 2:45 PM we are finished. Whoever is going down to the FCA in the next day or two takes the submissions. Relatively short, really enjoyable and sometimes we get our submissions accepted. What more can you ask from a day's activity?

DO YOU WANT TO SAVE MONEY, MEET OTHER ARTISTS AND END UP WITH GREAT SLIDES?

If you think the group described above sounds like a good idea, but you don't know anyone in your area, call the Federation Gallery Manager. I will be taking names and putting you in touch with others in the same geographical area who want to participate in a slide group. When you call, please tell me if you have a camera or portable lights. I can be reached at 604-681-8534 Monday to Friday from 9:45 a.m. to 5:00 p.m. or by e-mail at fcagallery@artists.ca

Chartered Accountants
Suite 200-17618 58th Ave,
Surrey, BC, V3S 1L3
Phone: 604-576-9121
Fax: 604-576-2890
E-Mail: mcmurray@axion.net

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Partner

SYNCHRONICITY STRIKES AGAIN AT FEDERATION GALLERY

by Rosalind Rorke, Gallery Manager

As some readers may recall, the summer painting raffle revealed an enduring connection between people separated by time and space. This autumn, long time FCA member Scott Plumbe submitted a painting of the magnificent Himalayas for the *Fall Juried Show* to which the jurors awarded a prize. That prize turned out to be the John Harris Memorial Award, made possible by our Executive Director, Susan Foster in honour of her father. Although Susan was not involved in the decision of who would receive the award, the choice couldn't have been more appropriate. Susan was moved by Scott's painting because of her own experience travelling in the Himalayan region and found this painting to be particularly suitable for the award as it would also have had great significance for her late father. Susan and Scott have subsequently exchanged e-mails recollecting their travels.

The raffle of Allan Edwards' painting *Ambleside* this fall again drew out a connection between members past and present. Kathy Young, the FCA's Volunteer Co-ordinator was working in the gallery shortly after the raffle began when Senior member Tinyan Chan came in to drop off one of his paintings. When Tinyan saw *Ambleside* he recalled that it had been Allan Edwards who had encouraged him to join the FCA many years ago. Kathy, meeting Tinyan for the first time, was delighted to note that it was the experience of seeing an exhibition of his works in Palm Desert in 1998 which had inspired her to join the FCA in 1999.

There is no doubt that it is an excellent idea to come down and hang around in Federation Gallery, meet the other members and tell your stories and add to the ever expanding web of connections.

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HOW TO REGISTER

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or email Mike Svob at artfriend@axion.net

LEANER AND MEANER: THE FEDERATION'S NEW FOUNDATION EDUCATION PROGRAM

by Susan Foster, Executive Director

In the fall of 2002 it became apparent to the Board of Directors that it would have to reduce the costs of its education delivery system. Our faltering economy, combined with an oversupply of classes and workshops in the market place, resulted in unfilled seats, cancelled classes and red ink. In November, President Bob McMurray wrote to Federation members "While the education department in 2003 will be a leaner and meaner version of the current one, education remains a critical component of our mandate."

To begin the restructuring process the Education Committee met in early November. They identified a core group of classes and workshops that would address the needs of members and allow the FCA to continue delivering art classes with limited human and financial resources. Ursula Salemink-Roos, Active member and regular gallery volunteer agreed to coordinate the program on a contract basis. She pulled together the various components, which you see outlined in the enclosed Foundation Program flyer. FCA administrative staff will continue to take registrations.

Classes begin on February 3rd and they will be held in the Associated Graphics' upgraded studio at 1664 West 4th Avenue. The FCA is dedicated to providing quality education programs but we need you in the classroom. If you are interested in taking a course, don't wait. Sign up now. For information on course content, instructors, or supplies contact Ursula Salemink-Roos at 604-454-1475 or email her at u.salemink-roos@telus.net. To register for classes contact the FCA at 604-681-8534 or 604-681-2744 or email fcaeducation@artists.ca

No mention of the Federation's education program would be complete without acknowledging the contribution of former Art Visions co-ordinator, Soula Groumoutis. We were blessed to have her, benefited greatly from her contributions and are sorry to lose her.

WHAT'S ON AT FEDERATION GALLERY JANUARY/FEBRUARY 2003

Mixed Messages - Mixed Media Juried Show
January 14 to February 2, 2003

Fresh Start - Juried Show
February 4 to February 16, 2003

Intuition & Expression - Group show featuring new work by Martine Goubault AFCA, Jutta Kaiser AFCA and Kit Shing
February 18 to March 2, 2003

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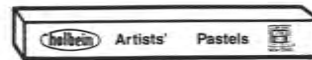
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THE WHISTLER PROJECT: A NORTHERN EXPOSURE FOR ARTIST GRANT MCLEAN AFCA

by Grant Mclean AFCA

For painters, looking for opportunities to exhibit your work approximates the oxygen requirements of the body. If nobody sees, nobody gives encouragement, direction, useful (or not) feedback, and of course, nobody buys. Having at least one gallery owner enthused about your work and what lies ahead for you, is worth its weight in gold. Rod Bishop, at Charisma Gallery, expressed such enthusiasm early this September, when he put my name forward for a major commission.

There was to be a conference at Whistler for the largest Credit Unions in Canada, and the USA. The organizers approached Rod, looking for an artist who could create a commemorative painting over the course of the 4 days of their conference. It was to be painted in the Chateau Whistler, so that the delegates would be able to watch the development of the work. At the conclusion of the conference, the original would be reproduced into 35 Giclee prints on canvas, one for each of them.

When Rod asked if I might be interested, I said I would need to think about it. Then 3.5 seconds later I said "Absolutely yes." Of course, this meant arranging time away from my day job as a physiotherapist in our practice in Langley. Oh, well...

I met the organizers on the Wednesday evening before the start of the event, where they selected the image they wanted for the painting. I had zipped up to Whistler the weekend before, to scout out suitable scenes, and get the feel of the place. Given the lousy weather during the conference, this turned out to have been a GOOD idea. I was asked to paint a 20 x 28 Acrylic painting of a scene typical the area.

After this meeting, I went directly up to our room, (they put us up in the Chateau, all expenses paid) roughed out a full size sketch, made my palette choices, organized my materials, prayed for a miracle and went to sleep.



Up and Down at Whistler, Grant McLean. AFCA, acrylic, 20"x 28"

Over the next 3 days, the painting came together without major setbacks. My wife, Carol, was crucial for the success of the project, for at least a dozen reasons, chief among them keeping me on level footing. The delegates got to choose the mats and frames for their eventual print, so while I painted in the lobby of the Chateau, Carol looked after these details, as well as deflecting questions which they really didn't need me to answer. We also had a small exhibition of recent work there. The opportunity having hundreds of people per day see my stuff was not to be missed!

The organizers asked me to remain anonymous for the Thursday, so that the plan would be a surprise. Thursday evening, as the delegates had their welcoming cocktails and opening remarks, we shmoozed among them, in as overtly misplaced a fashion as we could muster. We hammed it up to the max, to the dismay of onlookers who were elbowing each other with "Who let these two in?" all over their faces. I was then introduced and the project explained. The delegates were thrilled with the concept, and became increasingly keen as the painting evolved.

Of course, all I had to do was nail the painting. By 3 pm Saturday it was 90% completed, so off we went to the conference wind-up at the Adventure Ranch in Pemberton for a grand surprise unveiling. The painting, entitled "Up and Down, at Whistler", was a success and the standing O was incredible. It was done. As I write this, the work is in process of proofing, printing, framing and shipping. The original will hang in the Envisions head office in Langley, and the prints go across Canada and the States. How good is that?

ARCHIVAL FRAMING AND THE ART OF CONSERVATION

by Ruth Griffiths

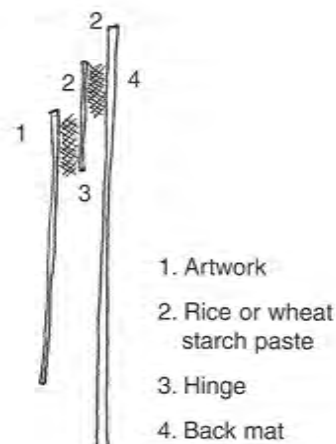
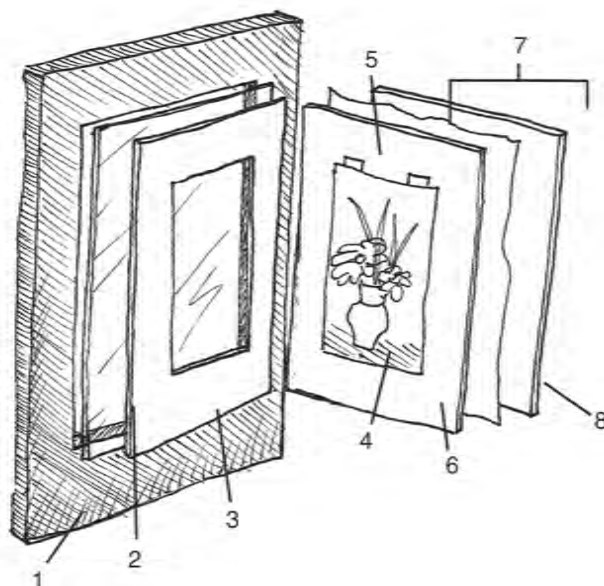
The conservation of art is a complex issue affected by the intrinsic qualities of the materials the work is made from and the conditions in which it is stored or displayed. Even the most archival art materials will not suffice to prevent damage if the work is improperly finished, mounted, framed, or stored. The main sources of damage to finished artworks are light, temperature, humidity, acidity, accidents, pests, pollution, and mishandling. Proper framing and storage are of paramount importance in eliminating or minimizing the threats posed by these factors.

Due to the complexity of conservation, this article can only touch on some of the factors worth considering when planning to frame a piece of work. Those who frame their own works should educate themselves where possible, while those using the services of a professional framer should be ready to ask their framer about the materials and methods he or she will use.

The essential components in a good framing job serve both aesthetic and archival purposes. The choice of materials used is also determined by your overall budget and the value you place on the piece being framed. Beyond these initial considerations, there are some basic components inherent in the structure of a framed work. These components are the outside frame itself, and the 'sandwich' inside formed by the glass, mats, artwork, backing and dust cover.

The Frame: While the choice of frame is largely based on aesthetic criteria, there are also important archival considerations. When using a wood frame, direct contact between the frame and artwork on paper should be avoided. Whether wood or metal, the frame should be of a size or structure that will support the weight of the glass/mat/backing sandwich. In addition, the frame should be cut with enough tolerance to allow for the expansion and contraction of the contents. Normally this tolerance is approximately 1/8".

1. Frame
2. Glass/glazing
3. Window mat
4. Artwork
5. Hinge
6. Back mat
7. Final dust cover behind backing board (optional) or back mat
8. Backing board



The Glass: Glass acts as a barrier against moisture, dust and pollutants. Although it will block out some moisture, it will not exclude all of it. As a basic rule, you can avoid or minimize moisture and temperature problems by not hanging pictures on outside walls, directly over fireplaces or in kitchens or bathrooms. It is also possible to purchase coated glass, which will block destructive Ultra Violet (UV) rays. This type of glass is expensive however, and not all forms of it will last indefinitely. For this reason, most works of art framed under any type of glass are best displayed in areas out of direct light. Any work framed under glass should not come in direct contact with the glass surface, as over time glass will stick to some types of media and cause irreparable damage to the artwork.

Matting: The mat used in a framed picture can be the most crucial element in the success of the entire process. Besides aesthetics, it is of utmost importance in archival framing for works on paper. The front and back mats are the parts of the sandwich, which are in direct contact with the work. If they contain acid, lignin, or other harmful chemicals, these can leach from the mat into the work. For a valuable work, cotton rag board - known as Museum Board - is the best choice. For less valuable items, you should buy the highest quality mat compatible with your budget. Less expensive mat boards are available in purified wood pulp - such as Conservation board or Regular matboard - which has been treated to be pH neutral.

Both rag and wood pulp mat boards are often buffered with an alkaline substance to counteract the presence of acidity in the environment. Be aware that this alkalinity can be harmful to certain types of photographic prints, so care is needed when choosing the mat board for specific framing needs.

Please note that paper is considered hygroscopic, meaning it responds to changes in humidity levels by expanding and contracting. Therefore, if a mat is too tight in the frame, it could ripple and distort. Similarly, a work of art on paper that has been taped down on all sides will do the same. It is best instead, to hinge the artwork to its backing with acid free tape, adhering it only in two or more spots, depending on the size. "Rice" paper hinges impregnated with rice or wheat starch adhesive are most highly recommended, as they are acid free and removable. You should also use a back mat made of the same material as your front mat, to further protect the artwork by isolating it from the final layer of backing board and/or paper.

Backing: The choice of backing material will depend on the frame and other components in your frame sandwich. If a very thick acid free mat board is used for mounting the work, a backing board may not be necessary. If you have chosen to use a back mat and it is acid free, it will

also act as a barrier. Therefore a non acid-free backing may be used for the final backing, but with the knowledge that it will need to be continually checked for any deterioration and leaching.

Dust cover: Finally, plain, strong brown wrapping paper is most commonly used as a dust cover on the back of a frame. Place bumpers on the corners to allow air to circulate and protect your walls. There is no single solution to archival framing and storage of artworks, but with knowledge, the artist will be able to make better choices. For more information on this subject visit your library, consult conservationists, framers, art suppliers, galleries and museums. There is also a great deal of information available on the Internet. Some links are as follows:

- http://www.preservation.gc.ca/howto/articles/art_e.asp
- www.rootsweb.com/~txecm/archival_faqs.htm
- <http://aic.stanford.edu/treasure/matt.html>
- www.nedcc.org/plam3/leaf66.htm
- www.si.edu/scmre/relact/paperdocs.htm

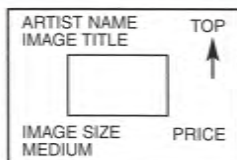
Ruth Griffiths is a practicing textile & mixed media artist. She has worked at Opus Framing & Art Supplies for the past 15 years, where she has amassed an in-depth working knowledge of art and framing materials.

We are pleased to announce that Opus Framing and Art Supplies will be coming to Federation Gallery on February 10, 2003 at 1 p.m. to kick off the new season of free demonstrations for FCA members.

This demo will expand upon the above information and you are encouraged to ask any questions you have about framing problems.

CALL FOR ENTRIES

EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER



SUBMISSIONS BY SLIDE ONLY (unless indicated otherwise in show 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.

ENTRY FEE: Members may submit up to three slides 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 slide entries must include: 1) Properly labeled slide(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: Declined slide(s) will be returned in your SASE.

EXHIBITION REGULATIONS:

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

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

Painting done under instruction cannot be submitted to FCA Juries.

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

The FCA will take the utmost care in handling work submitted but cannot accept responsibility for loss or damage. Insurance is the responsibility of the artist.

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

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

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

EXHIBITIONS/CALLS:

DEADLINE FOR APPLICATION FOR SIGNATURE STATUS

Completed application, plus 10 slides and non-refundable registration fee of \$40.00 must be received by Janice Robertson, SFCA, Box 766, 8813 Glover Road, Fort Langley, B.C. V1M 2S2 not later than February 28, 2003. **Do not bring your submission to Federation Gallery.** Application forms are currently available in Federation Gallery. Three original paintings due at the Gallery at 1241 Cartwright Street, Vancouver, B.C., V6H 4B7, **no earlier than March 6** and no later than 3 p.m. March 16, 2003.

EYES, THIGHS, CHINS AND SHINS -Human Figure Juried Show

(March 4 - 15, 2003) Active & Signature Members

Slides due: **February 6, 2003** Paintings due: **February 28, 2003**

Scheduled Jurors: Brent Lynch SFCA, David Goatley SFCA and Andrew McDermott AFCA

SUCCESS! -Recent Successful Signature Status Applicants

(March 18 - 30, 2003)

Slides due with application package: **February 28, 2003** to Janice Robertson

Paintings due in the gallery **February 28, 2003** Note: due to extremely limited storage capacity we ask you not to ship paintings prior to March 6.

PEARS 'R US -Still Life Juried Show

(April 1 - 13, 2003) Active & Signature Members

Slide entries due: **February 27, 2003** Paintings due: **March 28, 2003**

Scheduled Jurors: Kiff Holland SFCA, Janice Robertson SFCA and Merrilee Seft AFCA

BLACK AND WHITE SHOW- Juried Show

(April 15 - 27, 2003) Active & Signature Members

Slide entries due: **March 6, 2003** Paintings due: **April 11, 2003**

Scheduled Jurors: Alan Wylie SFCA, Rick McDiarmid SFCA and Tom Huntley AFCA

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,

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.

PICTURE THIS WAY IN WATERCOLOUR & MIXED MEDIA Painting demos by Mike Svob and Joyce Kamikura; or **PICTURE THIS WAY IN ACRYLIC & OIL** Painting demos by Robert Genn and Alan Wylie. 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, B.C. V6H 4B7 (OR, pick up your video at Federation Gallery and save \$6.00 S/H). Full Copyright reserved.

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.

PHOTOGRAPHY - Professional photographer will provide you with slides, prints and scans of your artwork (3D & 2D). Best quality, unbelievable rates. Joseph at 438-7765

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

CALL FOR ENTRY - Delta Arts Council invites Artists to participate in "artSpecific 2003" our 2nd Annual juried exhibition. Entry is by slide only and must be at the Firehall Centre for the Arts on or before March 14, 2003. Pick-up entry forms at your local Arts council, for more information phone 604-596-1025, or e-mail - deltaartscouncil@dccnet.com. Visit artsdelta.com.

IF YOU HAVE A CAR and some spare time, the Federation office wants to hear from you! We are looking for an "on call" driver to help us make occasional deliveries. We will pay mileage .35/km for your time and gas. Please call Rosalind at (604) 681-8534.

HORNBY ISLAND WITH MARILYN TIMMS SFCA - Explore the heart-stopping beauty of Hornby Island, stay in a comfortable well-equipped lodge at Ford Cove, relax and enjoy watercolour painting at its finest. Fresh, delicious food, clean and cozy shared accommodations, sauna plus expert instruction for \$395 (includes tax, travel costs extra).

Two sessions offered in 2003:

Session one: May 30 - June 2 OR Session two: September 12 - 15. For more info, Check the web at www.timmsfineart.com or call (Toll free) 1-866-334-8877 or direct (250) 334-8877..

LEADING EDGE ART WORKSHOPS offering fine art workshops in Calgary and Winnipeg in all media. Website: www.greatartworkshops.com, email: greyart@telus.net, Louise Grey (403) 233-7389.

The City of Surrey's Parks, Recreation and Culture Department currently has exciting **OPPORTUNITIES FOR PART-TIME ART WORKSHOP INSTRUCTORS** with an interest in sketching, drawing, painting, and clayworks working with individuals of all ages to create a positive learning environment. Grade 12 and some experience in facilitation or leadership is required. Applicants 19 or over and able to meet Licensing requirements of a Criminal Record Check. Excellent P.R., organizational and communications skills and the ability to work independently and within a team are a must. A working knowledge of other languages and translation skills would be an asset. For further information please visit: www.city.surrey.bc.ca

WATERCOLOUR DISCOVERY is a beginners' course. Last meeting includes painting on a ceramic piece.

Materials - discussed at first meeting.

\$150 Tues. Jan 14 6:30 to 8:30 7 sessions Tessie

TESSIE DICHUPA - available by appointment to help not so experienced watercolor enthusiasts overcome stumbling blocks.

CLAY WORKSHOP Handbuilding for beginners, covering a variety of techniques.

Fee includes materials and firing.

\$120 Mon. Jan 13 6:30 to 9:00 TBA Carla

MIRROR MOSAIC complete instructions and all materials are included in the fee.

\$106 Wed. Jan 07 6:30 to 9:30 Ongoing Andy

For detailed information, call **CRANKPOTS AT CITY SQUARE (604) 871-0302**

CLIP AND KEEP FOR REFERENCE

**Human
Figure
Juried
Show**
November
12 to 24



Spill, Marine Gourbault, AFCA, acrylic, 48"x 26" \$3,000 - Award of Excellence



Man #1, Merry Meredith, chalk, 24.5"x 17.5" \$800 - Award of Excellence



Repose, Thomas Love, watercolour, 20"x 13" SOLD - Award of Excellence



Sitting in the Sun, Heidi Lambert, watercolour, 15"x 13" \$575



I Can Hear You Breath, Kim Cook, watercolour, 22"x 30" \$895



The Strenght of My Body, Jane Popowich, oil, 12"x 10" \$500



Lisa, Carolee Clark, watermedia and pastel, 16"x 20.5" \$500



Rednecks, Margaret Elliot, AFCA, watercolour and graphite, 12"x 18" \$450

Jury Panel: Suzanne Northcott SFCA, George Bates SFCA and Gerry Thompson AFCA

Human Figure Juried Show *continued from page 19*

Expecting Madelyn, **Ryan Lawrie**, oil on linen, 30"x 16" \$1,225
Alessandra Bitelli, SFCA Award



Right Brain, **Duane Fast**, mixed media, 5"x 6" \$250
Tin Yan Chan, SFCA Award



Holding Space, **Suzanne Northcott**, SFCA, acrylic and graphite
48"x 60" \$3,800 Juror - People's Choice Winner



The Forbes, **Wendy Simmonds**, Japanese Ink, 22"x 26" \$250



Drum Roll Please, **Ligorio Viegas**
watercolour, 16"x 12" \$450



Waiting Room, **Earl Graham**, oil
20"x 18" \$550

Intuition & Expression

February 18 to March 2, 2003
Opening Reception is on Thursday, February 20 '03

Martine Gourbault AFCA, Jutta Kaiser AFCA, and Kit Shing



Three Golds, **Martine Gourbault**, AFCA,
acrylic, 40" x 40"



Through a Venice Window, **Kit Shing**
oil on canvas, 48" x 36"



Transformation, **Jutta Kaiser**, AFCA,
mixed media, 24" x 36"