

Vol. 3 - No.2  
March/April 2003

# Art avenue

A Federation of Canadian Artists Publication



\$4<sup>25</sup>



*Off Key (detail)*, Carol Little, mixed media, 24"x 42" \$900  
Fasken, Martineau & DuMoulin Award

**Featuring:**  
*Holiday Season Juried Show,*  
*Mixed Messages Show &*  
*Fresh Start Show*



# Mixed Messages Award Winners

January 14 to February 2, 2003



Cover image *Off Key* by **Carol Little**, mixed media, 24" x 42" \$950

**Fasken, Martineau, DuMoulin Award**

"Not everything needs to be in harmony to experience the satisfaction of simply enjoying what we do. "Off Key" represents these imperfections in life, making our journeys all the more colourful and rich. This mixed media artwork captures this theme through a collage with string, foil, acrylic and textured paper."

Carol Little



*Apple Juice*, **Jackie Warawa**, mixed media 17" x 6.5" \$475  
Award of Excellence



*Field with Fence*, **Mary Touhey**, acrylic & plaster on canvas 30" x 36" \$1,500 - Award of Excellence



*Totem*, **Ursula Salemink-Roos**, acrylic, charcoal & graphite, 24" x 24" \$1,100 - Award of Excellence



*Listening Series II*, **Genevieve Pfeiffer**, mixed media, 14" x 11" \$300  
Award of Excellence



*Arctic - A Fine Line*, **Karel Doruyter**, mixed media, 24" x 18" \$1,200  
Alessandra Bitelli, SFCA Award



*Falling*, **Martine Gorbault**, AFCA, acrylic, graphite & collage, 30" x 30" \$2,300  
Federation of Canadian Artists Award



Volume 3, No. 2 March/April 2003

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 or phone 604-681-2744

Next submission deadline April 1, 2003

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**Publisher:** Federation of Canadian Artists  
**Editor:** Susan Foster artavenues@artists.ca 604-681-2744  
**Advertising:** Susan Foster fcaoffice@artists.ca 604-681-2744  
**Layout/Design:** Graphics Garage leonardo@shawbiz.ca 604-888-0874  
**Proofreading:** Susan Rivard  
**Printer:** 3S Printers Inc. 604-433-8899

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## MESSAGE FROM THE PRESIDENT

Robert H. McMurray, AFCA



Robert McMurray

A big hello to all our members. I hope the artists among you are over the winter holidays and now engrossed in painting. I would like to bring you up to date on a few matters since our last communication.

Our cash flow crisis has passed thanks to the overwhelming generosity of our members who sent donations in excess of \$10,000. This, along with the results of our belt-tightening measures and additional donations in kind of \$10,500 has allowed us to finish the year with a reasonable excess of revenues over expenses. The Board of Directors at their January, 2003, meeting, agreed to put \$12,000 into a term deposit, to be increased by a similar amount over the next three years specifically for working capital and as insurance that we will not find ourselves in the same situation in the future.

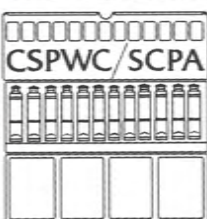
Our Education program has been condensed to the basic Foundation courses plus specific workshops and, as education is a major part of our mandate, we are committed to continuing this program. We hope our members will take advantage of these offerings and spread the word on them to non-member acquaintances.

Paintings, by numbers, was very successful in 2002, generating approximately \$17,000 in net revenue. We are planning to present it again in much the same format on September 16, 2003, so if you know anyone who would enjoy this great social event please have them contact the Federation office to reserve a ticket or check it out on the internet on our site at [www.artists.ca](http://www.artists.ca).

Finally, as announced elsewhere in this magazine, please mark your calendars for 1 pm on March 30 for our Annual General Meeting at the Granville Island Hotel. At the time of writing we are in the process of arranging for a major art supply manufacturer to make an informative and educational presentation to our members as the guest speaker.

Thank you for your continued support of the Federation and its objectives. We are an organization of artists and art lovers and we exist by the grace of our members.

The Canadian Society of Painters in Water Colour



### Open Water 78

open to all artists working in watermedia on paper  
prizes awarded for excellence

### Call for Entry

for the 78th annual open juried exhibition of the CSPWC/SCPA

September 30 - October 25, 2003

John B. Aird Gallery

900 Bay Street (at Wellesley), Toronto, Ontario

entry forms available from CSPWC/SCPA  
258 Wallace Ave. suite 102, Toronto, ON, M6P 3M9  
416 533 5100 - cspwc@canartscene.com

slides and entry forms due by August 15th, 2003

### Gibsons School of the Arts



Here's our line-up of wonderful artist-teachers for our 2003 Summer Painting Workshops:

- Donna Baspaly, SFCA, NWSWS July 7 - 11  
"Creative Expressions" (mixed water media)
- Alex Fong July 28 - Aug. 1  
"... with a twist" (watercolour)
- Janice Robertson, SFCA July 14 - 18  
"Watercolour on Illustration Board"
- Alan Wylie, AWS (DF), SFCA, NWSWS Aug. 4 - 8  
"Planning for Success" (oil or acrylic)
- Jean Pederson, AWS, SFCA, CSPWC July 21 - 25  
"Fabulous Faces & Figures" (watercolour)

**\$400 each** — but register with full payment by May 1st and your name will be entered in a draw for a free class!

Ph. 604-886-4956

Box 644, Gibsons, B.C. V0N 1V0

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MCMURRAY, ROBERTS, HEMING & WYBORN

...working with artists  
and income taxes.

Robert H. McMurray F.C.A.  
Partner



### **NORTH OKANAGAN CHAPTER** by Ev McDougall

Our small group is as active as usual and looking forward to a productive 2003. Now that the Federation Foundation Course has been completed by many of our members, we are anxious to take on new challenges. Our last course was an over view of colour theory, and was taught by an enthusiastic Bonnie Roberts, AFCA. I think those who took the course are much more aware now of the way in which colours can enhance or destroy a painting.

We have a juried show of Active members at the Vernon Public Art Gallery which opened February 20 and runs through March 24. The prize winners for this show are: 1st Place, Charlene Woodbury, *The Haymaker*, 2nd Place, Ev McDougall, *Coldstream Valley*, and 3rd Place, Barbara Rety, *Thinly Veiled Erosion*.

In February, Donna Baspaly, SFCA gave a three day workshop on Intermediate/Advanced Mixed Media. The workshop was a complete sell-out! Donna presented a thoughtful and exciting experience, leaving members with a sack-full of new ideas and techniques. Thanks again to Donna for her enthusiasm and support.

As well, anyone in the valley who is interested in learning more about pastels, should take in the workshop that will be offered through the Vernon Arts Centre in March. The workshop will be conducted by Dianna Ponting, AFCA whose work is impressive. Phone the Arts Centre for details.

We welcome five new members to our chapter: Lucy Booth-Jay, Bonnie Roberts, AFCA, Nancy Lucas, Linda Mowat and Teyjah McAren. If I've missed anyone, please let me know, as it is difficult to keep track of members, because we live here, but pay our dues to Vancouver. Happy painting!

### **COMOX VALLEY CHAPTER** by Bev Wolsey

Spring is arriving early for those of us who live in Paradise. Bulbs are poking up with Rhododendrons and Camellias in bloom. We are pleased to welcome Judith Jancowski, an Active member who is a photographer as well as a painter. Her photograph "Quad Geese" received an Honorable mention in the "Trumpeter Swan Show". Neil Boyle, SFCA was one of the shows judges. Neil will be featured in an article in the March/April edition of "ART of the WEST". This talented man will be doing a slide presentation and talk during our February show at the Muir Gallery. Through the Timms Gallery he will be giving a weekend workshop, "Faces and Figures", featuring figure and costume painting in oil, with a live model, April 11, 12 & 13, 2003. For information call 1 - 866 - 344 - 8877.

Marilyn Timms' painting entitled "Magma", has been accepted into the American Watercolor Society's 136th annual international exhibition in New York city. Her work was selected from thousands of entries and this exhibition is considered by most watercolor painters as the penultimate in the world. We all congratulate her and hope to show the painting in our next news. She has also offered to give a critique talk for members wishing to jury up to Active status and to submit slides to Vancouver. Thanks also to Disa Hale, AFCA who sent us her guidelines called "The Infamous Critique".



Neil Boyle

The upcoming February show will have Ed Gavignon, Norma Stevens and Marilyn Timms, SFCA as demo painters. Norma will also be giving a reading of poetry and prose (surrounded by the members paintings) including "Love Letters from President Reagan to his wife Nancy" and "The Ballad of Yaada" by Pauline Johnson.

The group enjoyed a demo evening of Giclee Printmaking by artist Robert Lundquist and the Monday paintings continue to be fun and

successful. The spring brings forth new and fresh ideas to make the next few months exciting.

### **ARROWSMITH CHAPTER** by Helene McIntosh

Our agenda has been full - Disa Hale, AFCA, provided our group with an outline on critiquing. We were then challenged to do a painting of a "red chair" and "Schooner Cove" for our next meeting Feb. 6, with a view to testing our abilities at critiquing each other's works. Our Annual Spring juried show is taking place at the Old School House in Qualicum Beach, February 18-March 16, with the opening reception Wednesday, Feb. 19, 7-9.

Many of our members are sharing their expertise by way of teaching various classes. During January and February, Pauline Pike, watercolour/oil/acrylics, Joan Larson, pastel, Janice Bridgman, oil and Lynn Orriss, miniature w/c, are teaching at the Old School House on a weekly basis; Lloyd Major and Olivia Mennie are holding weekly classes at Rogue's Art Gallery in Parksville. Muriel Patterson is teaching beginner's art classes at the Community Centre in Parksville starting Jan. 21. Maureen Walker, creative silk painter, holds classes in her studio on an ongoing basis. David Goatley, SFCA, from Victoria, is giving a portraiture workshop on Feb. 15 and 16 at Rogue's Gallery in Parksville with a demo on Friday, Feb. 14th. We are happy to welcome new members Patricia Wilson, Jan Thompson and Merrily McKeown.

### **WEST KOOTENAY CHAPTER** by Faith Welsh

On January 18, President Bob McMurray, AFCA braved the perils of winter travel in the Kootenays to pay our Chapter a visit. After landing in Penticton due to poor visibility at the airport, separated from his luggage containing the 'Success' slides, Bob finally arrived at 10 pm. The audience attending the opening of our Juried Show had dwindled down to several of the prospective new members. Bob managed to complete the jurying process that night and the next morning before heading back to Vancouver. We now have nine new Active members and three Supporting. A medal goes to Bob for dedication and perseverance. Hats off to all!

Our next regular meeting will be Saturday, March 15 from 2pm to 4pm. We will be viewing the success slide series that didn't arrive in January. Also, for the benefit of the new members and back by popular demand, we will be addressing how to present professional slides. There will be a demonstration of how to crop slides with silver tape.

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

We have an exciting weekend retreat coming up May 2nd- 4th on Saltspring Island. Featuring talks and demonstrations by Robert Bateman, SFCA, Robert Genn, SFCA, David Goatley, SFCA, Kathryn Amisson and possibly others. The weekend package includes two nights stay at Harbour House Hotel, a banquet dinner, two lunches and a wine and cheese reception with Bateman. Check the enclosed flier or contact Lindsey Newman, lindseyl@shaw.ca for more information and our very reasonable rates. This is on a first come, first served basis, with full refunds before March 15, don't miss out as it will fill up quickly.

Our Spring Show runs at the CAC Gallery March 3rd-12th, with an artist's reception March 5th, 2-4pm. Jurors are Edward Spears, SFCA, Ardath Davis, SFCA and Nella Rogers, AFCA. This exhibition includes a free print draw for "Raven" by Karel Doruyter, so come often. This year our AGM features a presentation by the President of the Nanaimo Chapter, Harold Allanson, on April 17 at Windsor Park Pavilion. We are making an effort to get to know the Island Chapters better, with David Goatley, SFCA, Catherine Moffatt, SFCA and Sherry Mitchell, AFCA jurying for the Arrowsmith chapter last fall and Alan Cross giving a workshop for the Nanaimo Chapter March 8th. We hope that one of the results of this increased cooperation will be an all-island FCA exhibition. Finally, congratulations to Karel Doruyter for winning the Alessandra Bitelli award in the Mixed Messages Show.



## SOUTH OKANAGAN/SIMILKAMEEN CHAPTER

by Linda Anderson

Spring brings renewal and we are looking forward to our spring workshop with Robert Genn, SFCA. The weather has been so balmy this winter that we are sure to have some sunny days to paint outdoors. Spring also brings us to elections and we have achieved our goal of co-chairs for all of the executive positions and the committee chairs. There are new faces and some of us old faces in new positions.

Marlene Aikens has been a powerhouse as a co-chair this year. I have felt like a fraud in the position of President because due to bad weather last winter we did not get to elections until May of 2002 and by that time outgoing president Helen Gabriel had most of the first 6 months organized. Then along came Marlene as co-president and just dug right in. Thanks to you both.

A great chapter program and workshop was held in February on the use of Golden acrylics. Donna Baspaly, SFCA introduced our Chapter to them a few years ago but still not many had much experience with them. They are so much fun to work with. In March we are having a non-juried show at Lier House in Penticton. It will be of Nepalese people and landscapes and a juried show in April at the Summerland Art Gallery.

A few of us are having lots of trouble with slides. Firstly, it is hard to find a reliable photographer and then getting the developing done on time. We are looking forward to being able to send pictures of paintings by e-mail.

An artist's work and worry is never done. Happy painting.

## CENTRAL OKANAGAN CHAPTER by Colleen J. Dyson

Our Fall Juried Show was held in our new Rotary Centre for the Arts and was represented by 19 of our artists. Congratulations to our Juror's Choice winners, Dennis Weber, Marilyn Harris, Evelyne MacMillan, and Ethel Hewson.

With the start of the New Year and elections being done, we would like to congratulate our new executive: President/Workshops: Colleen J. Dyson; Secretary/Membership: Norma Thomas; 1st Vice: Heather Hill; 2nd Vice: Lois Eamon; and Treasurer: Liz Woodside.

The goal of our Chapter this year is to focus on education. We plan to offer more workshops to other artists as well as to the public, and to award a bursary to a graduating art student planning to attend University. And now that we have a website, we have a new forum where we can share what our chapter is doing, and where we will be offering our members a month at a time to showcase their work.

Our website address is:

[www.homestead.com/centralokanaganfca/home.html](http://www.homestead.com/centralokanaganfca/home.html) where you can visit and see what we are doing, and sign the guest book.

## NANAIMO CHAPTER REPORT by Harold Allanson

Mike Svob, SFCA, spent the last weekend in January with twenty-one of our members in what turned out to be a great workshop. All who attended enjoyed it immensely. Unfortunately we were unable to accommodate everyone and had to turn a number of people away. That part is never easy. As well, Mike brought a number of his new books along and those who purchased said book got them autographed. Such a deal.



Mike Svob

February will have passed by the time you read this and March will bring Alan Mark Cross for a workshop/demo at our March meeting. Our Chapter is arranging for Artists from outside our local area for two- to three-hour demo/workshops. These are to be held after our regular meetings throughout the remainder of the year to help stimulate new ideas and fresh outlooks. No offence intended

to our own fine local workshop artists (as many are chapter members and have provided our group with countless hours of instruction and creative insight for which we're very grateful).

We're now looking forward to visits from such artists as Marilyn Timms, SFCA, Neil Boyle, SFCA, and Rick McDiarmid, SFCA. (Rick will be here for a two day workshop).

We're also starting to make more of an effort to get to know our Vancouver Island Chapter neighbors and are starting to exchange information about shows and workshops -- not to mention getting to know each other better. To our newest members: WELCOME!

Next submission deadline is April 1, 2003

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

## GLENN MARCUS-OUT FRONT AND PERSONAL by Ellen Poole

Glenn Marcus has been the FCA webmaster for over five years, employing his extraordinary (unpaid) skills to keep our very big web site 'up front' and easy to navigate. Originally designed by a member's daughter as part of a school project, Glenn has expanded and given the site new focus. [www.artists.ca](http://www.artists.ca) has proven to be the FCA's most economical way of combining artwork, activities and organizational details. Our web site reaches out nationally to communicate with members and visitors alike, 24 hours a day.



Glenn Marcus

Born in Richmond, VA, Glenn returned with his family to Canada, as a small boy. In 1976 he came to UBC to study Psychology (like his father before him) and now, he's Human Resources manager at the Fraser Health Organization. On their behalf, he negotiates issues on collective agreements with their unions - such as compensation, job classification, employee benefits, and human information systems (computers, et al).

You'll be delighted to learn about Glenn's passions - travelling and collecting fountain pens! Bitten by the travel bug in 1983 after his first trip to London, England, he was quite overcome when the colourful history of Dicken's novels came alive. This led to France... Italy...and, after moving back to BC from Edmonton, kept on going as he and wife Karen travelled to Europe for their honeymoon. The couple just can't seem to stop returning to Europe! Their favourite spot is Alassio, Italy (so much so that he ultimately wants his ashes spread there).

Glenn's enthusiasm for great fountain pens knows no bounds. He has even developed a website about his collection hobby, it's grown like Fodor's Travel and reviews come in from all over the world. Pens in his personal collection (between five and six hundred) are used in rotation, with the really valuable ones being kept in a safety deposit box. He carries more than one all the time because after 1-1/2 hours writing, the ink is used up. "Broad nibs write quickly," he says, which are useful in taking notes at work or writing travel journals. And if pens and nibs weren't enough, there's the subject of inks...

He's also been passionate about bicycle riding since he was five years old in Winnipeg. Now living in New Westminster with his artist / banker wife, Glenn cycles down on weekends to Federation Gallery on Granville Island to pick up his mail ...it only takes an hour and ten minutes!

That's our Glenn, out front and personal.

# Art Techniques

with David Langevin

**Q:** I have different tubes of paints from different manufacturers, can I intermix them in the same painting? Does quality make a difference, some of my paints are inexpensive student grades and some are professional? Also I heard you can use latex house paint instead of gesso? What do you think?

Janet, Calgary

**A:** I will answer your questions with the assumption that you are concerned about permanence. If this is not the case or if you are only working on studies or practice paintings then you can disregard the information. You can intermix acrylic paints, and mediums, from all different manufacturers without concern. Although they are formulated differently using different polymers their common chemical foundation (acrylic polymer resin) makes them compatible. Mixing different grades (qualities) of paint is not as simple. Student or inexpensive grades of paint are made with lesser quality ingredients and often have fillers to bulk up the paint. As a result these paints will not have the same working properties as professional grades of paint - things like flexibility and adhesive strength. On a rigid surface like hardboard this is less of a concern. You can do simple tests on canvas to check the flexibility and to see how well the cheap paint adheres to the surface and to a higher grade of paint. A good idea may be to use the cheap paints for underpaintings and preparing light tints while saving the better quality paints for the areas where you want stronger, brighter colors.

Intermixing various types of oils paints is a little bit different. All brands are compatible with others but mixing different qualities requires even more attention. One main difference between cheap and expensive paints in oils is the amount of oil versus pigment in the paint (pigment saturation) - the cheap paint has more oil (and fillers), less pigment. This means that the cheap paint will dry slower, wrinkle and turn brown more than an expensive version of the same color. So, using the inexpensive paints in the underpainting like we suggest with acrylics has to be done with more caution. Remember the 'fat over lean' thing (april 2000 issue)?

As for your last question the answer is "no", latex house paint is not a good substitute for gesso if you want your paintings to last. House paint is not made with permanence in mind. It is not designed to adhere to a flexible fabric like canvas or to be a foundation for receiving paint (absorbency). In fact, most are specifically formulated to break down within set period of time (7-20 years) - they want you to re-paint your house once in a while. Commercial/industrial products are designed for specific purposes and use a wide variety of chemicals that will have unpredictable results when used by artists.

**Q:** Is it true that if I use pencil for my drawing that it will 'come through the layers' in my oil paintings?

Gerry, Montreal

**A:** Well, sort of, but not really. Pencils are made with graphite (a fine powder). It will not physically travel through the layers of the paint but it will smudge and mix with the first layer of oil paint if it is not properly fixed with an initial layer of varnish/glaze. This does not mean that it will not be visible underneath thin layers of oil either if that's



## BEHIND THE EASEL

with Robert Genn, SFCA

### Registered Mentors

The other day I took part in an Arts and Culture Symposium in North Vancouver. After giving a quick keynote speech at 9 AM I moved into a boardroom and started a day of one-on-one mentoring. At four in the afternoon, with a sore throat, I ran out of words. At times our round table had a dozen folks, at other times the group dwindled to three. Some stayed for the guaranteed fifteen minutes consultation, others lingered for a couple of hours, soaking up the input.

Everyone was asked to bring photos or examples of their work. For some it was pretty brutal. I told some to go to their room, paint a hundred, and call later. Others were encouraged to join the FCA. For a precious few I was able to dig into my address book and recommend galleries, agents, publishers and other opportunities. "Phone so-and-so," I said, "and tell them Bob suggested I call." Toward the end of the afternoon I realized that for some of these artists, this was perhaps the most important fifteen minutes of their lives.

Driving home I reflected on how a mentoring resource might be made efficient. Say, for example, SFCA's and AFCA's with proven track records and art-world connections could be made accessible to talent that is on the outside looking in--a resource group of "registered mentors." To many at the outset of careers, or those looking for a shift, a second and a third opinion from mentors of choice might be worth its weight in gold--not to mention how it would take the pressure off the individual mentor. I think it might take a bit of formalizing--using the medium of email, jpegs, websites. Confidential reports might be made online to realistic standards. What about charging a fee? Say an honorarium of 40 bucks? I wonder if artists would pay that? I wonder if the right artists would offer to give their time, opinions and connections?

If any of this is of interest to you, either as a mentor or a mentee, please drop me a line at [rgenn@sarapina.com](mailto:rgenn@sarapina.com). I'd appreciate your input. One thing I've realized about our funny business is that it's a brotherhood and sisterhood. And that nobody runs out of ideas. Ideas breed. And that one of the most valuable things you can do for others is to open doors.

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)

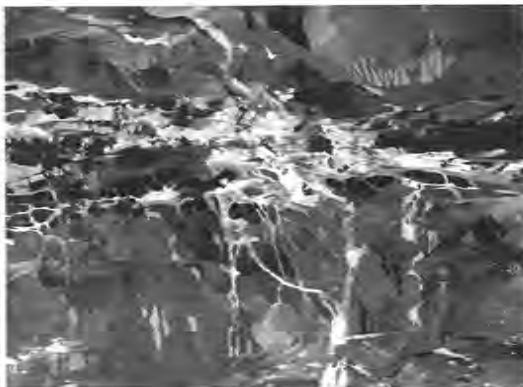
what you mean by 'coming through.' Remember that oil paint becomes more transparent with age, this effect is called 'pentimento.' Ink from normal pens on the other hand will physically travel through layers of paint and rise to the surface in most paintings. This is because most inks are dye based and so they tend to 'bleed.' The best ink to use for your drawings on the canvas or panel is India ink, which is dissolved in shellac. Once it is dry it will stay put. You can also do a preliminary drawing or line painting using acrylic paints before starting your painting in oils, or, you could just start painting; if that's the type of painter you are...

Questions of any painterly nature can be asked via e-mail: [davidlangevin@canada.com](mailto:davidlangevin@canada.com)  
Phone: 250-828-8634 or by snail mail at  
818 Hector Drive Kamloops BC V1S 1B7



# MEMBERS IN THE NEWS

**Marilyn Timms**, SFCA 30" x 22" acrylic painting entitled *Magma* has been accepted into the American Watercolour Society's 136th Annual International Exhibition in New York City, New York. Thousands of slide entries from around the world were juried by a panel of six artists to number 100 to 200 paintings. Once the paintings are on the walls in New York, a separate panel of three artists will designate the awards to be bestowed (\$32,000 US in cash and thirteen medals in this particular show). The exhibition runs April 8th through May 4th, 2003 at the Salmagundi Club, 47 Fifth Avenue, New York, New York. Timms' painting (part of a private collection) depicts a richly coloured ridge north of Campbell River and combines a touch of realism with pure colour abstraction, impasto (thickly applied) paint, and powerful design. As this exhibition is considered by most watercolour painters as the penultimate watercolour exhibition in the world, having her work selected puts Timms' stature in the art community even higher.



*Magma*, Marilyn Timms, SFCA, acrylic, 30"x 22"

**Darlene Zimmermann's** solo exhibition *Inspiration from Sea to Sky* is being held at the Oceanside Community Arts Council in Parksville, May 9-June 4. Reception May 16, 7:30-9:00 pm.

**Robert Bateman**, SFCA, **David Goatley**, SFCA and **Robert Genn**, SFCA will be participating in a weekend art retreat on Saltsping Island May 2nd-4th, sponsored by the Victoria Chapter. For more information check the enclosed flier or contact Lindsey Newman, lindseyl@shaw.ca or phone (250) 652-0615.

**Rene Thibault** had a successful Solo Exhibition entitled *Crags & Coves* at the VAAA Gallery in Edmonton, AB from Jan.9 to Feb.8, 2003. Presented by the Visual Arts Alberta Association, this exhibition featured his landscapes realized with acrylics on canvas.

Long time Active member **Yvonne Morrish** had her work featured on the cover of a recent issue of *Watercolour Gazette* which included a two page article on the use of Yupo paper. Interesting stuff.



*Yupo Painting*, Yvonne Morrish, watercolour

**Dianna Ponting**, AFCA, PPC has just traded in her PSC for a PPC. She has recently been designated a Premier Pastellist of Canada, the most prestigious level attainable in the Pastel Society of Canada. Dianna will be in Qualicum demonstrating the techniques that led to her newly achieved status, along with Joan Larson, in their *Side-by-Side* pastel workshop. The two-day class will be run following their two-woman show taking place in the Old School House Gallery, May 13 to June 8, 2003.

In December, **Brittani Faulkes**, AFCA was elected a Signature Status member of the Pastel Society of Canada. In 2003 she has two solo shows. The first is at the Old Schoolhouse Gallery in Qualicum B.C. from April 15 to May 11, with an opening the evening of April 16. The second is at the Blackberry Gallery in Port Moody from September 4 to 28, with an opening the evening of September 11.

**Robert Brown** writes to say that his drawing called *Passages* (Art Avenue July/August 2002) was offered to Queen Elizabeth on her visit to Vancouver last fall and gratefully accepted. Robert's letter from Buckingham Palace reads "I write to thank you for your thoughtfulness in sending to the Queen the work entitled *Passages* commemorating the life of Her late Majesty Queen Elizabeth, The Queen Mother. Her Majesty has been pleased to receive your drawing and appreciated your taking the time to send it to her." Congratulations Robert.

Active Member **Stephen Cheng** is having a show at Simon Fraser University W.A.C. Bennett Library from February 24th to March 28th.

*Colourscapes* is the name of the show which group of six **Virginia Chin**, **Judy Loree**, **Gary Tees**, **Roxsane Tiernan**, **Marjorie Wong** and **Kathleen Susan Young** are having at the New Westminster

Arts Council Gallery, Queens Park, New Westminster. Show dates are March 18 to April 26; the Reception is March 23 from 2 to 4 pm and gallery hours are Tuesday through Sunday from 1 to 5 pm.

Congratulations to **Kathy Kelly**, AFCA who is now a signature member of NWWWS.

**Britton Francis**, SFCA painting, *Harmonic Interlace*, (Art Avenue January/February 2002) was accepted in the National Watercolor Society's 82nd annual exhibition and awarded the International Artist Magazine Award. Also, he was selected as a finalist winner in the Artist's Magazine 2002 Art Competition for his painting *Looking Back* in the still life category.

**Andrew McDermott**, AFCA won the \$2,500 (US) Grand Prize of the Pastel Journal Magazine of New Mexico for his work *Downtown*. The painting will be featured in the March/April edition. Well done Andy.



*Downtown*, Andrew McDermott, pastel, 18"x 24"

## New Members from Dec. 1st to Feb. 6th, 2003

Phyllis Albone, Karen Aulik-Now, Mary Baker, Edna Bardell, Kathy Barnson, Josie Bennett Cowan, Bob Bowen, Betty Boyle, Paul Chester, Regina Chow, Robert Conklin, Wilma Cook, Klara Cooney, Richard Davidson, Jack Deppisch, Elizabeth Dykosky, Zoe Evamy, Sharon Eyres, Helene Falardeau, Tim Fraser, Helen Gamble, Constance Greig-Manning, Fu Gu, Charley Hampton, Steve Hepburn, Judy Heyer, Joanne Hufnagel, Filu Jackson, Anita Jewell, Barry Johnson, Kelly Johnson, Anita Lawrence, Kara Lee, Yu Long, Laurie Maddison, Bev Mangin, Bruce Martin, Dale Matthews, Robert McPartlin, Renato Muccillo, Barbara Parkin, Sherry Preston, Lucille Proulx, Mark Richfield, Barb Ritchie, Summer Robertson, Susan Robinson, Ros Ross, Althea Rowe, Crystal Rowe, Desi Santos, Barbara Schoemaker, Leah Scott, Jasna Sedlar-Strutinski, Pam Stevens, Marta Styk, James Tarrant, Judy Taylor, Lorne Topham, Andrea Toth, Julia Trops, Justine Tsoi, Mailis Valenius, June Veale, Christy Vincent, Sue Whittaker, Patricia Wilson, Gail Wiseman Reed, Pau-Cheung Wu, Ming Yeung

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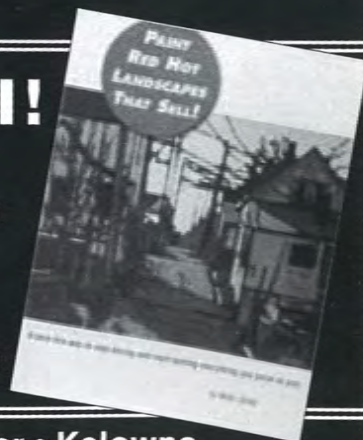
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# Mixed Messages Show

*Cherries Joy & Jubilee,*  
**Kathleen McCallum,**  
 acrylic & beads, 6"x 12.5" \$430



*Golden Days,*  
**Margaret Jones Lloyd, AFCA**  
 collage, 22"x 14.5"  
 \$500



*Ice on the Falls,* **Jean Robinson,**  
 collage, 15"x 11.75" \$500



*Phabulous Phalenopsis,* **Edith Warner,**  
 mixed media, 24"x 19" \$600



*Sunlit Garden,* **Sandra Taylor,** mixed media,  
 21"x 29" \$900



*Reflection,* **Reza Doust,** charcoal, pastel, acrylic  
 & glue, 27"x 20" \$2,000



*Abstract Composition,* **Mihaela Cosovanu,**  
 mixed media, 36"x 30" \$1,000



*Fortunate One,* **Sharon Williams,** mixed media  
 6"x 8" \$350 - People's Choice Winner



*Middle Ground*  
**Jill Brown,** watercolour,  
 paper & acrylic  
 20.5"x 29" \$750





*Zingers!!!*, Dinny Robertson, pastel, 8"x 10" \$640  
Award of Excellence



*Oranges and Lemons*, Marjorie Turnbull, AFCA, oil  
9.25"x 14" \$530 - Award of Excellence



*Blue Belle*, Angeliq Gillespie, acrylic, 9"x 7" SOLD  
Award of Excellence



*Still Life Patterns*, Marilyn Harris,  
mixed media, 5.25"x 4.25" \$130



*Lady Washington*, Ali Sepahi, oil, 11"x 14" \$250



*Martini Girl*, Martina Shapiro, oil on canvas,  
10"x 8" \$250



*Bader's Beach - Saltspring Isl.*, Gail Sibley,  
pastel, 12"x 9.25" \$550  
White Rock Summer School of Arts Award



*Lady's Leg, Arbutus and Ocean Spray*, Aurelia Jacobsen,  
mixed media, 11"x 8.25" SOLD



*Celebrating*, Genevieve Pfeiffer, mixed media  
monoprint, 4"x 4" SOLD



# Holiday Season Juried Show

December 10 through 24, 2003



*Sunkissed California Poppies*, Shirley Lowes, pastel, 6.25" x 6.25" \$325



*Avalanche Lillies*, Nick Cannone, oil, 10" x 8" \$130



*Cannon Beach*, Ray Bradbury, pastel, 6" x 12" SOLD



*Wild Rose Meadow*, Patricia Rust, acrylic, 9" x 12" \$270



*The Golden Sunset*, Johnson Wu, AFCA, oil, 14" x 11" \$450



*Window Box*, Miriam Friedberg, watercolour, 4.25" x 6.5" \$150



*Line Dancing*, Therese Johnston, watermedia, 10" x 14" \$495



*Window Dressing*, Suzanne Vitalis, oil on paper, 8" x 10" SOLD  
Alessandra Bitelli, SFCA Award



*In the Summer*, Kenson Seto, AFCA, oil, 11" x 7.5" \$250



*Autumn in Vancouver*, Ray Ward, AFCA, oil, 8" x 10" SOLD  
Federation of Canadian Artists Silver Emblem Award

Jury Panel: George MacLachlan, SFCA, Law Wai Hin, SFCA and Bob Rennie, AFCA.



# Fresh Start

February 4 through 16, 2003



*Dilly, Dallie & Dahlias*, Fred Paulson, coloured pencil, 8"x 10" \$895



*Best Friend*  
Kathryn Taylor  
acrylic  
29"x 24" \$475  
Award of Excellence



*Heat Haze*, Grant McLean, AFCA, acrylic, 13"x 28" \$2,800



*East Side Ride*, David McHolm, oil, 24"x 36" \$1,500



*New Horizons*, Carol Little, mixed media collage, 28"x 20" \$800



*Aglow*, Christina Brown, watercolour on yupo, 20"x 10" \$650



*Pear Gathering*, Katherine Johnston, pastel, 5.75"x 12.5" SOLD  
Award of Excellence



*Prairie Skies*, Kathleen Susan Young, pastel, 6"x 8" \$275



# 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 & Treasurer:	Marjorie Turnbull, AFCA	amtturnbull@shaw.ca	604-941-7695
2nd VP:	Michael den Hertog, AFCA	michaeldenhertog@telus.net	604-731-0068
Secretary:	Robert Ascroft	robert_ascroft@shaw.ca	604-552-0721
Past President:	Janice Robertson, SFC	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	epoo203@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, SFC	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	Harold Allanson	hallanson@shaw.ca	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	Coleen Dyson	cjdyson@shaw.ca	250-763-2781
Comox Valley	Kay Hilborn	hilvorn@telus.net	250-334-1507
North Okanagan	Elizabeth Moore	ea.peter@telus.net	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
Administrative Assistant:	Kelli Kadokawa	fca-admin@artists.ca	604-681-2744

### Professional Services:

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

## WHAT'S ON AT FEDERATION GALLERY MARCH/APRIL 2003

Eyes, Thighs, Chins & Shins - March 4th to 15th, 2003

Success! - March 18th to 30th, 2003

Pears 'R Us - April 1st to 13th, 2003

Vistas and Views - April 29th to May 11th, 2003

Member group show featuring new work by T.K. Daniel Chuang, AFCA, Lissi Legge, AFCA, Kenson Seto, AFCA, Josanne Van Hees, AFCA and Johnson Wu, AFCA

It is with deep sorrow that we announce the passing of Kay Jenkins. Kay was a driving force, along with Sheila Symington, in the establishment and on-going success of the White Rock Summer School of the Arts. Surrounded by Kay's paintings and with readings of her poetry a "celebration of life" was held at her home in January. Kay will be sorely missed.

## JURYING, AND WHAT YOU SHOULD KNOW BEFORE YOU SUBMIT YOUR SLIDES

by Rosalind Rorke and Anne-Marie Harvey, AFCA

Over the last year, interest among Active members in submitting to FCA juried shows has grown considerably. After each jury the questions arise: why wasn't my work accepted by the jury and what can I do about it? Trying to answer these questions I turned to Anne-Marie Harvey, AFCA, for any insights she could offer. Anne-Marie is an experienced Signature member and teacher who has made painting her profession over the last 40 years. The following is a distilled version of our conversation which we hope is helpful to anyone who cares to read on.

As Gallery Manager, I am frequently asked about the relative likelihood that a work will be accepted by a jury. The probability of having a work accepted is directly related to the number of submissions. As competition increases, the chance of success is more limited. FCA shows vary greatly in the number of submissions they attract. Occasionally, there are as many as 350 entries, other times there are barely 100. Some shows have a very high overall quality of work, some shows do not. It is important to state that this variation in quality of work is entirely unrelated to the jury.

People often ask about the jurors and their qualifications as well. The jurors for qualifying FCA shows are our Signature members who volunteer their time and expertise on your behalf. Frequently, they have given up a day painting to spend the time required to assemble a show for the FCA. The jurors work in teams of three and select shows from slides. Most of our jurors are also teachers who have much experience looking at images in a detached manner.

There are several things you can do to alter the outcome of the jury with respect to your own work regardless of your level of skill. Many good artists are declined from juried shows because of presentation, but, you can avoid being one of them. You must take care in the presentation of your painting, this means you must get a slide (or in the near future, a digital image) which is clear, cropped and well lit. You are responsible for finding out how to make good slides of your work. It is not something which can be shrugged off as a silly detail or someone else's failure to see past.

One analogy which may help illustrate the purpose of standards of presentation is that of school children's uniforms. In the same way that these uniforms erase the differences between children's economic or social status, properly prepared slides allow juries to view images without having to fight through visual distractions like glare, shadow or blurring which take away from the paintings. If you are uncomfortable with this part of the jurying process perhaps you should reconsider your decision to enter juried shows.

Jurors are looking for a degree of technical competence but even more than that they are looking for creativity. They want to see that you are working toward your own unique language or point of view. Anne-Marie was able to elaborate on and clarify this aspect of the creative process. "If you wish to fly with the eagles in your art, you must at some point leave the nest. Our egos find this scary and dangerous, our spirits demand the experience. Becoming an artist is not something you will do in a month, or a year or a decade. It is a life-long journey and a way of life. It takes courage and tenacity and light-heartedness. It also takes all the help you can get".



"If you feel you would love to enter a juried show but are scared to death, here are a few ideas that may help you out. Much of your fear comes as a result of attitude. Even though you are terrified of being exposed for the fraud that you feel you are, you must not invest too much emotion in this exercise. Save your passion and your drama for the canvas. Look at the juried show, not as something to fear, but as a great ally."

"Entering a juried show includes most everything that creative individuals abhor. It is competitive and goal oriented. It is precise. It is deadlines. It requires organization. It is in fact, the quintessential left brain experience. It is also very useful, as you will need all of these skills and more if you hope to become a practising artist."

"Juried shows can be great for creating boundaries. Often we struggle with lack of inspiration caused by the barrenness of too few ideas or the suffocation of too many. Juried shows usually have a theme, such as Black and White, Human figure, miniature show, etc. Having someone, anyone tell us what to do is like a rainy day after riotous sunshine. It gives us a rest by limiting our options. It is an interesting and fun challenge to be limited and opens wide the gates to creativity."

"Allow juried shows to challenge you as an artist. Use them to get yourself out of the box of your own limitations. If you see yourself as a portrait painter, enter a landscape show. If you are stuck on the idea that you are a realist, paint an abstract and enter it in that show. Do this light heartedly, play with these new ideas and different possibilities. Good athletes cross-train and so do good artists."

"In time you will see common threads that run through all of your various works. These threads are elusive and unique. Hang on to them. They are your wings to fly. With these wings, you will find purpose and strength and direction. You may crash and burn a few times, but you are now taking control of your own life as an artist, so good on you! Pick yourself up, dust your self off, re-arrange your feathers a bit and get on with the adventure!"

#### MEMBERS' IDEAS ABOUT JURORS' REMARKS by Rosalind Rork and respondents

In the January/February 2003 issue, I asked you for your thoughts and you responded! The overwhelming answer from those members who replied has been to say 'yes', we want the jurors' comments. To facilitate this reporting process, I have changed the slide entry labels to include a check box for those who want comments which can simply be ignored by anyone who does not want them. Copies of these new labels are included in this issue of *Art Avenue*, available at Federation Gallery and have also been sent to the Chapter presidents.

Members have indicated that they do not want FCA resources used to deal with what I referred to as "the aftermath of the jurying". Put simply, you have suggested that the staff not attempt to further explain or elaborate on the juror's remarks. To that end, I would ask that anyone who receives a decline and wants to discuss the result, turn to other members or artists and not myself or the other gallery staff. As in the past, the FCA will continue to offer the "What do juror's look for?" 1 day workshop on a regular basis.

The hard working Signature members who volunteer their time and expertise to be jurors for our shows will continue their excellent work on your behalf. I would like to thank all of the members who participated in the poll, everyone who sends their slides in to be juried and especially the Signature member artists who perform the difficult task of selecting shows for Federation Gallery whenever we ask them.

Following are a few of your many comments.

"...The fact that they, and the secretary take time to do this and give feedback is greatly appreciated. I am aware this is time consuming, but to me the feedback is invaluable. The topic was brought up at our last Chapter meeting (West Kootenay), and it was unanimously agreed that we would like the process to continue if at all possible."

Dave Davies, Fruitvale

"I just want to say that I am in favour of having juror's comments continue as any comment/criticism would always be helpful to the artist. Thanks!"

Virginia Chin, Burnaby

"It is always interesting to have feed-back on your work. However, it is definitely not worth taking valuable time from volunteers and staff to deal with ruffled feathers, rebuttals. etc. I am therefore in favour of dropping the system of juror's comments. Most artists have a pretty good idea of what is "wrong" or needs improving with a painting when it is declined anyhow."

Ray Bradbury, West Vancouver

"I found the juror's comments very useful. I hope they will continue. They should be viewed as constructive criticism which does not require a rebuttal. I'm sure they are not intended as a point for continued discussion, rather, a take-it-or-leave-it statement. People need to understand that jurors provide their time freely and comments are provided to assist them to succeed in the future."

Maureen Bader, Vancouver

"...I realize that providing a short comment - whether constructive criticism or positive comment (a balance of both is nice!), is time consuming for the juror(s). Personally, I find such commentary very helpful. It offers reflection when things have gone well and offers insight on how to keep making my artwork better/improving. Especially for those of us outside the lower mainland, this offers a real connection to real people."

Evelyn MacMillan, Westbank

"...I am certainly in favour of either comments or criticism from the jurors. The more comments, the better! It is hard to accept repeated rejections but I realize that out of all the entries nearly 90% need to be rejected as there is a limit to the exhibition space. I also believe that nobody has a right to question the decisions of jurors who- hopefully- are not biased toward any one person."

Ingeborg Raymer, Burnaby

**Editors' Note: Rate of decline typically ranges from 65 to 75%**

"I look upon the feedback remarks for declined work from juried shows as a gift. The feedback remarks are opinions from experts, artists who have won awards, have Signature status, and many of whom are also teachers, experts who have "been there" and "done that"...Occasionally I receive no feedback and I am always disappointed, for without feedback I cannot continue to improve...if someday I decide my ego can't stand the feedback, I will take up needlepoint instead of painting."

Robert Ascroft, Coquitlam

"...I really appreciate knowing why a particular work/slide is declined. How else is an artist to grow? I certainly appreciate the fact that there are a great many images bombarding the jurors during the viewing and that they are rapidly presented. There simply isn't a lot of time for a juror to note why a piece is not selected. Twice, out of 8 or so declinations, I have had comments mailed back with returned slides and it is greatly appreciated. I respect the juror's decision to decline my piece and would not ever consider trying to reverse their decision to decline my piece. But when there is no comment, a declination, for me, is difficult to accept. When I enter a slide, or a painting, I enter it thinking that it's worth entering. When it is declined, I need to know why, to enable my own personal growth."

Sandra Donohue, Robson

"...Just to circle composition as a criticism of the work doesn't say much as "composition" encompasses so many elements. I usually end up being more confused than enlightened. I understand the time factor for the jurors. Unless you can give a thorough critique I don't think its worth the piece of paper."

Lynne Grillmair, Briscoe



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July 28-August 1 **\$425**  
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Gold, Silver and Copper Leaf
- Ann Templeton**  
August 11-15 **\$450**  
▪ Conceptual Impressionism – Oil
- Mary A. Braukman**, NWS  
August 18-22 **\$425**  
▪ Painting With Passion – Mixed Watermedia

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**NOTICE OF ANNUAL GENERAL MEETING**  
SUNDAY, MARCH 30, 2003, 1:00 PM  
**THE ANNUAL GENERAL MEETING  
AND ELECTION OF OFFICERS  
OF THE FEDERATION OF CANADIAN ARTISTS  
FOR THE 2003/2004 YEAR**  
WILL BE HELD AT THE GRANVILLE ISLAND HOTEL,  
1253 JOHNSTON STREET, VANCOUVER, BC

**ELECTION OF OFFICERS FOR THE 2003/2004 TERM**  
Submitted by the Nominating Committee

Nominee Name	Position
Marjorie Turnbull, AFCA	President
Dianna Ponting, AFCA	1st Vice-President
Merrilee Sett, AFCA	2nd Vice-President
T.K. Daniel Chuang, AFCA	Treasurer
Robert Ascroft	Secretary

Further nominations for these offices can be made orally at the Annual General Meeting on March 30, 2003.

**ABSENTEE VOTING:** Article 3.1 of the Bylaws states:

"A member in good standing present at a meeting of the members is entitled to one vote. Voting is by show of hands, unless decided otherwise. A member may vote by means of a written, signed ballot. This is not a proxy."

Accordingly, the following Ballot form will be used by Members in good standing wishing to cast their vote in the election of Officers. All Members unable to attend the Annual General Meeting to cast their Ballot in person may deposit a duly completed Ballot form at the Federation office by fax, mail, or email, prior to the election of Officers at the Annual General Meeting of the Federation of Canadian Artists.

**SPECIAL RESOLUTION**

WHEREAS Article 8.7 of the Bylaws was amended at the 2002/2003 AGM to read as follows:

Contracts, documents or any instruments in writing requiring the signature of the Federation shall be signed by the President or the Executive Director unless such document requires the specific signature of other members of the Executive Committee. The Executive Director's capacity to contract on behalf of the Federation shall be limited to contracts under \$5,000.00 in value.

and WHEREAS

the following words which were part of the original Bylaw were mistakenly omitted from such resolution:

"All contracts, documents and instruments in writing so signed shall be binding upon the Federation without any further authorization or formality"

**THEREFORE BE IT RESOLVED THAT**

Article 8.7 of the Bylaws be amended to read as follows:

Contracts, documents or any instruments in writing requiring the signature of the Federation, shall be signed by the President or the Executive Director unless such document requires the specific signature of other members of the Executive Committee. The Executive Director's capacity to contract on behalf of the Federation shall be limited to contracts under \$5,000.00 in value. All contracts, documents and instruments in writing so signed shall be binding upon the Federation without any further authorization or formality.

**WINDSOR  
NEWTON  
REP TO MAKE  
PRESENTATION  
AT AGM**

The presentation, immediately following the Annual General Meeting, will cover usage, handling characteristics, colour range, and mediums for the Windsor & Newton Artisan Water-Mixable Oils, and Finity Acrylics. It will include a brief history of the company's practice of making the highest-quality colours, as well as a few interesting facts about the raw materials used for pigments. Health and Safety tips will also be discussed. Free samples for all will follow the presentation.



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**BALLOT**

I, \_\_\_\_\_, being a Member in good standing, hereby cast my Ballot in the election of officers of the Federation of Canadian Artists, being held on March 30, 2003 in Vancouver, BC or any continuation thereof as follows:

President \_\_\_\_\_

1st Vice-President \_\_\_\_\_

2nd Vice-President \_\_\_\_\_

Secretary \_\_\_\_\_

Treasurer \_\_\_\_\_

Dated at (City and Province) \_\_\_\_\_

this \_\_\_\_\_ day of \_\_\_\_\_ 2003.

PLEASE PRINT



# ARTFUL GIVING

All charities rely on charitable donations and the Federation of Canadian Artists is no exception. In 2002 the FCA was the recipient of incredible generosity and will use that beneficence to deliver the services and programs to artists which are the core of its mandate. The following articles on some of the ins and outs of charitable giving explain how you too can make a difference. Thank you for your generosity. *Susan Foster, Executive Director*

## CHARITABLE GIVING

*(Excerpts from an article contributed by Cary Heming, CA, Partner, McMurray, Roberts, Heming & Wyborn. See the full version at [www.mrh.com](http://www.mrh.com), What's New) Gifts to a Charitable Organization:*

### What is a gift?

A gift must be voluntary, it is usually in the form of cash, but can also be some other property and it is made with no expectation of return.

A gift may result in taxable income to the donor.

### Donation Limits (Individuals and Corporations):

5% of Net Income, annually.

Unused donations can be carried forward five years.

### Individuals receive tax credits for charitable donations:

On the first \$200 of donations in a year, the tax credits total approximately 22% (or the lowest marginal tax rate).

For donations in excess of \$200 in the year, the tax credit is at the highest marginal rate, currently 44%.

Corporations treat donations as a deduction in arriving at taxable income. Tax savings will be realized at the applicable corporate tax rate.

### Gifts of Capital Property:

Donations of capital property normally result in a deemed disposition at fair market value.

The donor is liable for any tax created on the deemed disposition to the charity.

There is an addition to the donation deduction limit equal to 25% of the taxable capital gain arising from the donation of capital property or any recaptured capital cost allowance arising from a gift of depreciable property. These provisions allow the taxpayer to shelter the taxable gains arising from the gift.

### Corporate Donations:

There are three basic ways in which a company can donate product to a charity.

A company can simply give some product to the charity with no charitable receipt received or sale recorded. This is considered a promotion expense equal to the cost amount of the product donated.

A company can donate product, receive a charitable receipt equal to the fair market value of the product, record a sale at the same fair market value and claim the amount of the receipt as a deduction against net income in arriving at taxable income.

A company can sell the product to the charity under normal business terms and then donate back the net sale proceeds. In this case the charity will pay PST and GST on the purchase and be able to recover one-half of the GST paid.

For individuals carrying on business as a proprietorship or partnership, most of these rules will apply. However, the charitable receipt will be treated under the rules for individuals and not for corporations.

### Gifts of Publicly Traded Securities:

The capital gains inclusion rate (i.e. the portion of the capital gain that is taxable) is reduced from 50% to 25% where the donation is comprised of a gift of publicly traded securities.

The amount of the gift is based on the fair market value of the shares at the time they are donated.

It is more beneficial to donate an appreciated security directly to a charity than to first dispose of the security and then donate the cash realized from the sale.

### Gifts Made by Will:

In the year of death a taxpayer can claim donations up to 100% of net income and carry back any unused portion one year and apply it against net income in that year.

Donations made pursuant to the instructions in a will are considered to have been made by the deceased during their lifetime. (Note that there is a deemed disposition of capital property on death, which may create additional taxable income in the final return).

It is essential that the specific amount of the donation or a specified residual portion of the estate, and the particular donee be stated in the will.

### Gifts of Life Insurance:

Some basic ways in which life insurance can be used for charitable giving are:

You can assign a life insurance policy to a charity and register the charity as the beneficiary of the policy. The donor will then receive a current donation receipt for the amount of premiums paid each year. The donor can also receive a donation receipt for any cash surrender value of the policy at the time it is assigned to the charity.

An individual can retain ownership of a life insurance policy and have their estate as the beneficiary. They would then set out in their will that the estate is to make a gift to a specific charity equal to the amount of the policy death benefit. In these circumstances, the donor receives the donation receipt in the year of death and it can be applied as set out in point 5 above.

The use of life insurance in donation planning should only be considered as part of an overall tax and estate planning process. Please consult your lawyer, accountant and insurance agent before embarking on this type of donation planning.

*The foregoing article is based on the most up-to-date information available. This is not intended to provide income tax advice. Please contact your accountant or tax advisor prior to acting on the basis of any information included in this article.*

### DOUBLE YOUR MONEY! By Robert Ascroft

Well, not actually double your money: If you are a supporter of the Federation of Canadian Artists through charitable donations, you might be able to double the money the Federation receives. If you are employed by (or retired from) a large to medium sized company, the company may have a matching charitable donation program.

These programs usually have the option of deducting from your pay or pension cheque, a monthly or lump sum deduction. It is usually done this way so the company can verify the donated amount. A cheque matching the donated amount is sent by the company to the designated charity, in our case the Federation of Canadian Artists. It's a win for the company because it supports community charities their employees support and the company receives a receipt to deduct the amount from government taxes.

If you are interested in supporting the Federation this way, check with your human resource department to determine if this type of plan is available. If the company doesn't have a matching donation plan, maybe it's because they haven't thought about it and might be interested in implementing one.

In addition to the matching donation plan, your company may support charities in other ways. TELUS donates \$200 to a registered charity at which an employee, or as in my case a retiree, volunteers their time for 60 or more hours per year. Upon completion of the 60 hours, the employee/retiree sends in an attestation form and towards the end of the year TELUS sends the cheque to the charity. The benefits of this program for TELUS include tangible support for community charities, employee/retiree support, and a tax deduction. Check with your human resource department to see if they have, or may want to implement, this type of community support program.



# 2002 DONATIONS

## Cash for Juried Prizes

McMurray Roberts Heming & Wyborn  
White Rock Summer School of the Arts

Alessandra Bitelli  
Alan Wylie

Peggy & Harry Evans  
Rick McDiarmid

Janice Robertson

TinYan Chan

## Cash for General Revenue

Telus on behalf of Baird McLean  
TinYan Chan  
Patricia Jury  
Lissi Legge  
Royal Bank on behalf of Karen Marcus  
Telus on behalf of Robert Ascroft  
Gert Young  
Bette Schon  
Ursula Allen  
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Darlene Zimmerman  
Josanne van Hees  
Lori Tjorhom  
Lynne Woloshyniuk  
Sandra Taylor  
David Pregara  
Joan Buchberger  
Chi-Fai Choi  
Margaret Jones Lloyd  
Madga Varnai

## Paintings for *Paintings, by Numbers*

Pauline Martland  
Robert Bateman  
Pat Bidwell  
Pat Peacock  
Anne-Marie Harvey  
Maggie White  
Rick McDiarmid  
Brent Heighton  
Tony Batten  
Jeanette McClelland  
Andrew McDermott  
Tom Huntley

Brittani Faulkes  
Ann Zielinski  
Lissi Legge  
Jo Scott-B  
Suzanne Northcott  
Myrtle-Anne Rempel  
Lorna Dockstader  
Jean Pederson  
Alan Wylie  
Danny Han-Lin Chen  
Gerry Thompson  
Robert McMurray

Alessandra Bitelli  
Karen Marcus  
Neil Boyle  
Adrienne Moore  
Shawn Jackson  
H. Louise Falardeau  
Lucy Collings  
Ardath Davis  
Janice Robertson  
Michael O'Toole  
Cim MacDonald  
Brent Lynch

Pat Holland  
Judi Betts  
Donna Baspaly  
Marjorie Turnbull  
Jeane Duffey  
J. Richard Plincke  
Chi-Keung Leung  
Jutta Kaiser  
Martine Goubault  
Rick Bond  
Larry Tillyer  
Neil Patterson

Jack Livesey  
Nancy Ruen-Fen Chen  
Gaye Adams  
Dianna Ponting  
Zelda Nelson  
Elaine Fleming  
Rose Zivot  
Barrie Chadwick  
Ruth Sawatzky  
Bob Rennie  
Mike Svob  
Kiff Holland

## Paintings for Permanent Collection

Bob Rennie

## Other Donations in Kind

Okay We Run Productions

Francis Harris

Oak Bay Marine Group

Opus Framing & Art Supplies

## And Already for 2003

Alessandra Bitelli  
John Wallace  
Hong-Wei Li  
M. Van Voorst Vader  
Sandra Macintosh Thompson  
Fasken Martineau DuMoulin/United Way

Peggy & Harry Evans  
Maria Silva  
Susan McConnell  
Susan Harder  
Jeanne Gillis

Hazel Brietkreutz  
Pat Rust  
Cara Ng  
Michiko Miyazaki  
Nina Innes

Susan Greenhalgh  
Linda Kasdorf  
Mona Vulliamy  
Roberta Combs  
Dorothy Chisholm

Kathy McDonald  
Edna Woods  
Dena Foss  
John MacNeill



# CALL FOR ENTRIES

## EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER

ARTIST NAME	TOP
IMAGE TITLE	↑
IMAGE SIZE	PRICE
MEDIUM	

**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:

**BLACK AND WHITE SHOW** - April 15th - 27th, 2003

Slide Deadline: **March 6th, 2003**

Paintings due: **April 11th, 2003**

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

**PAINTINGS, BY NUMBERS** - Deadline for entries is **Thursday April 3rd, 2003**

PBN Entry forms are available in the gallery and on the website. Note: this entry form is not the same as the regular slide entry form.

**2003 CURATED SHOW** - Deadline for application packages is **April 1st, 2003**

Paintings due: Application forms are available at the gallery or contact Rosalind Perks, Gallery Manager at 604-681-8534 for more details.

**SUMMER GALLERY PARTS I AND II** - Deadline for application is **April 10, 2003**.

Please provide 8 slides, a list of your works which states the title, medium and size.

Application fee is \$25.00. The exact cost of rental will depend on the number of successful applicants.

**ALTERED STATES** - June 24th - July 6th, 2003

Slides due: **May 22nd, 2003**

Paintings due: **June 20th, 2003**

Jurors to be announced.

**FCA OPEN SHOW** - August 19th - September 7th, 2003

Slides due: **June 2nd, 2003**

Guest slide juror: **Christopher Schink**

**CLIP AND KEEP FOR REFERENCE**

# 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.

**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.

**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](http://www.timmsfineart.com) or call (Toll free) 1-866-334-8877 or direct (250) 334-8877.

**Faces and Figures with Neil Boyle SFCA** Weekend workshop for oil or acrylic painters to explore the exciting challenge of working from a live model under the direction of Neil Boyle, talented artist and experienced and popular instructor. The session fees are \$150 (plus GST) covering the Friday evening demonstration plus Saturday and Sunday workshop April 11, 12 and 13, 2003. For more information, check our web site at: [www.timmsfineart.com](http://www.timmsfineart.com) or call (Toll free) 1-866-334-8877 or direct (250) 334-8877.

**WRIGHT LITHOGRAPHY/ETCHING PRESS** For sale. As new. Prints intaglio, lithography, relief, linocuts, monoprints, collagraphs, etc. Hand-driven. WELDED table, 27" X 48" bed - additional aluminum plate bed. Extra supplies galore: new 15 1/2" - 16" wide lithography roller; new scraper bar supplies; New positive, regular, photonegative and paper litho plates; etching and lithography inks; lithography and printmaking books; etc. (almost everything needed for lithography.) Included with purchase, UCFV's instructor/printmaker Mircho Jakobow's 6-8 years of personal instructions/notes; bonus offers and some options. Press - 550 lbs, can be disassembled into 8 parts. FOB, Abbotsford, BC, Canada. For further information, phone Erna Ewert, AFCA, 604-859-5874.

**2 artists desire economical accommodation** for 2-3 weeks in Southern France October 2003. Call Gail 250-537-0838 or email: [wordsandart@uniserve.com](mailto:wordsandart@uniserve.com).

**WATERCOLOUR/MIXED MEDIA SEMINAR** - with Marilyn Timms SFCA - advanced level 5 day seminar July 28 - August 1, 2003 in Courtenay, BC. Delve into a broad range of experimental approaches to watermedia - from multi-windows and layering through texturing to composition and design elements. Come away full of ideas and excitement. For more information, check her web site at [www.timmsfineart.com](http://www.timmsfineart.com) or phone 1-866-334-8877.

**Create with the Pro's 2003.** Open House & Registration April 12, 2003 10 - 4 This year we have an All-Canadian lineup including: Lynn Lawson Pajunen, Andrea Taylor, Linda KempCSPWC, OSA, SCA, Louise Lachance Legault, Jan Rosgen, Jacqui Berglund, Shannon Ravenhall & Donna Baspaly SFCA, NWTWS. For a free colour brochure or more info call: Lynn Lawson Pajunen - 604-462-1107 Mountain Haven Arts - Mission BC - email: [lynn@mountainhavenarts.com](mailto:lynn@mountainhavenarts.com). Check out our website at [www.mountainhavenarts.com](http://www.mountainhavenarts.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 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.



*Ancient Scrub Oak*, Merrilee Sett, AFCA, acrylic & collage 30"x 22" \$1,800



*Play Your Cards Right*, Sandra Taylor, mixed media, 19"x 14" \$450  
Award of Excellence

## Fresh Start

February 4 through 16, 2003



*Taking a Shortcut*, Robert Ascroft, oil, 14"x 14" \$440  
Fasken, Martineau, DuMoulin Award



*Stand By Me*, Lok Kerk Hwang, watercolour, 22"x 15" \$1,500

Jury Panel: Tinyan Chan, SFCA, Janice Robertson, SFCA and Anne-Marie Harvey, AFCA.



*Fishing Floats*, Mike Radford, watercolour, 16"x 22" \$1,300



*Musafir (Spiritual Journey)*, Marilyn Harris, mixed media, 15"x 21" \$650 - Alessandra Bitelli, SFCA Award



*Cool Down*, Steve Hepburn, oil, 16"x 20" \$1,250  
People's Choice Winner



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# Vision & Vistas

29th April - 11th May 2003

Opening Reception May 2nd, 2003, 6:30 - 8:30 p.m.

T.K. Daniel Chuang AFCA  
Lissi Legge AFCA  
Kenson Seto AFCA  
Josanne Van Hees AFCA  
Johnson Wu AFCA



T.K. Daniel Chuang AFCA



Lissi Legge AFCA



Kenson Seto AFCA



Josanne Van Hees AFCA



Johnson Wu AFCA

## A Color Full 3 Days

Dates: June 12-14  
Time: 8:30-3:30  
Fee: \$225 + GST

Ask most artists to name the primary colors and chances are you'll get the wrong answer. Ask the same artists to name the colors on their palette and seldom will their responses be the same. That's not a judgement call: it's a fact. Is color knowledge that complex? Can there be consensus in an arena of self-expression and individuality? I say yes!

This workshop will focus on these issues and more. Participants will discover, through hands on experience, the true primaries of pigment and how they differ from those of light.

In addition to developing knowledge and skills in color theory and mixing, the more magical aspects of color interaction will be explored. Such studies will deal with two primary means by which color luminosity can be achieved.

Although watercolor paints and paper will be the medium used in the workshop, the workshop is about color, and that means color in any medium.

### Paints will be provided.

Participants are responsible for the following materials: Arches 140# rough watercolor paper, water container (no glass), palette (can be white platter, plastic, etc.), old towel or flannel blanket, paper towels, watercolor brushes: round in any size from #6 - #12 and one flat approx. 1" and note pad & pencil.

Dick Nelson is the originator of the Tri-hue watercolor painting process. Dick discovered the true primary colors by working with printers who reproduced full color pictures using only four primary inks. Computers use the same CMYK colors for all graphic reproduction.



Dick's knowledge of color and it's interaction began with his studies at Yale with Josef Albers, the most celebrated colorist of the 20th century.

Dick has taught his process to hundreds of watercolorists through Hawaii, the Mainland and Canada.



Dick Nelson's imaginary digital work "Pele's Reminder" produced in Adobe Photoshop with a Wacom tablet

To Register call the Federation at 604-681-8534 or email: fcaeducation@artists.ca

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