



Vol. 3 - No.3
May/June 2003



\$4²⁵

The Windflower's Dance, Janice Robertson, SFCA, Juror, watercolour, 18"x 15.5" \$1,220



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This painting began its life as a demo for a class I was teaching. I had tried the image as an acrylic and decided that I could do a better job of it as a watercolour. I hadn't painted a serious watercolour for a while and I really enjoyed the process. I love white flowers best of all because of their subtlety and I love the dark background contrasted with the light-filled flowers.

I painted the background first in two layers, with the flowers masked out. Then I painted the flowers and leaves with successive glazes of three primary non-staining colours. The final touch came with some lifting to clean up edges and reclaim some light areas out of the dark background.

Janice Robertson

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

Success! Show, 2003

March 18th to 30th, 2003



Raspberry Corn, Dianna Ponting, SFCA, pastel, 12.5"x 18" SOLD People's Choice Award



Of Things that go on Underground, Ann Zielinski, SFCA, Juror, acrylic, 11"x 15" \$525



Imposing Order, Lynne Grillmair, AFCA, collage, 7"x 11" \$350



Henry's Decoys, Alan Wylie, SFCA, Juror, watercolour, 13"x 24" \$2,800

(cont'd on page 9)

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ARROWSMITH CHAPTER by Helene McIntosh

Our *Spring Juried Show* was held at the Old School House in Qualicum Beach with many guests attending the opening reception. The three jurors, who came all the way from Victoria, were Catherine Moffat, SFCA, David Goatley, SFCA and Sherry Mitchell, AFCA. Their three first choices were Doreen Warren, Tony Stuart and Joan Larson, AFCA.

Our energetic and vivacious President, Vickie Turner, continues to challenge us at every meeting. This month we have two challenges (from February and March) - to paint using the negative space and to paint using two colours only plus black and white. The January challenge to paint a red chair resulted in some pretty impressive pieces. Another challenge for this month's meeting is to bring a painting expressing our feelings regarding the current war on Iraq. Many artists are feeling an abundance of emotion at this time and it will be interesting to see what comes out of this exercise. Last month's meeting was held in the evening and was followed by an awesome pastel demonstration by Joan Larson, AFCA. Joan has a way of making it all look so easy!

From May 13-June 8, Joan Larson, AFCA and Dianna Ponting, SFCA, PPC will be exhibiting their pastel works in a show being held in the Brown Gallery at the Old School House in Qualicum. Helene McIntosh will exhibit her paintings in acrylics and oils, *Ladies*, in the Dorothy Francis Gallery.

Suzanne Northcott, SFCA, is presenting a *Creative Exploration in Acrylic* workshop April 26 and 27 and those of us who signed up are eagerly looking forward to this experience.

Another exciting workshop on Hornby Island under the instruction of Ann Zielinski, SFCA, is taking place June 8-13. Those who participated last year can attest to the high standards that Ann sets for her students. The accommodation, scenery and meals are the icing on the cake!

We welcome our two newest members, Jean Fitzpatrick, and Bill Britton - both received ribbons in the *Oceanside Community Arts Council Spring Juried Show!* Carmen Mongeau received a Best of Show ribbon for her *Composition in Blue*. Disa Hale, AFCA, received a Best of Show ribbon as well for her etching, *Prairie Storm Coming*. Doreen Warren received a Best of Show for *A Day in the Countryside* and Olivia Mennie and Karen Poirier received ribbon awards for *Sunset* and *Hank's Apples* respectively.

Elissa Anthony and Robert Sivertson held an exhibit of their works in the Members' Gallery at Oceanside Community Arts Council in Parksville while Alan Dunfield and Tony Stuart held their show in the Nemeth Gallery from March 10 - April 3. As well, Sharon Hubbard's tulip photographs adorned the foyer in the Council Gallery. The opening reception was a huge success with many people present.

NANAIMO CHAPTER by Harold Allanson, AFCA

The Nanaimo Chapter meets every second month of the year. Our May meeting may or may not have taken place before you receive your copy of *Art Avenue*. The reason I say this is because Marilyn Timms, SFCA, will be doing a demo for our group after the meeting. You may have noticed Marilyn was mentioned in Members In The News in the March/April issue of *Art Avenue*, regarding the acceptance of her painting *Magma* in American Watercolour Societies 136th Exhibition. So our group, of course, is expecting great things from Marilyn when she presents her demo.

May's meeting is our last before we take a summer break and return again in September. I'll have more to say about that in the next issue. Summer usually means more time spent out of doors and for some, a good opportunity to paint or collect material and information for painting in the studio on those dreary days in the fall. So whatever your artistic activities are, I wish you all a

wonderful summer.

We're all proud of our own Pat Holland, SFCA, for achieving her Senior Signature status in March. Well deserved Pat, we all congratulate you. May I humbly mention I also received AFCA status. Vancouver Island made a good showing with a number of people getting either SFCA or AFCA. It's good to see we have so many talented artists on the Islands.

COMOX VALLEY CHAPTER by Bev Wolsey

The members are excited to be invited as the Guest Guild at the renowned *Filberg Festival* in August. This juried show attracts crafters and artists from all over Vancouver Island and British Columbia. The exhibit will be in the barn near the entrance, with a tent for the demo painters outside.

The March AGM produced the executives for the 2003/2004 terms.

President: Kay Hilborn

Vice Presidents: Trish Montague and Daphne Triggs

Secretary: Brenda Calhoun

Treasurer: Virginia Lukay

Public Relations/Publicity: Brenda Calhoun and Penny Kelly

Show Committee: Doris Zdebiak

Chapter News/Art Avenue: Bev Wolsey

Membership: Norma Steven

Member at Large: Karl Rieche

Workshop Committee: Marilyn Timms, SFCA, Trish Montague, Daphne Triggs

Disa Hale, AFCA from the Arrowsmith Chapter came to the Awesome Muir Gallery show as our guest, to jury some of our members. We are pleased to announce that Betty Boyle, Brenda Calhoun, Kay Hilborn, Dolores Ordway and Heather Rieche achieved Active status in the Federation. Congratulations to all.

March saw the members exhibiting in the Driftwood Mall and they will also participate in a Mother's Day Show in this popular retail space. Some artists will be attending the *Kitty Coleman Woodland Garden Show* to do demo painting.

Congratulations to Marilyn Timms, SFCA, who received the \$500.00 *Barse Miller Memorial Award* at the recent American Watercolor Society's *International Exhibition*. She also donated a beautiful watercolor of the *Comox Glacier* for the Courtenay Rotary Auction. Later this year she will be selling autographed prints and Xmas Cards, with the proceeds going to Rotary International's work to eradicate polio.

So it seems there is much work for our artists to do, but it is not all work and no play, as we look forward to the summer barbecue at Karl and Heather Rieche's lovely home by the ocean.

FRASER VALLEY CHAPTER by Megan Arundel

Our Chapter Members have been busy lately (well, we're always busy...) getting ready for our first two shows of the year, to be held in quick succession in April and May. Our first Juried Show of the year opens on April 9th at the Mission Art Gallery (33529 1st Avenue, Mission, (604)826-0029) and runs through April 27th. One week later, our self-juried show will open on May 4th at the Kariton House Gallery (2387 Ware St, Abbotsford, (604)852-9358) and it runs through May 28th.

We are very proud of 4 of our Chapter members who have been approved for Signature Status by the Board of Governors of the FCA: Heidi Lambert, Roberta Combs and Loreena Lee have been approved for AFCA status and Dianna Ponting has been approved for SFCA status.

Chapter members busy with preparing for their own shows include: Bente Hansen: Mission Art Gallery, June 11th - 29th; Joyce Trygg & Gwen Murphy: Hope Art Gallery, April 1st to 27th and Mission Art Gallery, July 23rd to August 10th.

On the administrative level, the Chapter executive has written Procedures Manual that deals with the overall business of the chapter, based on the FCA Manual Version 1. It is meant to serve as a guide for the administration of the Chapter. We have also developed a manual for the use of organizers of Chapter shows.

Registration for membership with the Fraser Valley Chapter this year shows what a lot of communities are represented: there are presently 50 registered members from the following communities: 17 from Abbotsford, 1 from Chilliwack, 10 from Maple Ridge/Pitt Meadows, 9 from Langley/Aldergrove, 8 from Surrey and 5 from Mission. Someone always has a lot of driving to do to get to the monthly meetings. Discussion at the last meeting included trying to find show sites that are more central to more members.

NORTH OKANAGAN CHAPTER by Ev McDougall

Our recent chapter exhibition at the Vernon Public Art Gallery has been a great success for both the public and our members, many of whom have never been included in a juried Federation show before. It appears that in spite of the difficulties encountered in the distance delivery of the Foundation Program, North Okanagan members greatly benefited from the efforts of all involved. I think we should give a round of applause to one of our own members and past chapter president, Gail Short, for providing the major impetus in getting the program into the interior.

With the process of jurying on the minds of so many of our members, we decided to combine a potluck with a panel of experienced jurors to discuss some of the issues surrounding the jury process. The panel consisted of Bonnie Roberts, AFCA, who talked about slide submissions, Andrea Toth, the Gallery curator, who talked about what she looks for in an exhibition proposal to the gallery, and Gerry Marchand, professional artist and instructor, who talked about his experience developing a jury form for Ontario art students. One of the things the group looked at was the form that was used to jury the International Sculpture Symposium held last year in Vernon, and members even got to try their hand at jurying some pieces themselves. The evening was a great success, and generated a lot of rather heated discussion. The food was great too.

Several chapter members are participating in the annual *Spring Splash* show and sale in Oyama on May 4. Angelika Jaeger, Gail Short, Charlene Woodbury, Rick Bond, AFCA, Ev McDougall, Beryl Odall, Nancy Lucas, Christine Kashuba, Mae Roberts, and Sharon Carefoot, who has been invited to be a guest artist this year. Part of the proceeds of this sale goes to the cancer society, and it is generally well attended.

Ev McDougall has again had pieces accepted for the annual Calgary Stampede auction, and she will be doing a demonstration as well during the Stampede.

Focus Framing, which is owned by one of our members, Jessica Hannah, and her partner, has sent out a call for North Okanagan scenes, a selection of which will be entered in a bid for awards at the Fantastic Tournament later in the summer.

Members who have recently been juried in to active status are: Eileen Sawracki, Jessica Hannah, Teresa Connor, Andrea Toth, Anita Jewell, Terry Evans and Summer Robertson. We also welcome several new members to our chapter: Pauline Best, Charley Hampton, Linda Mowat, Becky Strube, Jackie Warawa, Summer Robertson, and Anita Jewell. Happy painting everyone.

VICTORIA CHAPTER by Marney Ward AFCA

David Goatley, SFCA, Catherine Moffat, SFCA and Nella Rogers, AFCA juried in a wonderful Spring Exhibition, which thanks in part to some TV coverage and a newspaper ad, attracted about 400-500 people. Most encouraging was the sale of five paintings and over \$200 worth of cards. We were especially thrilled when one customer claimed our annual spring show was "the best art show in Victoria." Congratulations to Maryanne Laing, Sherry Mitchell, AFCA and Marney Ward, AFCA for their Awards of Excellence and Margot Clayton, AFCA, June McCrae and Heather Urquhart for their Honorable Mention Awards. Sherry's beautiful watercolour *Stages-otika Rose* also won the Most Popular Painting in the Show.

As this Art Avenue comes out, our Artbreak weekend on Saltspring Island, May 2-4, will be in progress, with our spring show included. We welcome Catherine Moffat, SFCA to the previously advertised artists, Katherine Amisson, Robert Bateman, SFCA, Robert Genn, SFCA, and David Goatley, SFCA. At our February meeting Catherine wowed us all with slides of her amazing watercolours, as she

attempted to explain just how she gets her intricate background textures and her intuitively balanced compositions.

In closing, we congratulate the following new active members: Phyllis Albone, Kristi Bridgeman, and Charles Dool, who all participated in our show, and Clement Kwan, who recently won the Peggy & Harry Evans Award for *The Guitar in the Eyes, Thighs, Chins and Shins Show* at Federation Gallery. Welcome aboard all of you.

WEST KOOTENAY CHAPTER by Faith Welsh

Excitement abounds in the West Kootenays. Georgette Ganne, workshop organizer, reports "we were very fortunate to have



Alex Fong demonstration in Castlebar

Kelowna artist Alex Fong brave wintery, mountain roads to visit us in February at Kootenay Gallery in Castlebar for a watercolour workshop. Seventeen people from our chapter attended and were delighted to spend two days with this creative and imaginative artist. It was truly an inspiring weekend for us all." Fong donated a demonstration piece to our chapter to be raffled as a

fundraiser at our meeting in March. Roberta Taylor was the happy winner.

The chapter has been invited to adorn the walls at Gerold the Jeweler, 560 Baker Street in Nelson as an ongoing venue to display our work. The grand opening on Easter weekend finds more than half of the membership taking advantage of this great opportunity. Thanks to Gerold Mueller, jeweler extraordinaire, for making this possible.

Sue Harder is organizing a 5 day watercolour workshop in May or June with Alice Ruskin, AFCA at VISAC Gallery in Trail. Suzanne Northcott, SFCA will be coming to the Kaslo Summer School of the Arts in July.

More and more of our members are being accepted into FCA juried shows. A good reason to have your slides ready to go. At the March meeting, we viewed the *Success!* slides from 2002. This gave a good indication of what to shoot for. Sandra Donohue also gave a repeat demonstration of cropping slides with silver tape for the benefit of the new members and a refresher for us all. Remember to have your slides ready for the next Chapter Juried Show on or before the deadline of Saturday, May 17 (our next meeting). Either bring them to the meeting with the \$5.00 per slide fee or mail them to Faith Welsh, Box 1098, Rossland BC, V0G 1Y0.

We will be giving a mini workshop on Portfolios, Artist Statements, CV's and Bios at the May 17 meeting starting at 1 PM at the VISAC Gallery in Trail.

CALGARY CHAPTER by Marian Bax-Slayter

We hosted our 2nd Annual Winter Thaw art exhibition and sale at Lake Bonavista Village on February 22. Once again the venue and atmosphere were wonderful. This classy presentation including wine and hors d'oeuvres served by smiling waiters and waitresses, accompanied by music played on the baby grand piano by some of our talented members. Despite the cold and fresh snow, we achieved record attendance and sales. New online members, news and updates, can be seen on our website www.fcacalgary.ca. Our next show Art at the Edge will be on Saturday May 10th and has also become an annual event. Our April meeting will once again host elections for a new executive and change to volunteer positions. I would like to thank Marg Stevens for her dedication, energy and effort over the past three years. She will be a tough act to follow! Plans are underway for our display and artist demo at the Stampede Artist Window in July. Please look for us if you are visiting! Michael O'Toole, SFCA will be running an acrylic workshop May 20 - 22, and Doug Swinton a life drawing and painting workshop in a variety of media, June 23, 24, 26. Please contact me at mkslayter@telus.net for more information. All members are invited to join us!

Chapters not reporting: South Okanagan and Central Okanagan

Next submission deadline is June 1, 2003

artavenues@artists.ca

Art Techniques

with David Langevin

Different glazing mediums for acrylics

Q: I took your first Acrylic course and I will be taking your second course Mastering Acrylics II on April 12. I now understand your comments during the course that the indirect method of painting has a lot of potential, especially since I've seen Rembrandt's work. It took me a year to finally figure out how I could use that method in my style of work. I use 1/4 inch masonite (hardboard). I divide a sheet into standard sizes of 24x18, 20x16 and 11x14, priming both sides and edges. I started out producing a number of paintings using GAC 100, the only problem was trying not to create tiny air bubbles and I noticed that it levels out too much. So, after 25 paintings, I've decided to try GAC 200 to get a more built-up texture effect. I've done 3 paintings now and 2 of them showed signs of cracking (like the old varnish cracking effect) in just one or several spots, the size of a pea or bean. I'm not sure if it's my technique or the product. I'm meticulous so I believe the following could have happened:

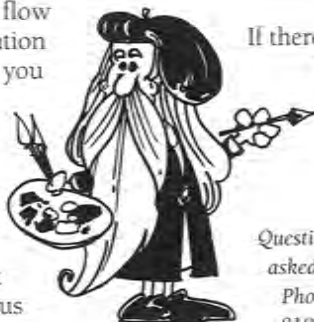
- During trowelling there was air or a drop of water.
- Board was bumpy
- Flex in the board.
- Contamination of the product.
- Painting may not be dry enough.

I did allow the painting to dry for 24 hours before the application. I'm unable to figure out why 2 out of the 3 paintings cracked. As I have a showing slated for West Vancouver and Whistler, I'm planning on using GAC 100 again. However, if you have any suggestions I would appreciate it.

Thanks, Kurt Connell

A: Hi Kurt. Let's see if I got this straight: you used GAC 100 for glazing and you got bubbles, then you tried 200 and got cracks. Am I right? Bubbles are almost always caused by too much water in the mixture. Make sure your brush is dry! Also, foaming can occur if you are scrubbing with a thick amount of glaze medium over a textured surface, again, more likely if there is water in the mix. GAC 200 is not formulated to be used as a glaze medium and is the hardest (and therefore most brittle) of the GAC series. It is more for sizing/priming smooth surfaces because it is very sticky, like glue. It would be the most likely to crack.

Along with their regular polymer medium, which is fine for glazing, Golden has produced a number of special purpose acrylic polymers, called the GAC series. There are five of them: 100, 200, 400, 500, and 700. Each is specifically formulated to have different properties that are useful in different applications. For example, they can regulate the paint to make it more transparent, or change the viscosity, adhesion, flow characteristics, and so on. Golden has information pamphlets that you can get at the art supply store, or you can go to their web site to find out more about the specific properties of their mediums and their recommended applications. GAC 100 and 700 are the best for glazing (I prefer 700). Also, using a glaze to create build-up or textured effects is not effective. No matter how much you use they will all level out. For texture and thick applications you must use a lot of thick paint from the tubes or use the various gel mediums.



BEHIND THE EASEL

with Robert Genn, SFCA

As many FCA members are aware, the twice-weekly responses to my email letters give a good idea of what's on the minds of a world of artists. The ultimate in artist statements, they are first-person slices; honest, true to life. They are remarkably free of the artificiality and artspeak that characterize so much of art writing. They tell of fears, problems, triumphs, losses and epiphanies. Some ask genuine questions that demand genuine answers. Some are angry or even mean-spirited, others are as sweet as a bowl of fresh peonies. My inbox is so frequently jingling these days that I have to have a team to look after it. Amazing. Fact is, all of our machines are overflowing with friendship. Sometimes two or more artists vibrate on precisely the same frequency and we are able to bring them together. At other times new and as yet unexamined ideas jump from cyberspace into our collective face. Apart from my uncontrollable compulsion to paint every day, clicking "receive" has been one of the main reasons for my current bout of early rising. I really feel honoured by all the artist-writers who constantly inform, amuse, emote, and confront.

Needless to say, writing my twice-weekly letters and digesting the responses has been a tremendous learning curve. The idea was to empower artists. In so doing we have all gained a better understanding of ourselves -our goals, joys and self-images. I can't tell you the excitement I feel when artists write to say they have found themselves on our site and they are now touching the stars.

Twice weekly, we generally publish about ten or fifteen subscribers' letters. We often edit them quite substantially to get to the nub of what artists are saying. As far as I can see, this valuable material will stay on the internet forever. After all, what we do, what we think, what we are -is timeless. If you haven't previously done so, I invite you to go to the response index at the top of www.painterskeys.com. Incidentally, in my last column in this FCA publication, I was putting out feelers for a mentoring service for FCA members. We are in the process of building a list of interested artists, both as mentors and mentees. The wrong address was included last time. My correct address is rgenn@saraphina.com.

PS: "The positive thing about writing is that you connect with yourself in the deepest way, and that's heaven. You get a chance to know who you are, to know what you think. You begin to have a relationship with yourself." -Natalie Goldberg

Best regards, Robert

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

If there are other concerns that I have not addressed here Kurt I will need more specific information about your methods and the materials you are using...you can let me know. Hope that helps. See you in April Kurt. David

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

MEMBERS IN THE NEWS

Active member **Dena Hohloch** recently had a two-person exhibition at the Medicine Hat College Cultural Center Gallery. Her painting *Trailing Cattle On A Sunny Fall Day* is featured in the March/April 2003 Art of the West Magazine.

Alan Mark Cross, at 4812 Sea Ridge Drive, Victoria, BC will be among eight artists who will be taking part in "Artists in Our Midst", a Broadmead area artist tour put on in conjunction with the Corporation of Saanich's Arts Awareness Week. The tour will be on May 4, 2003 12:00 PM to 4:00 PM.

Alan Mark Cross has been asked to do a solo show and sale of his works at the Luther Court Society and Housing Foundation annual art show. The show will be held in the large meeting room in the adjacent Ophir Place apartment building at 1521 Church Avenue, Victoria, BC (off Cedar Hill Cross Road) on Thursday June 5 from 7:00 PM to 9:00 PM and Friday 12:00 PM to 4:00 PM.

Elizabeth Symons announces the grand opening of The BaffleGab Fine Art Gallery, April 5, 2003 from 4-7. The gallery, located at 671 Beach Road, Qualicum Beach Studio 108, is a venue for her work as well as a teaching studio for watercolours, drawing and painting. For information email bafflegab@shaw.ca or call (250) 757-9107.

Donna Baspaly, SFCA will be teaching one of her popular MIXED MEDIA weekend workshops hosted by the Comox Valley Chapter of the Federation of Canadian Artists October 4th and 5th, 2003. For more information, contact Penny via email at wayne.kelly@shaw.ca or phone (250) 338-8578.

Georgia Hunter received the Opus Honourable Mention Award for her bronze sculpture *Spawning Salmon* at DisCOVERY 2003 Seymour Art Gallery.

Jo Scott-B's, AFCA latest exhibition *Okanagan Cornucopia* opens May 8th, 2003 at the Hambleton Galleries in Kelowna. Jo became interested in indigenous plants after Okanagan Sunflowers was chosen to be the City of Kelowna's official floral emblem.

Leslie Allen's Fresh Snow has been juried into the 2003 12th National Oil Painters of America (OPA) Exhibition in Taos, NM at the Rich Nichol's Taos Gallery May 3-June 1, 2003. To see the painting, go to www.aawafineart.com/AssociateMember.

Danny Han-Lin Chen, AFCA will give demonstrations on Experimental Chinese Art on May 7 at the Shadbolt Centre for the Arts in Burnaby, and on May 15 at CityScape Community Art Space in North Vancouver. There will also be an exhibition of his work on June 17th at The Dr. Sun Yat-Sen Garden in Vancouver. Please visit www.chensgallery.com or call (604) 277-8111.

Angelika Jaeger and Elizabeth Moore will have an exhibition of paintings at The Verve April 14 - June 15, 2003.

Val Moker was recently awarded the 1st Honourable Mention Citation Award for *Peddler of Ruby Wealth*, and the People's Choice Award for *Shared Secret*, both from the Canadian Portrait Academy. Way to go Val.

FCA members from the Central and North Okanagan Chapters including **Cindy Downey, Marlene McPherson, Gail Short,** and **Mae Roberts** will have work at the 11th Annual *Spring Splash* Art Exhibition and sale on Sunday, May 4th, 2003, 10:00am - 4:00pm at the Oyama Community Hall in Oyama, B.C. For further information please call (250) 766-5116.



The Patriarch, Jarnail Singh

Active member **Jarnail Singh** was inducted in February as a new member to the Board of Directors of the Art Council of Surrey. On being appointed as a Director, Jarnail Singh remarked that it's a matter of pride for him personally and for the community also. He said that he would make efforts for more participation of the community in the activities of the Arts Council. Singh receives another laurel for his famous painting *The Patriarch*. He was awarded the Daniel P. Izzard Medal in a competition organized by the Canadian Institute of Portrait Artists. Congratulations Jarnail.

Disa Hale, AFCA, is holding a solo exhibition, *Pages In Time*, at the Red Deer Art Gallery Museum in Red Deer, Alberta, July 26 - Sept.26. The show is scheduled to be in the Kerry Wood Nature Conservatory. Artist and Curator will be in attendance at the opening reception to be held July 26 at 1 PM.

Robert Ascroft, had his watercolour, *Walking the Beach*, accepted into the Société Canadienne de l'Aquarelle's Salon 2003 in Montréal, Quebec. The initial exhibition will run from April 30 to May 11. The exhibition will then tour the province of Québec until November 2003.

Tricia Syz' *Dancing in Her Shadow* has been accepted into the Calgary Stampede Annual Art Auction in July. This painting was inspired by a dance she saw last year at the National Dance Competitions at the Calgary Stampede Native Village, where the oldest dancer in the competition was dancing as a little girl followed behind her, copying her steps and movements.

Our apologies to Active member **Norma Blann** whose name was mistakenly left off the list of FCA donors for 2002 in the March/April edition of *Art Avenue*. Norma is one of those great members who both paid her dues early and made a generous donation. Thanks again Norma!

New Members from Feb. 7 to April 10, 2003

Ravannah Allan, Paige Axelrood, Sandi Beddis, Susan Bertrand, Mary Brackenbury, Kristi Bridgeman, Bill Britton, Barbara Burns, Joyce Burns, Vaughn Butland, Christine Camilleri, Teresa Connor, Annelie Dominik, Dia Dube, Douglas Enns, Daniel Feuermann, Jean Fitzpatrick, Marie-Josée Girard, Karen Goodfellow, Marilyn Goodridge, Riette Gordon, Scott Gordon, Angela H'Wood, Elizabeth Holmes, Helen Jaques, Betty-Lou Johnstone, William Jones, Sandy Kay, Hae Young Kim, Kwahn Kim, Eveline Koliijn, Elaine Kroes, Edgardo Lantin SFCA, Laurie Latam-McCabe, Carrie Lazareff, Marie Lengyel, Tina Lynch, Dennis Magnusson, Russell Mang, Merrily McKeown, Ted McLaughlin, Eugenia Medynski, Patricia Morris, Norma Nickel, Sharon Perrin, Tammy Pilon, Deborah Rose, Shannon Rousseau, Marie Saheb, Janet Smith, Joe Smith, Maureen Smith, Deb Taylor, Bill Tennant, Janice Windrum, Andrea Worrall.

A PIECE OF OUR HISTORY

KÄTHE KOLLWITZ: SELF PORTRAIT

BY ROSALIND RORKE

During her acceptance speech at the 75th annual Oscar's ceremony, Best Actress winner Nicole Kidman asked the crowd why they were all there, indulging themselves in an opulent and some might say inappropriate spectacle, while their government was at that very moment waging a bloody war on the other side of the world. Her answer, "Because art matters", was met with applause by the predictably sympathetic audience. However accidentally, Kidman reminded us that art has an important and relevant place in our culture.

Throughout history, artists have made eloquent and profound statements about violent conflict, oppression and war. Examples are too numerous to list, but one artist, German print-maker Käthe Kollwitz, put a very human face on the individual suffering which accompanies periods of strife. Kollwitz's drawings of families huddled together, as if actually pressed down into the ground by fear, or of mothers trying to prevent Death from snatching away a child are simple, powerful and tragic images.

The Art Gallery of Ontario, in conjunction with an art institution in Stuttgart, Germany, is featuring Kollwitz's works, until May 25, 2003. This rather timely display is the first such exhibition of her work in Canada since 1962. It may interest FCA members to know that the Federation has in its permanent collection a litho print made by Kollwitz in 1924. This print most likely came to the Federation via past-president Allan Edwards and one of the original prints of this image is owned by the Fogg Art Museum at Harvard University. The image, a self-portrait measuring 11 1/4" x 9", is typically bleak in its atmosphere, and shows the artist staring out at the viewer with a weary gaze. Kollwitz pares her image down, omitting extraneous aspects, even her own hair, leaving only essential characteristics such as a furrowed brow, unsmiling mouth and resigned, unblinking eyes.

Kollwitz enjoyed early success as an artist and she was the first woman to be elected into the Prussian Academy of Arts in 1919. She lectured, taught and created art, becoming the Head of a Master class for graphic arts in 1928. Her choice of subjects revealed her personal political ideas. Describing her own artistic project in her

memoirs she explained her particular approach:

...my real motive for choosing my subjects almost exclusively from the life of the workers was that only such subjects gave me in a simple and unqualified way what I felt to be beautiful. For me the Koenigsberg longshoremen had beauty; the Polish jimkes on their grain ships had beauty; the broad freedom of movement in the gestures of the common people had beauty. Middle-class people held no appeal for me at all. Bourgeois life as a whole seemed to me pedantic. The proletariat, on the other hand, had a grandness of manner, a breadth to their lives...Unsolved problems such as prostitution and unemployment grieved and tormented me, and contributed to my feeling that I must keep on with my studies of the lower classes. And portraying them again and again opened a safety-valve for me; it made life bearable.¹

Her work has been noted over and over for its ability to capture the anguish, anxiety and desperation of her subjects. Kollwitz's own family was affected by the tragedies of war when one of her sons was killed in 1914 in the first World War and later when her grandson was killed in 1942 in the second World War. She created a series of woodcuts in 1923 based specifically on war as well as a group of sculptural works in 1934 and 1935 entitled "From Death". Her socialist stance prompted the Nazi regime to label her as a degenerate artist, forcing her to resign from the Academy of Arts in 1933. Unlike some other German artists and writers who were persecuted by the fascist regime and fled into exile, Kollwitz

remained in Germany throughout her life witnessing the destruction of her own home and country. Examination of her letters and diaries published late in her life confirms that *the loss of her son Peter, in the first World War, cast a shadow that was never dispelled. There is no word of blame or hate for the enemy - only profound sorrow for the youth of all countries sacrificed in War.²*

Kollwitz's body of work illustrates the value of art created during times of hardship and conflict as well as the extreme human cost of war to any nation.

1 Kollwitz, Hans, Editor. *The Diary and Letters of Käthe Kollwitz*. Northwestern University Press, Evanston, Illinois, re-printed 1988. page 43.

2 Ibid. page vi.



Self Portrait, Käthe Kollwitz, lithograph

Success! Show, 2003

March 18th to 30th, 2003



Gray Cat, **Joan Larson**, AFCA, pastel, 15"x 20" \$1,800



Black Chair, **Tian Xing Li**, AFCA, watercolour, 22"x 30" NFS



Water Lily, **Harold Allanson**, AFCA, watercolour, 30"x 40" \$4,400



The Wood Shed, **Gail Sibley**, AFCA, pastel, 9"x 12" \$550



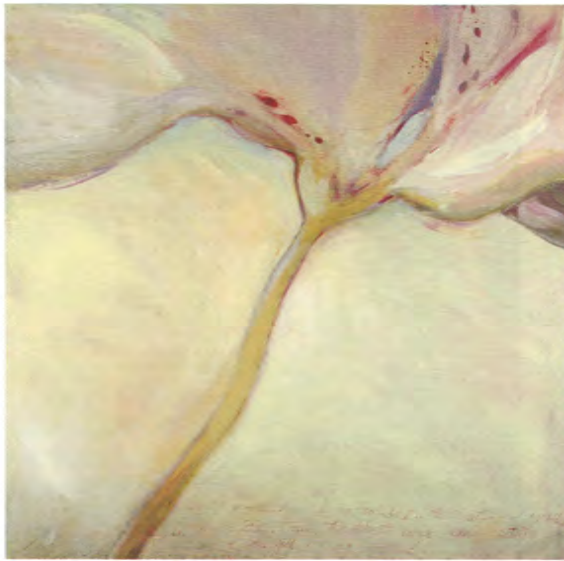
Sunset Sentinels, **Gaye Adams**, SFCA, pastel, 19"x 25" \$1,250



Three Faces of Matthew, **Edgardo Lantin**, SFCA, oil, 20"x 24" NFS

Success!
Show,
2003

March 18th to
30th, 2003



Body of My Garden, **Suzanne Northcott**, SFCA, Juror, acrylic & graphite, 40" x 40" \$2,600



Squall, **Larry Mason**, AFCA, watercolour, 14" x 20" \$460



Wild Iris II, **Sharon Williams**, AFCA, mixed media, 18" x 18" \$425



Trinity, **Dennis Weber**, AFCA, oil, 24" x 18" \$1,250



Granville Island Sunrise, **Anne-Marie Harvey**, SFCA, mixed media, 48" x 36" \$3,500



Island Feeder, **Bob Sheridan**, AFCA, watercolour, 20" x 24" \$500



Dining with Lillies, **Sam Naccarato**, AFCA, acrylic, 48" x 36" NFS



Afternoon Light, **Loreena Lee**, AFCA, acrylic, 16" x 20" \$650



Temple, Woon Lam Ng, AFCA, oil, 14"x 18" \$800



Negligée, Susan Cowan, AFCA, oil, 11"x 14" \$580



Busy City Scene, Myrtle-Anne Rempel, SFCA, mixed media, 19"x 14" \$900



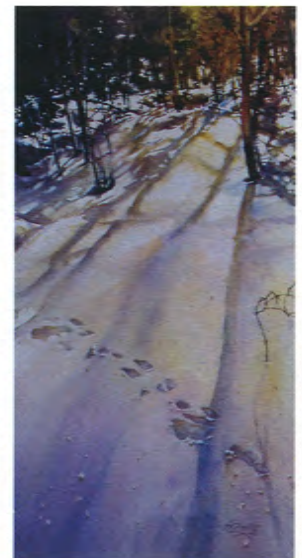
Pianissimo, Pat Holland, SFCA, acrylic linocut, 16"x 20" \$500



Sitting in the Sun, Heidi Lambert, AFCA, watercolour, 15"x 13" \$585



Sea Breeze I, Kit Shing, AFCA, oil, 20"x 24" NFS



Winterlight, Roberta Combs, AFCA, watercolour, 29"x 15" \$1,100

Eyes Thighs, Chins & Shins

March 4th through 15th, 2003



Rainy Day Ladies, Myrna McNeil, watercolour, 10.5"x 13.5" \$260



Joy, Sue Cowan, AFCA, oil, 16"x 12" \$490



Study of a Young Woman, Riita Peirone, pastel, 20"x 14"



Alone, Grace Shaw, acrylic, 16"x 20" SOLD



Time Slips By, Christine Mitchell, watercolour & watercolour crayon, 14.5"x 10.5" \$520



The Guitar, Clement Kwan, acrylic, 22"x 28" \$1,500
Peggy and Harry Evans Award & People's Choice Award



Day, Ryan Lawrie, oil, 24"x 20" \$1,150
Award of Excellence



Self Portrait: No Spring Chicken, Moira Carlson, acrylic, 30"x 26" \$950



Zocalo Lovers: Near Kiss, Pat Rafferty, wood block print, 14"x 20" \$325 - Award of Excellence

REFLECTING ON THE PRESENCE OF FEELING TONES

BY PAT RAFFERTY AND ROSALIND RORKE

Photography, woodblock printmaking and figure drawing are processes that challenge me when I seek to convey the "feeling tones" of my subjects. I begin by trying to represent the intangibles that are projected as the feelings and meanings of body movement and facial expression. My task is to make visual images that communicate the subtleties that, in a glance appear more felt than visible in a lover's embrace.

It seems that the processes should do more than simply translate a physical embrace or gesture into a static image on wood or paper. Using pairs of lovers observed in a public square in Mexico, I considered the sensation of bodily presence, facial expression, tension, the weight and movement of the muscles and clothes of the embracing figures, which for me resonated a feeling tone I tried to capture in the two-dimensional space of the print. These couples retreat into the privacy of an embrace, seemingly oblivious to those around them. The ornate wrought iron benches on which they sit are unyielding of much comfort. My attention to rendering such sensations coupled with my own empathic response seems to compel me toward feeling-charged cuts of the knife in wood block. The images come forth in relief on the surface of my block and are then printed onto Japanese rice paper.

engenders a capacity to share feelings without much conscious control. Further, there arises in each of us a capacity toward spontaneous empathy on the basis of what we read in body language.



Zocalo Lovers: Series 2, Pat Rafferty, woodblock print, 14" x 20" \$325

The most conceptual element of my process lies in exploring what has been described as the elusive potential we have to read "feeling tones" in others. Ray Jackendoff¹, a linguist and psychologist, has argued that from our earliest years we gain through experience an auditory and visual knowledge base that empowers us to read these

"feeling tones" of others. In everyday life this knowledge is both learned and patterned by innate tendencies of the brain. He writes

*People are constantly signalling emotional tone, whether consciously or (more often) unconsciously. In order to produce such overt signals, there must be brain activities that convert emotional tone into motor patterns - smiles, frowns, raises of the eyebrows, openness or aggressiveness or sensuality in the posture, and so forth.*²

Just as we acquire the ability to use our bodies to help express an idea or emotion, so we learn to read the bodily sensations of others. Within each of us, our capacity to read and emit ideas and emotions

Another example of how gesture and movement communicate a range of emotions and thoughts to an audience is found in Flamenco dancers. Their bodies gyrate to the sound of guitar and oral storytelling, and as such, are able to convey everyday issues such as love, loneliness, identity and fear through movement and facial expression. When a dance is well done the audience stands to be carried along in an empathetic grasp. The capacity of flamenco to convey meaning through bodily movement lies in the dancer's genius in letting one thing (facial expression and bodily gestures) stand for something else. Such responses are not mere physical displays; rather they are sensations rooted in the heart, head and the hand in confluence. It has been argued that this innate ability is an elusive intelligence nurtured through experience but operating independently of conscious control.³

In this series of prints, the feeling of evening air, the heat of another's touch, and a sense of anticipation, excitement and desire are the elusive and intangible aspects that bring life to the two-dimensional image.

1 Jackendoff, Ray. *Patterns in the Mind*. Basic Books. New York, 1994.

2 Ibid, page 221.

3 Gardner, Howard. *Creating Minds: An Anatomy of Creativity: Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham and Gandhi*. Basic Books. New York, 1983.



Zocalo Lovers: Series 5, Pat Rafferty, woodblock print, 14" x 20" \$325

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| Secretary: | Robert Ascroft | robert_ascroft@shaw.ca | 604-552-0721 |
| Past President: | Bob McMurray, AFCA | bobmcmurray@telus.net | 604-535-5069 |

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| Member-At-Large: | Kathy Young | ksyoung@telus.net | 604-437-4863 |
| Standards: | Janice Robertson, SFCA | jrobertson13@shaw.ca | 604-888-2230 |

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| Slide Coordinator: | Margaret Elliot, AFCA | | 604-940-8030 |
| Volunteer Co-ordinator: | Kathy Young | ksyoung@telus.net | 604-437-4863 |

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| Executive Director: | Susan Foster | fcaoffice@artists.ca | 604-681-2744 |
| Administrative Assistant: | Kelli Kadokawa | fca-admin@artists.ca | 604-681-2744 |

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WHAT'S ON AT FEDERATION GALLERY MAY / JUNE 2003

Vision and Vista - April 29th to May 11th, 2003.

Opening Reception Friday, May 2, 2003 6:30 to 8:30 p.m.

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.

President's Invitational - May 13th to May 25th, 2003.

A co-operative exhibition organized by the FCA and the consulate of the Republic of Korea representing Koreans living in Canada. Opening reception with artists and dignitaries from the Korean consulate Tuesday, May 13th, 6 to 8 p.m. at Federation Gallery.

SFCA Showcase - May 27th - June 22nd, 2003.

Featuring new work by Tony Batten, Alessandra Bitelli, Anne-Marie Harvey, Pat Holland, Suzanne Northcott, Janice Robertson and Mike Svob.

Altered States - June 24th - July 6th, 2003 Abstraction Juried Show.

SPACES

by Marney Ward, AFCA

There's the relative and there's the Absolute. Activity and rest. Thoughts and the source of thought. Words and the spaces between words. Music and the silence between notes. Coloured paint and white paper.

One of the reasons I like watercolour so much is I can never forget the white paper. My beginnings in Chinese Brush Painting taught me the yin and yang of black ink and white paper. Later my botanical instructor taught me to create interesting spaces between and around the objects. And within the objects, "save the whites" was her favorite motto and has become one of mine. My daughter, a theatre student, knows the value of pauses between the spoken word: the longer the pause, the more powerful the utterance. Spaces. We so often forget them, but they are the stuff of which we create, just as much as the paints we use to colour them with our own particular vision.

The more successful we are in crafting that vision in harmony with the spaces, and not in defiance of them, the more successful our painting will be. Instead of Michelangelo removing the unwanted marble to reveal the figure within, we are covering the unwanted spaces with colour and leaving the chosen spaces white.

As we paint, our concentrated attention also requires spaces. We need to stand back and look. I personally spend as much time looking as painting, for it is these silent moments of pure observation that allow me to connect the relative painting "out there" with the absolute consciousness within. I don't analyze; I just look. I look until I know what to do. Then I paint some more. Rest and activity. Seeing and painting.

Just like the spaces between words in a play or poem, spaces in a painting give power to the colours and shapes they define. They give the value of Infinity to the finite, the strength of the Absolute to the relative. Maybe that's exactly what this rushed world needs. Spaces.

The Federation Premiere Fundraising Event

PAINTINGS, by numbers

WHERE: Performance Works on Granville Island
WHEN: September 16, 2003
TIME: 6:00 to 10:00 pm



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| • Janice Robertson, SFCA July 14 - 18 "Watercolour on Illustration Board" | • Alan Wylie, AWS (DF), SFCA, NWSW Aug. 4 - 8 "Planning for Success" (oil or acrylic) |
| • Jean Pederson, 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! |

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2003 SFCA's

Gaye Adams, SFCA

When I first started learning to paint over 20 years ago, I didn't know how much I didn't know. Now, two decades later, I'm beginning to know how much I don't know. Perhaps in another twenty I won't even be aware of how much I do know. I believe the important thing is to keep learning, and to try not to take our work or ourselves too seriously. As we experience life, and as we paint, we evolve as people and as painters. What I mean is that I find that as I grow and change so do my paintings, and I find that exciting.



Anne-Marie Harvey, SFCA

After many years of painting and travelling far down the road of art, I applied for my SFCA status! I was rejected.

Surprised and disappointed, I decided to stay on the road, but work harder. I painted furiously. I learned new mediums, new techniques. I entered shows and won awards. I applied again. I was rejected.



Profoundly discouraged, I sought a distraction. I left the road, striking out cross-country toward a distant mountain I had always dreamed of climbing. The pain of rejection was immediately lost in the passion and challenge of this new adventure. It took all my knowledge and intuition to stay on course and keep moving forward. I am now far from that well-travelled road. I am still often lost in this unfamiliar landscape, but with each painting the mountain is closer and clearer.

This year I applied again for my SFCA status. I submitted only images inspired by this amazing adventure. I have been accepted. The moral of this story is: if you always do what you have always done you will always get what you have always got.

Pat Holland, SFCA

I work in mixed media using acrylics, oils, egg tempera, graphite, colored pencil, charcoal and pastel, usually on either canvas or paper products. I exercise explosive energy when beginning a new underpainting which then culminates in a quieter conclusion. The images vary in subject matter, from landscapes at my feet to more abstracted ideas. Often multiple images occur, giving me the greatest of challenges adamantly important to the spirit and vitality of the piece. I have discovered the "comfort zone", a repetition of method, colors, or anything working too easily, is my immediate signal for change. Process is paramount to any success I may enjoy.



Diana Ponting, SFCA

I am drawn to quietly touch what I find abandoned and to ponder the obvious questions, trying wistfully, I suppose, to evoke the sights and sounds that must have surrounded it in its prime. Inevitably all things do turn to dust, but as an artist, this fact seems a little less melancholy when, after the elements have scrubbed the slate clean, I can open up my hand and smile at the small piece I've held back.



Edgardo Lantin, SFCA

Born in the Phillipines, Lantin immigrated to Canada, where he started a career as a graphic artist. He studied under a full scholarship at the Art Student League in New York as well as the New York Academy of Art. His energetic dedication, zealous determination and unbending discipline have won him various awards for his art. He is a founding member of the Canadian Institute of Portrait Artists (CIPA). Lantin travels throughout the year across North America and Asia to do commissioned portraits for corporations, institutions, families and individuals.



Myrtle-Anne Rempel, SFCA

Myrtle-Anne seeks to evoke emotion from her viewers as light, shadows and textures play across her colourful paintings to create many different moods. Her work is included in many private, corporate and government collections in Canada, USA, Ireland, Austria, France and Africa. In addition to her art, Myrtle-Anne has previously worked as a freelance interior designer. Her community work includes being on the Board of the Abbotsford Symphony, the Crystal Gala for the Fraser Valley Breast Cancer Society and Mill Lake Arts Center.



2003 AFCA's

Harold Allanson, Roberta Combs, Susan Cowan,
Lynne Grillmair, Heidi Lambert, Joan Larson,
Loreena Lee, Tianxing Li, Larry Mason
Sam Naccarato, Woon Lam Ng, Bob Sheridan,
Kit Shing, Gail Sibley, Dennis Weber
and Sharon Williams

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|-------------|-------|
| ARTIST NAME | TOP |
| IMAGE TITLE | ↑ |
| IMAGE SIZE | PRICE |
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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:

ALTERED STATES - Abstraction Juried Show June 24th - July 6th, 2003

Slide deadline: **May 22nd, 2003**

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

Scheduled jurors: Ruth Sawatzky, SFCA, Myrtle-Anne Rempel, SFCA and Michael den Hertog, AFCA

PAINTING ON THE EDGE:

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

Slide deadline: **June 16th, 2003**

Guest slide juror: **Christopher Schink**

Contact Federation Gallery for Entry Form and Prospectus

IMAGES OF WESTERN CANADA - Chapter Juried Show

Slide deadline: **July 31st, 2003**

Paintings due: **September 5th, 2003**

Scheduled jurors: Marilyn Timms, SFCA, George Bates, SFCA and Gaye Adams, SFCA

CLIP AND KEEP FOR REFERENCE

Contemporary Chinese Watercolour Workshop: Ducks

Danny Han-Lin Chen, AFCA

Learn how to paint ducks and delicate, fluffy feathers with this featured artist from *International Artist Magazine*. **Saturday, May 31 - Sunday, June 1** in Abbotsford.

Cost: CAD \$200

Maximum class size: 15. For registration, please visit www.chensgallery.com or contact us at 604-277-8111

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

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 or call (toll free) 1-866-334-8877 or direct (250) 334-8877.

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 or phone 1-866-334-8877.

ARCHES WATERCOLOUR PAPER FOR SALE: 29 1/2" x 40", 300 lb. cold press. Package of 20 sheets, unopened. Regular price: \$761.96. Sale: \$670.00. Bill: 730-2607.

PORTRAITURE & DAILY LIFEDRAWING @ Basic Inquiry, 5th fl. 901 Main St. Van. with professional models, good lighting, easels available www.basiclifedrawing.org Ph. 604-681-2855

CANADIAN SOCIETY OF PAINTERS IN WATERCOLOUR APPLICATION FOR MEMBERSHIP: A NEW PROCEDURE. The Canadian Society of Painters in Watercolour now accepts digital files (images) of applicants portfolios for jurying, making it easy and economical for prospective members. Applications will be due at the end of September or October this year. For more information please contact, Michael Cleary, CSPWC at, Box 1 Comp 4, Manning Park, VOX 1R0 or e-mail: clearycspwc@telus.net Phone 250-840-8847 Cell 604-341-4612.

Fine Artists wanted for The Gallery of International Art - Artists working in any medium are encouraged to apply by sending biography and minimum five slides or photographs. The Gallery of International Art, 1919 B - 4 Street Suite 485, Calgary, Alberta T2S 1W4

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.

LEADING EDGE ART WORKSHOPS...

Suzanne Northcott, SFCA - Acrylic/watermedia - June 6-8, 2003
Donna Jo Massie, ASA, SCA - Watercolour - September 13&14, 2003
George James, AWS, NWWWS - Watercolour on Yupo Paper - September 25-29, 2003
Mike Svob, SFCA - Oil/Acrylic workshop - November 17-19, 2003
www.greatartworkshops.com greyart@telus.net Louise Grey 403 233 7389

Eyes, Thighs, Chins & Shins

March 4th through 15th 2003



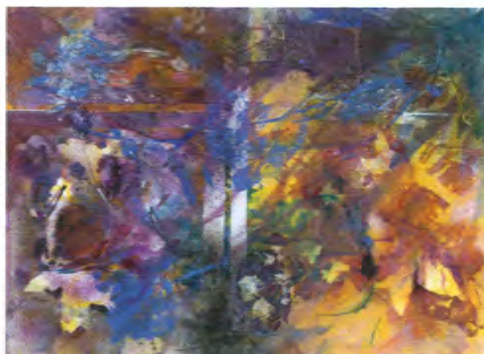
Ron #1, **Allyson MacBean**, watercolour and gouache, 18"x 24" \$300



Bathe, **John Liang**, oil, 24"x 20" \$2,000
Award of Excellence



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



Sunlight Gathering, **Sandra Taylor**, mixed media,
21"x 29" \$900

These images are reprints of work featured in the March/April magazine. Our apologies to those artists whose paintings were incorrectly portrayed.

Unfortunately your artwork can not be properly reproduced unless your slide is a true representation of your painting. Be sure to check your slides on a light table to ensure they are colour correct. Graphics Garage does not get the opportunity to see your original painting, and can only judge the scan they do from the submitted slide.

Susan Foster

SFCA SHOWCASE FEDERATION GALLERY MAY 27-JUNE 22, '03

FEATURING: TONY BATTEN
ALESSANDRA BITELLI
ANNE-MARIE HARVEY
PAT HOLLAND
SUZANNE NORTHCOTT
JANICE ROBERTSON
MIKE SVOB



Ouport, Nova Scotia, **Mike Svob**, acrylic, 11"x 14"

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