

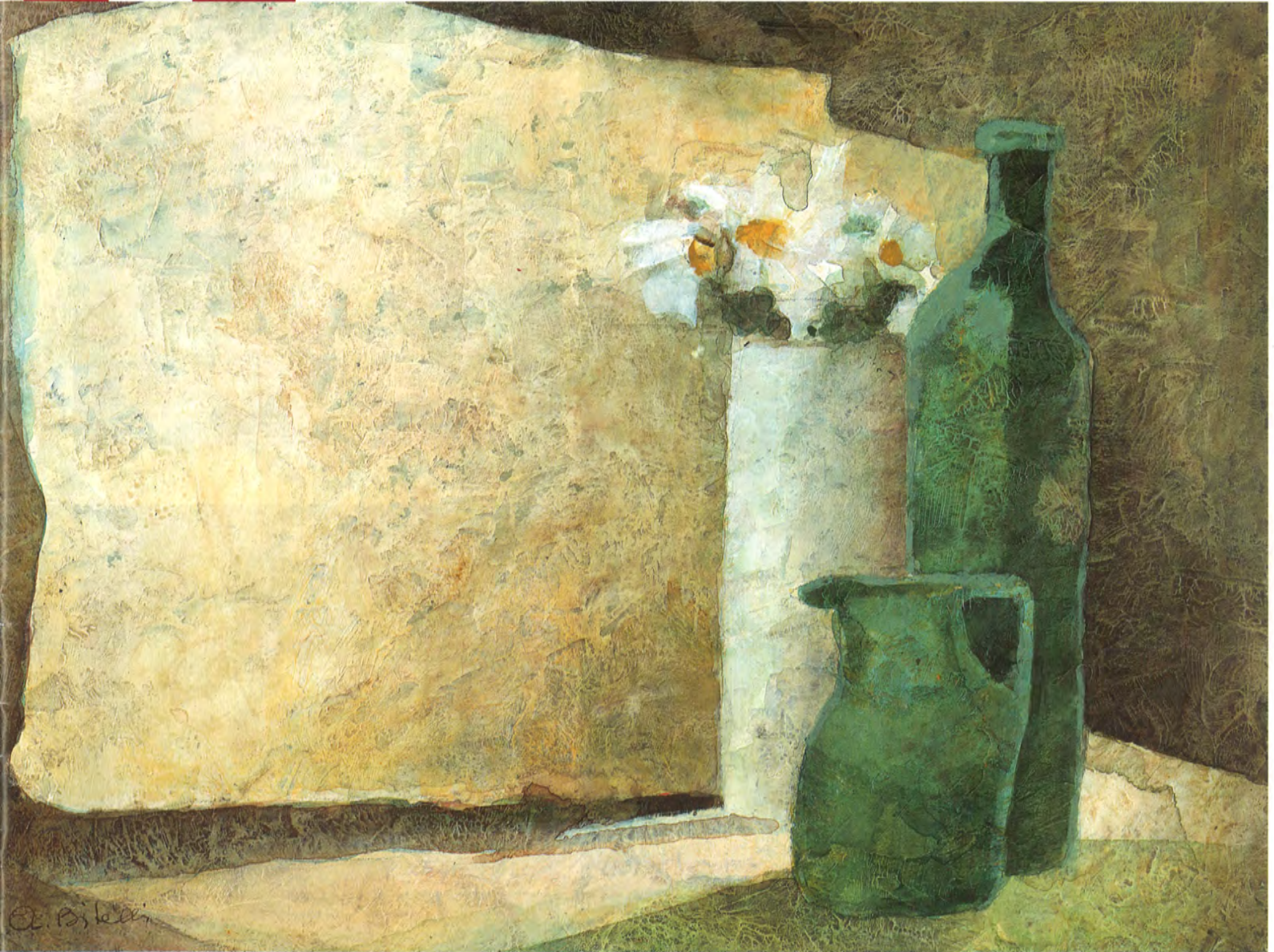
Art avenue

A Federation of Canadian Artists Publication

Vol. 3 - No.4
July/August 2003



\$4²⁵



Pitcher, Bottle & Vase, Alessandra Bitelli, SFCA, acrylic, 15"x 20" \$1,850

Featuring: *Pears 'R Us*
Black & White Show
Art Exhibition of Canada & Korea

Pears 'R Us

April 1st to 13th, 2003



Pitcher, Bottle & Vase, Alessandra Bitelli, SFCA, acrylic, 15"x 20" \$1,850

These are simple objects that belong to my studio and have been the subject of my paintings for years. I know them, I love them, and I use them to build my compositions. In this case, the sheets of white watercolour paper on the table and behind the three objects create an impression of depth and distance from the darker background, moderating the otherwise abstract flatness of the linear structure. I used texture to give interest to the large, empty shapes, and reduced to a minimum the details on the objects. I think I achieved a satisfactory painting with a convincing balance between reality and abstraction.

Alessandra Bitelli

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



*Still Life Corner, Cyprian Libera, oil, 30"x 30" \$2,800
Tinyan Chan, SFCA Award*



*Slices, Robin Lake, oil, 30"x 40" \$1,750
Alessandra Bitelli, SFCA Award*



*Collecting Moments, Tricia Syz, mixed media, 16"x 20" \$450
Award of Excellence*



*Green Apple, Charlene Woodbury, acrylic, 12"x 16" SOLD
Award of Excellence*

(cont'd on page 10)

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B.C Academy of Fine Art & Design Inc.

B.C Academy of Fine Art and Design is a newly formed organization to help inspire and educate new amateur artists to their next level of accomplishment. Initially, the management team of professional artists plans to focus on building a significant base both of members and students. The team of many art teachers will hold regular group and individual sessions at the main office and some teachers will travel to student's place of choice for private and personalized lessons. Although the boundaries of art are infinite our focus will remain in the area of watercolor, oil, acrylic, pencil, chalk, mixed media pastel, collage to paint flowers, human anatomy, figures, portrait, landscape painting and ...

We are currently seeking to recruit professional teachers for classes to start. Interested teachers shall submit their artwork, ten slides or photos with SASE to the address below.

For more information you can email Ms. Zahra Hosseinkhan at zahra@uniserve.com

P.O. Box 93639 Nelson Park, Vancouver, B.C.

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INTRODUCING OUR NEW PRESIDENT AND EXECUTIVE MEMBERS



Marjorie Turnbull, AFCA

Recent events at the Gallery such as the annual exhibition of successful applicants for Signature status, which gets larger each year, and the show organized jointly by the FCA and the Korean Consulate illustrate the ways in which the Federation continues to grow. I am now looking forward to our open show, Painting on the Edge, and our gala fundraising event, Painting, By Numbers. These special events, juried shows and our education program could not be realized without our wonderful staff,

dedicated volunteers and Board members. I would like to thank all of you for your continued support of the Federation.

President
Marjorie Turnbull, AFCA



Dianna Ponting, SFCA

Initially, I was not sure how serving on the Board of Directors would suit me. The interesting part is that I am enjoying it, still a little unsure of what I am doing, but definitely enjoying it. I have discovered the fun of involving myself in a group of people who share my enthusiasm for the Federation, its standards, ideals and ethics, on a level that can make a difference. I am viewing this as an opportunity to really learn what makes this organization so great and what I can do to give back some of what it has given me over the past 8 years.

1st Vice-President
Dianna Ponting, SFCA, PPC



Daniel Chuang, SFCA

After I moved from Taiwan, I joined the Federation of Canadian Artists in December 1999. Since then, the Federation has been a part of my life in Canada. I am very pleased to have this opportunity to give something back to the Federation, as I have gained a great deal from my membership.

Treasurer
Daniel Chuang, SFCA



ARROWSMITH CHAPTER by Helene McIntosh

Our season wound down with a pot luck luncheon meeting on June 5 when we took a break for the summer months. We will hold our summer juried show at Rogue's Gallery in Parksville from August 1 - 21, with the opening reception on Friday, August 1, from 7:00-9:00 p.m. As well, two paint-ins will take place in the gallery parking lot on the first two Saturdays, August 2 and August 9. Jean Grant-Horner is exhibiting her *Chaco Canyon* series in the Dorothy Francis Gallery at the Old School House Art Gallery in Qualicum Beach from June 10-July 6. Jean's work is a clever combination of artistic ability and intellectual challenge. Ken Kirby will have his work in the Brown Gallery.

Congratulations to Janice Bridgman who received a Best of Show ribbon in the Oceanside Community Arts Council Spring Juried Show! Lynn Orriss, an active member of our Chapter, and her daughter-in-law, Dixie Orriss, are having a show in the cafeteria at the Royal Alexandra Hospital in Edmonton June 6 - August 5. Some of us were fortunate enough to attend Painters at Painter's in May. This impressive event was an opportunity for everyone to meet some of BC's most talented artists and attend some pretty awesome demos. It amazes me to see how much of their time these very gifted individuals devote to helping aspiring artists through workshops and demos. They are extremely generous with information. We are truly blessed to have so many of them available to us. I hope you all have a productive and pleasant summer!

CALGARY CHAPTER by Marian Bax-Slyter

Another busy year has come to a conclusion, and we look forward to an even more productive future. At the May meeting we ushered in our new executives as follows: President Neil Locke, 1st Vice President Natalie Kurzuk, 2nd Vice President Lorna Hannett Secretary Karen Aulik-Now, Treasurer Jocelyn Goodman and Past President Marg Stevens. Natalie Kurzuk gave an interesting and very lively mixed-media presentation using natural and man made items such as dried tea bags and rose petals, covering a variety of gel mediums and texturing methods. She also brought over 30 quilt block pieces done by a variety of artists that have been displayed at a number of gallery venues. Our Edgemont show in May was a success with everyone out enjoying a beautiful day after yet another spring snowfall. The Calgary Chapter and the National Office are excited about hosting a National Show in Calgary in 2004. We will once again be demonstrating at the Calgary Stampede Artists window in July. Please see our website at www.fcacalgary.ca for current workshops, opportunities and shows. Marg Stevens and Jim Graham have done an amazing job with the online newsletters and timely information. A few members from our chapter attended Artbreak at Saltspring Island put on by Lindsay Newman and the Victoria Chapter. We thoroughly enjoyed the artists, presentations, discussions and ambiance and would like to thank them for doing such a wonderful job. We look forward to next year! From everyone in Calgary, have a great summer!

COMOX VALLEY CHAPTER by Bev Wolsey

The valley artists are excited about their status as the Guest Guild at the well known Filberg Festival, August 1-4, 2003. Paintings are being finished for placement in the old Dairy Barn.

At our May lunch meeting, we received the interesting supply list for the Donna Baspaly, SFCA Workshop, October 4 & 5, 2003. We're looking forward to her unique style.

Photo courtesy of Gerry Fairbrother from the Comox Valley Record



Ed Gavigan at Driftwood Mall

in the fall. Shoppers enjoyed artists Daphne Triggs, Ed Gavigan, Serena Paterson, Brenda Calhoun and Elsie Griffiths on Mother's Day at the Driftwood Mall. Ed captured the eye of Gerry Fairbrother of the Comox Valley Record.

Kitty Coleman Woodland Gardens held its first Art Festival, May 17th and 18th. The gardens have received international acclaim with 25 acres of gardens blooming with 3500 rhododendron species. The works of Neil Boyle, SFCA, Betty Boyle, Magdalena Leaker and Gordon Henschel, AFCA looked marvelous in this setting. At the same time Neil, Betty and Elsie Griffiths were exhibiting in the Brushworks Show in Comox. Gordon had just finished his weeklong teaching session in Telegraph Cove.

Serena is doing a silent auction fundraiser for École Robb Road Elementary. She also has pastel portrait displays in Parksville, Campbell River and Comox to promote commissions.

As a group we will be showing in the heritage home Filberg Lodge, July 19th and 20th. As a tourist destination, this venue produced good sales last year. Our Vice President, Trish Montague, presented our \$200.00 bursary to a worthy North Island College Arts student at their graduation ceremonies June 19th.

Dolores Ordway, Brenda, Neil, Betty and Elsie will be participating in the Originals Only Show in August that promotes Vancouver Island and Comox as a mecca for artists. Good luck to all of those in shows. Back to the easel.

FRASER VALLEY CHAPTER by Megan Arundel



President Loreena Lee presents the award-winners at the Mission Art Gallery juried Spring Show

Our Chapter had a successful juried show in the Mission Art Gallery in April. The Opening was crowded and lively. Awards of Excellence were given to Heidi Lambert, AFCA, Jean Robinson and Corinne Soles. Chapter Award went to Donna Haddock. Many other awards were given from community businesses. Many thanks go to Heidi Lambert, AFCA for her work in organizing the show.

Our second show in two months opened at the Kariton Gallery in Abbotsford on May 4, 2003 and ran to May 28th.

Chapter Members participated in the Abbotsford Arts Council's first annual Community Showcase held in the Clearbrook Library from April 22 to 26. Our members sat at a table under the banner of the FCA/Fraser Valley Chapter. This was the first year for this event in which all groups associated with the Arts Council presented a display and information to the public. Unfortunately, there was low public turnout but the experience will be reviewed with hopes for a better showing next year.

We are now ending our monthly Chapter meetings and demonstrations or presentations given by members. On April 5th, Joyce Trygg gave a demonstration on her portrait painting. On May 3rd, Sheila Symington, AFCA showed slides of the White Rock Summer School Workshop presenters and FCA President Marjorie Turnbull, AFCA showed slides of the Chapter artists who were accepted into AFCA and SFCA status (Loreena Lee, AFCA, Heidi Lambert, AFCA, Roberta Combs, AFCA and Dianna Ponting, SFCA). At our meeting in June, Kees Fransbergen presented a short talk on the proper preparation of slides for submission to juried shows.

Congratulations are extended to Joyce Trygg for her Award of Excellence in the FCA Black & White Show.

NANAIMO CHAPTER by Harold Allanson, AFCA

Nanaimo Chapter breaks between May and September as members go off to do what members do: grow gardens, mow lawns, re-acquaint themselves with family and friends. Some will even draw or paint and others may take in a workshop or enter a show elsewhere, but chapter affairs are far back on the list of things to do. So when submission time comes for *Art Avenue's* Chapter News and Events, our chapter is well into the summer doldrums of inactivity, and a period of little news. We like the three month break to go our own way and do our own thing. When September rolls around we're ready to participate again, and eager to attend a meeting followed by the demo of a well-known artist. We're ready for good workshops, and we're enthused about entering a Chapter Show. With Nanaimo only having five meetings/demos a year and two or three shows, we are able to focus on quality and enjoyment more so than quantity. This approach seems to be good for our group and we're seeing our members grow into more accomplished artists. We have good participation and energy, so why not take the summer off. I submit to let the rest of the FCA members know we still belong, we're still in tow...we just like our lazy summers.

SOUTH OKANAGAN SIMILKAMEEN CHAPTER by Sharon Snow

The new executive board installed at our March meeting includes Presidential Co-Chairs Marlene Aikins and Lynne Woloshyniuk, Vice President Sharon Snow, Secretary Enid Baker and Treasurer Helen Gabriel. Committee coordinators include Bernie Cattani, Programs, Kate Kimberly and Grace Shaw, Exhibitions, Linda Anderson and Sheila McAleer, Workshops, Sharon Leonard, Membership, Bette Schon, Phone Fan Out, Sandy Albo, Historian, and Dona Smithson and Linda Anderson, Newsletter. Many thanks from us all to the outgoing executive and committee coordinators - they did a great job.

From March 3rd to the 14th, in support of the World Neighbours Canada Society, we held an exhibition *Visions of Nepal* at the Leir House Arts Centre.

We are once again fortunate to have the opportunity to exhibit our work at the Hillside Winery. This year the exhibition is being held from April to October. The opening reception was June 20th.



Robert Genn, SFCA, Marlene Aikins and Linda Anderson at acrylic workshop in Oliver

On Apr. 26th & 27th twenty-three of us attended an acrylic workshop by Robert Genn, SFCA. It was an informative and challenging weekend and we all came away inspired and motivated. We thank you again Robert and Emily.

We congratulate Dianne Korsch and Annelie Dominik who have recently been juried to Active status.

Our spring juried exhibition was held at the Summerland Art Gallery Apr. 24th - May 25th. Thirteen artists exhibited their work. Congratulations to Juror's Choice Award winners Grace Shaw, Jeannie Duncan, and Janice Cornett-Ching.

VICTORIA CHAPTER by Marney Ward, AFCA

Our chapter concluded the year on a high note with Artbreak on Saltspring Island. Fabulous meals and inspiring presentations punctuated the general excitement of meeting new artists, reconnecting with old friends, and sharing ideas and experiences.



Artbreak with David Goatley, SFCA

Many thanks to Robert Bateman, SFCA, Robert Genn, SFCA, David Goatley, SFCA, Catherine Moffat, SFCA and Kathryn Amisson for their generous contributions, and to Lindsey Newman for organizing it all. My personal highlights included Bateman's slide presentation, Goatley's portrait demo, the panel question and answer session, and Genn's personal mentoring. If you

missed it this year, book early for the next Artbreak.

Back in Victoria, all those attending our AGM enjoyed the presentation by Nanaimo's Harold Allanson, AFCA and were inspired by his great slides and his success with commissioned work. Our new slate for next year includes President Marney Ward, AFCA, Vice-President Maryanne Laing, Secretary Kay Davies, and Treasurer and Grapevine Editor Sherry Mitchell, AFCA. With a total of twelve members taking care of business and some money in the bank from our fundraising venture on Saltspring, we anticipate a very active and successful year. Congratulations to Dorothy Oxborough, SFCA and Sherry Mitchell, AFCA who were both featured in the June/July issue of *International Artist Magazine*. Happy Busman's Holiday everyone.

WEST KOOTENAY CHAPTER by Faith Welsh

West Kootenay Chapter is happy to report we have a permanent exhibition space in Nelson at Gerold the Jeweller. Thirty of our members are involved in an ongoing basis. The next bi-monthly show change will be July 6. At our last meeting, Pat Forsyth gave an informative and exciting mini workshop on artist statements and bios. Each artist participating in the 560 Baker St. Gallery has a page in the presentation book most expertly put together by Helene Falardeau. Great work, Helene!



560 Baker Street Opening, May 2003

We have a few changes. Carol Reynolds is our new Co-Chair, and Pauline Dupas is our Vice President. Thanks to Susan Harder for all her hard work and good energy as Co-Chair. She will stay on the executive board for one more year as past Co-Chair to preserve continuity. Eleanor Potapoff, treasurer and Sandra Donohue, Secretary round out the executive, joining me for one more year.

We will be mounting our Chapter Juried Show at the Capitol Theatre in Nelson in August. Suzanne Northcott, SFCA is coming on July 28 to give a 5 day workshop in Kaslo. Happy painting! See you in September.

Chapters not reporting: Central Okanagan and North Okanagan.

Next submission deadline is August 1, 2003

artavenues@artists.ca

Art Techniques

with David Langevin

Painting over old canvases

The following is an exchange that raises a couple of common concerns for oil painters:

Dear David,

I have many old oil paintings over which I would like to begin new oil paintings. I prefer to start with an all-white canvas. Is it OK to paint over the old painting with an oil-based alkyd ground?

Thanks for your attention to my request, Louise Ayotte

Hi Louise,

Have you found any oil/alkyd ground for artists? I would like to know if there is any other source because I have only found one so far. As for your question, it is not a great idea if you are concerned about permanence. Oil paintings with relatively thin layers painted over a flexible ground/primer (like the oil modified alkyd primer you mention), and preferably on a rigid support, or linen, have the best chance of avoiding cracking or flaking as they age. The different layers that you are proposing, however, primer/paint/primer/paint, may not be as stable.

Questionable as well is the adhesion of the new painting on the already used canvas. There is the concern of the old painting showing through. All colours are transparent in varying degrees and oil paint becomes darker and more transparent with age so your new painting would get darker as the first painting shows through more and more. This phenomenon is called *pentimento* and it can be seen in old paintings where the artist painted a subject on top of an already painted background thinking they would be covering it up. Also, the brush strokes and texture of the old painting may interrupt the new surface.

Having said all that, here is the best way to go about it to minimize later troubles:

1. Scrape off as much of the old paint strokes and impasto as you can with a palette knife. Use a flexible razor to remove as much of the old paint as possible without scraping the ground itself. You may need to place a board under the canvas to keep it from sagging while you scrape.
2. Rough up the surface with sandpaper to give it 'tooth' so the next layer will adhere better.
3. Vacuum the surface and wipe it clean with a solvent like turpentine or mineral spirits.
4. Apply a thin coat of white or light gray paint or primer.

It is very important to remember that when you are scraping, sanding and cleaning the surface, pigment particles that are potentially highly toxic will be stirred. You must contain these and not breathe them. I recommend using a vacuum cleaner and dust mask.

Hope that helps Louise. Cheers, David

Hi David,

Thanks a lot for your reply. The alkyd primer I have is "Beauti-Tone Alkyd Primer Sealer Undercoat" from Home Hardware. It is cleaned with mineral spirits.

Alkyd appears to be a major ingredient in many oil paint mediums, but using the primer mentioned above over old oil paintings does not follow the rule of 'fat over lean.' Perhaps this doesn't matter, if the old paintings are thoroughly dry and the primer is considered like a glaze. What do you think? Also, what about using Gamblin Ground



BEHIND THE EASEL with Robert Genn, SFCA

The Serendipitous Brush

Seasoned painters may think I'm reinventing the wheel here, but this idea is one that many—even many abstractionists—need to know about. The normal and obvious process is to mix a colour to match the local colour of the subject matter and then apply it in its proper place in the painting. For a change, try this: mix a colour, any colour, then look around and try to find a place to put it. For many artists this is awkward, reverse thinking. I'm here to tell you it's dynamite.

There's another spin to the process: you have your brush loaded with that arbitrary colour, and you're looking around for somewhere to put it. Say this: "form up." You're telling yourself to find and shape one of the painting's forms that is in need of further resolution. Of course, there are some artists that are actively avoiding forms. That's okay too. Like you do when you go to the shoe store—you're "trying on." It's the old story of commit and correct. Your imagination can only tell you so much about what will happen when you put a certain colour in a certain place. To truly see how things will work out you have to commit. There's yet another spin to the process: you don't have to put your stroke of colour in an exact place. You might just try putting it "nearby." You do this somewhat automatically by simply standing back a bit, half closing your eyes, and seeing, that's it, seeing approximately where that colour is needed. It's Charles Reid's idea of letting the painting tell you what it needs. This "nearby" idea may not always make sense; it may appear unnatural, even sloppy. But it's an exercise that can give energy and vitality to the work.

The real beauty of using these sister processes is that your work of art develops holistically. By going here and there with a serendipitous brush, elements overall gradually come into focus. Like a ship emerging from a fog, your creation builds itself and is more likely to have a look of unity.

Paintings are effective when they contain form and formlessness, gradations and flats, recessions and protrusions, losts and founds, opacities and transparencies, fecundity and paucity, leaving the viewer to put in some of the flourishes. "Painting calls for skill of hand in order to discover things not seen, that hide themselves under the shadow of natural objects, and to fix them with the hand, presenting to plain sight what does not actually exist." - Leonardo da Vinci. "Painting means gaining control without impeding the creative process." - Don Farrell.

Best regards, Robert

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



instead? It too is alkyd-based. The bottom line is that I'm just trying to get the canvases back to 'white,' without the expense of using oil paint from the tube.

Thanks again, Louise Ayotte

(see David's reply on page 15)

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

Mike Radford's painting, *Long Beach* has been accepted into the Water exhibition sponsored by the CSPWC. This show runs from June 24 - September 5 in Toronto.

Jack Livesey, AFCA will also have a watercolour painting, *Falbro*, in the CSPWC Water exhibition. This major project was organized by the Ontario Society of Artists. In addition, **Jack** will have paintings shown in the International Society of Marine Painters Inc. Second Juried Marine Art Internet Exhibition 2003.

Anita Klein's painting *I Wanna Be A Cowboy* was chosen as the poster art for the 2003 Williams Lake Stampede. Billed as the second largest rodeo in Canada, the honour of being this year's poster artist will bring Anita's work to an international audience.

Erna Ewert, AFCA, and **Mary Winter** will exhibit their work at Kariton Gallery August 29 - September 25. An opening reception will be held on Sunday August 29, 1 - 4pm. This art exhibit features oils, acrylics, watercolours, mixed media paintings as well as hand-pulled limited edition prints. For further information, phone 604-852-9358.

Laurie (Lolly) Winter is having a show and sale at The Seacoast Gallery, 174 Water St., St. Andrews-by-the-Sea, N.B. June 28th - July 8th. Her solo show will include recent watercolours of the local coastal area and southern New Brunswick. For more info see www.seacoastgallery.ca

Carmen Mongeau has been invited to the Gallery of Greater Victoria's Annual Juried Outdoor Show titled *The Moss Street Paint-In*. The show is a collaboration between the Victoria Art Gallery and island artists sharing their techniques and enjoyment of their medium with the public. The event takes place on July 19. **Carmen** will also have a solo exhibition at the Portfolio Gallery in Vancouver August 7 - September 3.

Donna Baspaly, SFCA, **Des Bevis**, **Michael Den Hertog**, AFCA, **Don Farrell**, SFCA, **Pat Holland**, SFCA, **Carmen Mongeau**, **Suzanne Northcott**, SFCA, **Barbara Younger**, AFCA and **Ann Zielinski**, SFCA, together with five other selected artists will participate in an exhibition featuring abstract works. These paintings will be interpreted and complemented through floral creations by invited floral designers. The event, entitled *Bloomin' Art 2003* will be held at Nanaimo's Port Theatre, July 18 - 26, with an opening reception at 7:30 P.M. on July 17th. This event is a fundraising project to support the activities of the Haven Society in Nanaimo. For further information please contact either Des Bevis at (250) 751-0326 or djbevis@telus.net or Carmen Mongeau at (250) 729-0057.

David Repchuk was inducted to the Board of Directors of Arts Milton Council in June. An integral member of the local community, his responsibilities will include serving as the Arts Liaison to the Fine Arts Society of Milton (FASM). David's work can be seen this summer at Art in Victoria Park, Milton Studio Tour, Artists in the Country, Flamborough Studio Tour, and at the DOCNOT Gallery in Kilbride, Ontario. For more information, visit www.docnot.com.

Daniel J. Izzard, SFCA had a very successful exhibition of his work at the Park Royal Mall South in West Vancouver in June.

Veronika Funk's painting, *Two* has been accepted by The Alberta Foundation for the Arts and the Alberta Society of Artists for their travelling exhibit called *9/11*. This show, which focuses on the significant impact the act of terrorism has had, will stop at The Edmonton Art Gallery, The Art Gallery of Calgary, The Medicine Hat Museum & Art Gallery and The Prairie Art Gallery in Grande Prairie starting in September.

The Group of Six, **Virginia Chin**, **Judy Loree**, **Gary Tees**, **Roxsane Tiernan**, **Marjorie Wong** and **Kathleen Susan Young**, will be joining **Esmie Gayo McLaren** at A Garden Gallery at Mandeville Gardens, 4746 SE Marine Drive, Burnaby, July 14 - 20, 2003. Artists will be in attendance throughout the show during store hours (Monday - Wednesday, Saturday and Sunday, 9 a.m. to 6 p.m. Thursday and Friday, 9 a.m. to 7 p.m.) Phone 604-434-4111 for more information.

Page Samis-Hill had two paintings, *McIntyre Bluff in the Okanagan* and *Vivid Gerberas*, selected for the International Association of Pastel Societies Fifth Exhibition in Placerville, California. Her painting for the Canuck Place Christmas card helped raise over \$65,000 for the Children's Hospice in Vancouver. Her work is featured in the 2003 *The Artful Home* book for designers produced by the Guild.

Stanley Au is having his solo exhibition at Asian Centre Auditorium, Asian Centre, 1871 West Mall, U.B.C. from August 26 to September 5, 2003. Show hours are 12 noon to 6 p.m. except September 5 when the show closes at 3 p.m. His work investigates the beauty, harmony and inevitable calmness of the land and sky in Pacific Northwest and is a reminder that nature will abide. Visit www.geocities.com/stanleygallery to view his work.



Serenity, Stanley Au, 26" x 26"

Maggie White, AFCA has just built a studio in Tofino on Vancouver Island which will be open to the public July 31st - August 3rd. Maggie's web site is www.maggiwhite-artist.com

Elizabeth Wallace and **Esmie Gayo McLaren** will have a 2-person show at Calloway Framing & Gallery 818-20th Street in New Westminster July 1- 31, 2003. Reception will be Saturday, July 12, 3 - 6 PM. **Elizabeth** recently received the People's Choice Award for Best Artist at the Burnaby Artists Guild Spring Show 2003. Both **Elizabeth** and **Esmie** received awards for Best Painting as well. Congratulations!

Charles Dool will have a solo show of botanical watercolours at the Community Arts Council Gallery in Victoria, August 21-September 3rd.

Congratulations to **Dorothy Oxborough**, SFCA, **Sherry Mitchell**, AFCA, **Jutta Kaiser**, AFCA, **Law Wai Hin**, SFCA, **Manya Milkovich**, AFCA, **Drew Gillies**, AFCA, and **Gerald St. Maur**, AFCA. All were featured in the June/July issue of *International Artist Magazine*.

Barrie Chadwick, AFCA is having an exhibition of new paintings of Mission and the Fraser Valley at the Mission Arts Centre, 33529 1st Avenue, July 2-20. Opening reception is Friday, July 4, 7:00 P.M.

Art and Artisans in a Gabriola Garden is again being held at the home and studio of **Morag Orr-Stevens**. Twelve Gabriola artists and artisans invite visitors to enjoy art, live music and refreshments on August 9th and 10th from 11am - 4pm at 1095 Jeanette Avenue, Gabriola Island, B.C. Morag will be featuring her new series of mixed media paintings. Call 250-247-7462 for more information.

New Members from April 11 to June 12, 2003

Lorna Addison, Joseph Amato, Suzanne Amendolagine, Brooke Anderson, Mario Beaudoin, Bonny Billups, Joan Blackwood, Michael Brenner, William Roy Brownridge, Georgina Burkholder, Anne Carlson, Nikolka Cervenka, King Chan, Dorothy Clayton, Rocio Covarrubia, Raymond Dang, Anthony De Jose, Antonio Dizon, Olga Dubisskiy, Linda Farris, Nancy Fiddes, Joan Fisher, Carol Forster, Suzanne Gray, Joy Hanser, Marcia Hetherington, Marlene Howell, Bette Hurd, Kyungah Hwang, Pat Jaster, Eileen Johnson, Kathy Johnston, Trevor Jones, Hope Kelly, Cecile Lam, Catherine Lansing, Bette Laughy, Maria Miranda Lawrence, Keith Levang, Judy MacDonald, Bette Mason, Dorian Melton, Wayne Milburn Carey Mueller, Lyle Nichol, Julie Northey, Elisa Nucci, Rosali Nyback, Janice O'Neal, Gail Oelkers, Tom Omid, Suzy Parkin, Susan Pratt, Joelle Robinson, Bernadette Rollin, Nyree Roy, Pierre Ruiz, Ken Ryan, Bud Sakamoto, Kathie Selinger, Franziska Shaw, Cassandra Smith, Denise Soule, Vanessa Stock, Joanne Taylor, Ross Taylor, Angela Tunner, Lorrie Warkentin, Mary Welsh, Maxine Wolodko, Georgia Youngs, Matthew Zelinski, Lorena Ziraldo



Harry and Peggy Evans

IN MEMORIAM - PEGGY EVANS, AFCA (1920-2003)

BY ELLEN POOLE

Our friend, Peggy Evans (nee Sedgman) died at home on April 30th after a long illness.

Born in Victoria, Peggy graduated from Normal School, taught in Hedley, Victoria and Coquitlam, and subsequently earned a BA at the University of Victoria. After marrying Harry and raising four children, she began painting in the late '70s, taking courses at Douglas College and the FCA's Allan Edwards School. Over the years she attended many seminars and workshops, painting in watercolours (her favourite medium), oils, acrylics and other media.

Although she won a number of awards and was elected a Signature member of the FCA, Peggy always claimed that she painted for the enjoyment and the challenge! Many of the subjects in Peggy's lovely pieces were inspired by the scenery enjoyed during family camping trips and longer ones abroad.

Peggy joined the Federation in 1980 and promptly became one of our most valued regular Gallery Volunteers. Many will recall the fragrant flowers that weekly graced the desk - courtesy of her Coquitlam garden.

For many years, both she and Harry faithfully contributed their time and energy to many FCA projects. They were there when we packed up Richards Street and moved to Granville Island. They conducted a time-consuming but hugely successful raffle, and

Harry provided much financial advice, actually serving as FCA Treasurer during the '90s. Over the years, Peggy and Harry also donated prize money to a number of FCA exhibits.

In addition to being active in the Simon Fraser University community, Peggy was an involved member of the Port Moody Art Association, serving as treasurer. She painted and exhibited with the Suite E Artists.

Harry, we extend our love and deepest condolences to you, your children and other family members. Peggy completed her journey with dignity and class. We will really miss her.



Golden Ears, Peggy Evans, AFCA

IN MEMORIAM: A.J. (JIM) SPILSBURY, OBC (1905-2003)

BY ELLEN POOLE



Jim Spilsbury

Jim Spilsbury was a legendary individual - coastal pioneer, painter, communications and aviation inventor, entrepreneur, yachtsman, historian, photographer, best-selling author, and matchless raconteur. He was a recipient of the Order of British Columbia in 1993.

Many Federation members will know him best as donor of the 'Spilsbury Medals' (FCA Signature members' annual exhibition).

After a lifetime interest in art, Jim Spilsbury finally chose to show his work to the general public in 1986, at Federation Gallery - Gastown at age 81. The paintings embodied his personal observation of the BC coast with its ever-changing skies, restless waters and dramatic land forms.

The radios that Spilsbury built supplied communication to camps up and down BC's coast, leading to his use of an airplane to service customers. This in turn led to commercial aviation and the founding of Queen Charlotte Airlines (Canada's third-largest airline in 1949). Jim served as President of the British Columbia Aviation Council from 1953 to 1956.

Many British Columbians are familiar with tales of his pioneering life on the coast, thanks to his books *Spilsbury's Coast* and *The Accidental Airline*. They are two of the most successful books published in British Columbia. His photographs document our way of life, and Jim did the paintings for the dust covers.

As offered by the BC Legislature on April 28th, 2003, "Jim Spilsbury was one of the defining personalities of West Coast life...BC is poorer for his passing. We offer our condolences to his family and friends. He will be sorely missed."

MEMORIES OF DONNA KROON

BY KAREN MARCUS

When I heard Donna Kroon had passed away in April I started thinking about how long I had known her and how she had affected my life.

I met Donna in the early 90's at my first FCA Foundation Course. When I was struggling with my own abstract work, I looked at Donna's and knew the direction I wanted to go immediately. She had done impressionistic flowers in a vase and it made me realize I wanted to paint something I had always been passionate about - gardening and flower arranging. For years after, I joked with Donna saying I could be accused of copyright infringement but she always graciously said that my paintings were totally different. Working in collage and painting flowers was my "breakthrough" and I will always thank Donna for inspiring me.

Donna and I took many FCA Foundation courses together. I sat beside her at those cramped tables for many seasons. She was always up and she could always make me laugh. We talked about her husband Fred, sons Fred Jr. and John and later how grateful she was to have some time to get to know her granddaughter. Donna and I had something else in common - we both had experienced cancer. This was Donna's second occurrence and she fought it all the way. Art was therapy for her and she continued on with many art courses while enduring chemo and radiation.

Donna was a great painting partner, and a very competent artist. She enriched my life as well as the lives of many other FCA students. Thanks Donna...your spirit will always be with me when I put paint to paper!

INVESTIGATING THE STILL LIFE

BY ROSALIND RORKE

Still life painting continues to be popular with artists and viewers despite being almost 500 years old. Emerging in the 16th century in Holland as a distinct genre, this form has continued to expand and evolve, including more subjects as it has moved from religious to secular in content and from figurative to abstract in execution.

Within the context of social art history, the traditional still life remains fascinating because of the narratives presented within these images. What may appear to be a decorative rendering of flowers or fruit in fact can be rich in political and philosophical ideas. For example, Dutch 16th century still life paintings, which illustrate a recently extinguished candle or skull metaphorically represent the passage of life and death. The presence or absence of humans is suggested by overturned wine goblets, half peeled fruit or broken dishes, as if whomever was sitting at the table had suddenly left. H.W. Janson suggests that these early still life paintings captured a "melancholy sense of the passing of all earthly pleasures"¹.

Another aspect of early still life painting was a change in the function of art from a religious to a more secular role. A lack of demand for altar pieces or other large religious works in the independent Dutch state, unique in Europe at the time, contributed to a rise in popularity of the smaller easel painting. The onset of the Enlightenment was in evidence as Dutch artists exercised both painterly skill in rendering lush flora and fauna and demonstrated the growing interest in a scientific examination of the world amongst their patrons. Still life painting from the 16th century which features many varieties of flowers and insects has been described as signifying a "visual delight in the variety and abundance of nature" as well as in the disciplines of zoology and botany.² The shift from an overtly religious emphasis on the next life to a more earthly focus is represented by these images. Rather than privileging the after life, the reminders of death portrayed in these still life images can be interpreted as an "invitation to enjoy the pleasures of life"³.

The age of the Enlightenment in Europe was also the age of colonization and imperial trade. A more nuanced understanding of Dutch still life painting involves the decision to portray rare

objects, fruit, foods, ceramics and other valuable items obtained in trade with other parts of the world. The still life became a visual record of the extended reach of Dutch commerce. Viewers at the time would have been able to understand items from across the oceans as much more than beautiful objects; rare imported goods such as spices, feathers or shells represented the physical limits of the Dutch empire.

SFCA member Britton Francis' painting entitled *Still Life with Blue Bowl & Bird*, displayed at Federation Gallery during the 2002 Spilsbury Medal Show, is interesting because certain aspects of the older style of still life painting are present in this exquisite contemporary work. The glossy blue ceramic bowl and lace cloth continue the tradition of the valuable beautiful object as subject while the blue bird, either ceramic or taxidermied, presents an intriguing contrast. Because of its dull finish and position atop a small post, the bird does not seem to be as delicate as the bowl and, as an inanimate representation of a living creature, it is of uncertain significance. This bird figurine suggests the act of collecting precious or curious objects. A collection of curious objects often occurs as a part of travel, as one picks up souvenirs of far away places as a way to remember the experience of an unfamiliar location. While considering the possible significance of the bird, the viewer may also begin to question the surface upon which this display rests, whether it is part of a table, a chair, or a Chesterfield without cushions, remains unclear. The frame of reference becomes ambiguous. The uncertainty surrounding the pictorial space is compounded by the gentle, luminous background that gives the viewer little clue as to where this scene rests in relation to the floor or walls of the interior space within which it has been composed. This still life seems to exist in a bright utopian space, a "no place" where the image balances between the familiar and the unknown. In a manner parallel to early still life painting, this image represents more than the objects illustrated.



Still Life with Blue Bowl & Bird, Britton Francis, watercolour

1 H.W. Janson, *The History of Art* Volume 4, Harry N. Abrams Press, New York, 1991, page 577.

2 Hugh Honour and John Fleming, *The Visual Arts: A History*, 3rd Edition, Simon and Schuster, New Jersey, 1991, page 519.

3 *Ibid*, page 519.

Pears 'R Us

April 1st to 13th, 2003

We at the office would like to thank active members Kathleen McCallum and Sandra Donohue for sending in such witty titles for their submissions to the Pears 'R Us show. Without seeming to encourage the punsters among us, we have to admit to laughing out loud at Kathleen's *The Very Last Mango in Paris* and Vincent Mango as well as Sandra's *Comb, Mirror and Receding Pear Line*. Very nicely done ladies.



Oranges on Lace, **Lyla Couzens**, watercolour, 11.5"x 27.5" \$700



A Passion for Pears I, **Dona Smithson**, watercolour, 9.5"x 18" \$275



Pears on Parade, **Shoko Judd**, watercolour, 11.5"x 21.5" \$600



Vases, **Sandra Taylor**, acrylic, 10"x 26" \$499



Sunshine on My Shoulders, **Shirley Sretavan**, watercolour, 8.5"x 12.5" \$350



Life's Slice, **Nancy Thackray Clayton**, AFCA, watermedia, 7"x 10" \$250



Plenty Pears, **Wanda Ashmore**, AFCA, watercolour, 11"x 17" \$525

Jury panel: Janice Robertson, SFCA, Kiff Holland, SFCA & Merrilee Sett, AFCA



Shining Through, Roberta Combs, AFCA
watercolour, 22" x 15" SOLD



Two Pears, Mary Touhey
acrylic & plaster, 36" x 30" \$1,300



California Poppies and Light, Merry Meredith
watercolour, 11.5" x 16.75" \$1,100



"One of a Kind", Ursula Salemink-Roos, mixed acrylic media, 24" x 36" SOLD



Composition in Red and Green, Miriam Friedberg, acrylic, 11" x 15" \$325



Thin Skin, Natalie Shumka, oil, 16" x 20" \$385



A Touch of Class-Roses, Nancy Ruen-Fen Chen
AFCA, watercolour & gouache, 17.5" x 13" \$500



Boxed, Loreena Lee, AFCA
watercolour, 14.5" x 10" \$350

Participating Artists

Gaye Adams, SFCA
 Teresa Bernard, AFCA
 Neil Boyle, SFCA
 Vicki Brophay
 Eun-mee Cho
 T.K. Daniel Chuang, AFCA
 Young-sook Chung
 Margot Clayton, AFCA
 Jeff Depner
 Karel Doruyter
 Duane Fast
 Angelique Gillespie
 Marilyn Harris
 Kyung-ah Hwang
 Sung-hee Hwang
 Katherine Johnston
 Mi-rae Kang
 Yang-sook Kang
 Choung yeon Kim
 Hae-won Kim
 Hee-jeong Kim
 In-sun Kim
 Seon-ok Kim
 Yo-han Ko
 Heidi Lambert, AFCA
 Kara Young-a Lee
 Sun-hee Lee
 Tianxing Li, AFCA
 John Liang
 Soo-yeon Lim
 Carol Little
 Tom Love
 Nancy Lucas
 Oliver Malana
 Suzanne Northcott, SFCA
 Hee-Chae Park
 You-mee Park
 Jean Pederson, SFCA
 Genevieve Pfeiffer
 Scott Plumbe
 Dianna Ponting, SFCA
 Susan Reilly, AFCA
 Jerry Rivard
 Dinny Robertson
 Breen Robison
 Merrilee Sett, AFCA
 Gail Sibley, AFCA
 Sheila Simpson
 Young-doo Song
 Kathryn Taylor
 Marjorie Turnbull, AFCA
 Ligorio Viegas
 Barry Walker
 Ray Ward, AFCA
 Taik-koo Whang
 Hyung-gill Yoo
 Ja-kwon Yoon
 Shin-jae Yu

Art Exhibition of Canada and Korea

May 13th to 25th, 2003

2003 marks the 40th Anniversary of Diplomatic Relations between Korea and Canada. In celebration, the Federation of Canadian Artists held The Art Exhibition of Canada and Korea, May 13-25 in Federation Gallery. The FCA worked together with the Consulate of the Republic of Korea to produce this exhibition which showcased the work of 58 artists -22 Korean and 36 Canadian- from both rural and urban areas across Canada. A beautiful colour catalogue was printed as a companion to the exhibit, which took place in May during Asian Heritage Month. The catalogue also serves as a reminder of an occasion that honoured the friendship between East and West cultures. In the words of Hae-won Kim, President of the Korean Artists Association of British Columbia, "The Art Exhibition of Canada and Korea 2003 stands as an incredible partnership. It marks the collaborative efforts of our two interacting communities and cultures, reflecting the multi-cultural nature of Canadian society."



Republic of Korea Consul General Jong-Ki Park addresses the dignitaries, participating artists and visitors



Consul General Jong-Ki Park and FCA President Marjorie Turnbull, AFCA show off the colour catalogue



Taik-koo Whang, artist; Ellen Poole; Susan Foster, Executive Director; Hee-chaeh Park, artist



Opening night guests



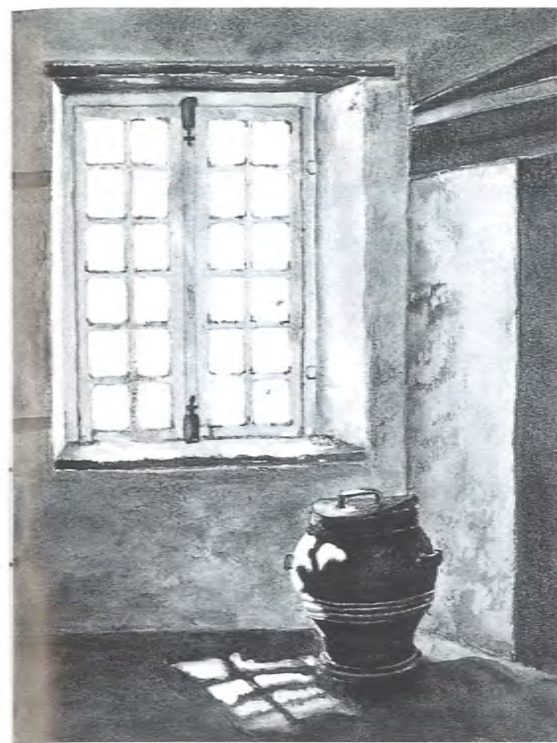
Christine Yurchuk, Bob McMurray, AFCA and participating artist Teresa Bernard, AFCA enjoy the festivities



You-mee Park, artist; Hae-won Kim, President Korean Artists Assoc. of BC; Consul Hee-chaeh Park; President Marjorie Turnbull, AFCA, artist; Bob McMurray, AFCA, Exhibition Chairman; Consul General Jong-Ki Park

Black & White Show

April 15th to 27th, 2003



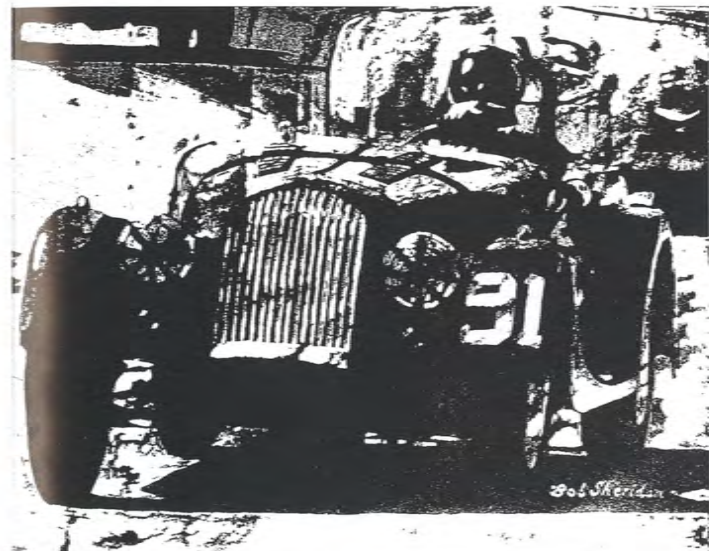
Let There be Light, Gwen Murphy
watercolour, 14.5" x 10.5" \$225



Storm Clouds, Ray Bradbury
mixed media, 9" x 9" SOLD



Casablanca (White Lillies #2), Olga M. Burr
linoprint, 6" x 6" \$165



Morgan-4, Bob Sheridan, AFCA, acrylic ink, 8.25" x 10.25" \$400
Award of Excellence



Snow Drums, Cas Lindsey, acrylic, 12" x 18.75" \$400



A Half Dozen, Merrilee Sett, AFCA, watercolour, 6" x 10" \$500



Garden Shadows, Jeannie Duncan, ink, 8" x 11.5" \$275
Award of Excellence



Night Fliers, **Teressa Bernard**, AFCA
reverse lift print, 12"x 15.5" SOLD

Jury panel:
Rick McDiarmid, SFCA,
Alan Wylie, SFCA &
T.K. Daniel Chuang, AFCA



Zocalo Lovers: Series 2, **Pat Rafferty**, wood block print, 15"x 20" \$325
Peggy and Harry Evans Award



Tuna, Please, **Joyce Trygg**, charcoal, 10"x 14.5" \$395
Award of Excellence



Dialogue without Words, **Chi-Fai Choi**
ink, 13.5"x 10.5" \$560



Fog Bank, **Drew Gillies**, AFCA
oil, 20"x 16" \$800
People's Choice Award



Monarch's Return, **Margaret Jones Lloyd**, AFCA
etching, 10.75"x 13.75" \$300



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FCA CONTACTS:

FCA Executive Committee - 2003:

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1st VP:	Dianna Ponting, SFCA	dianna@ponting.com	604-856-2063
2nd VP:	Jean Pederson, ASFA	artform@telus.net	604-289-6106
Treasurer:	Daniel Chuang, AFCA	we@lynx.bc.ca	604-205-9063
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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Chapters:	Marjorie Turnbull, AFCA	amtturnbull@shaw.ca	604-941-7695
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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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Gallery Manager:	Rosalind Rorke	fcogallery@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 JULY/AUGUST 2003

Altered States - Abstraction Juried Show

June 24th through July 6th, 2003

Summer Gallery - July 8th through August 17th, 2003

First Annual Painting on the Edge Open Juried Show

August 19th through September 7th, 2003

Opening Reception and Awards Presentation: Thursday August 21st,
6 to 8 p.m. in Federation Gallery

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2347 Inglewood Avenue, West Vancouver, BC

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

(David Langevin cont'd from page 6)



Hi Louise,

You are right, the fat over lean rule only applies to un-dry layers of paint. The rule also says it is not good to put a brittle layer on top of a more flexible layer; you can imagine what would happen. But the alkyd primer is quite flexible.

As for the alkyd sealer undercoat from Home Hardware, I would not advise that you use it if you want your paintings to last. These commercial products are not made with permanence in mind and usually contain several ingredients that may have unpredictable results when used in conjunction with artist's materials. In the case of painting over old canvases, however, permanence is not usually a primary concern and you may want to go ahead and try the commercial primer. The Gamblin alkyd primer is a good product but it is expensive too, about \$80 Canadian a quart! But that will go a long way..

Hope that helps.
Bye for now, David.

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SIGNATURE APPLICANT CRITIQUE

BY JANICE ROBERTSON, SFCA, NWWWS FCA STANDARDS CHAIR

The annual Signature jury took place in March, with 50 applicants trying for either AFCA or SFCA status. As the organizer of the jury for the past 10 years, I have struggled with how to give the unsuccessful applicants some indication of why they didn't get accepted. For the past few years we have had a comments section on the jury form for the jurors to fill in for each applicant. This has proven to be a fairly unsatisfactory means of feedback as the jurors are very pressed for time and were barely able to scribble a few hasty words.

This year we tried a new approach. On a Sunday morning, at the workshop at Associated Graphics, I was joined by fellow SFCA's, Robert Genn and Kiff Holland to do a group critique, exclusively for unsuccessful Signature applicants. Nine brave souls arrived with their slides and original paintings. We reviewed each artist's work and Kiff, Robert and I gave feedback on the strengths and weaknesses of what we saw. Often we, as jurors, agreed with each other but sometimes we did not. This was a perfect example of how

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:

IMAGES OF WESTERN CANADA - Chapter Juried Show

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

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

Scheduled jurors: To be announced

CHANGING LIGHT - Juried Show

Slide deadline: **August 14th, 2003**

Paintings due: **September 19th, 2003**

Scheduled jurors: Janice Robertson, SFCA, Michael O'Toole, SFCA and Marjorie Turnbull, AFCA

SPILSBURY MEDAL SHOW - Open to Signature members only

AFCA Slides deadline: **September 11th, 2003**

Paintings due: **October 17th, 2003**

Scheduled jurors: Rose Zivot, SFCA, Jean Pederson, SFCA and Lorna Dockstader, SFCA

Awards jurors: Suzanne Northcott, SFCA, Dianna Ponting, SFCA and T.K. Daniel Chuang, AFCA

CLIP AND KEEP FOR REFERENCE

the jury system works. The atmosphere was relaxed and all the applicants were receptive and open to what the jurors had to say. At the end of the day, what I thought might have been a difficult session turned out to be very positive experience and I believe that each participant went home with some constructive advice on how to make their work stronger. I give major credit to the participants for their courage and to my fellow jurors for their thoughtful and positive feedback. We will definitely offer this service again next year.



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Canadian Art Prints is a division of Devon Publishing Group, one of the largest art publishing houses in the world. We publish open edition prints and art cards and distribute them to galleries, framers, museums, gift boutiques and art retailers throughout the world.

Artists are the foundation of our business. The eclectic mix of highly successful imagery that they provide enables our business to flourish. Since its inception in 1964, Canadian Art Prints has published many fine FCA artists such as Joyce Kamikura, Andrew McDermott, Michael O'Toole, Steve Hepburn, and Kiff Holland.

For more information on how to submit your artwork, please visit our website at www.canadianartprints.com or call Teesa Martin at 604-276-4551 or email tmartin@portalpub.com.

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 **Volunteer Board Positions**

The Federation of Canadian Artists is recruiting volunteers to fill two vacancies on its Board of Directors. Prospective members must be team players available to attend ten Board meetings a year at Federation Gallery, serve on committees, assist where possible at special events and work diligently on behalf of the membership of the Federation.

The positions to be filled are:

Director of Public Relations & Publicity

The Communications Chair is an outgoing, media savvy individual. He/she has a background in media relations, the ability to create strong ties with the press, write succinct, eye catching publicity releases, and to seek out the most cost effective opportunities for the FCA to advertise its exhibitions and programs.

Director of Fundraising & Donations

The Chair of the Fundraising committee loves to knock on doors and ask for money. She/he is able to identify sources for non-profit and charitable funding from governments, corporations, and foundations, and has a working knowledge of writing grant applications. The Fundraising Chair specializes in attracting donors and sponsors from all sectors to provide revenue streams for the Federation's special events and ongoing programs.

Please send your qualifications to: The Executive Director, Federation of Canadian Artists, 1241 Cartwright Street, Vancouver, BC V6H 4B7 or email fcaoffice@artists.ca

**PAINTING on the
EDGE**

**OPENING RECEPTION AND
AWARDS PRESENTATION
AUGUST 21 6-8 PM**

at Federation Gallery 1241 Cartwright Street
Granville Island

**Presented with the support of
The Leon and Thea Koerner Foundation
The Hamber Foundation
Opus Framing & Art Supplies**

With many thanks to our Guest Slide Juror, Christopher Schink. We are proud to have had world-renowned watercolourist Christopher Schink as our guest slide juror this year. Schink is an elected member in both the National Watercolor Society and the West Coast Watercolor Society, as well as an honorary SFCA member of the Federation of Canadian Artists.

Art Exhibition of Canada and Korea

May 13th to 25th, 2003



Whisper of Moonlight, **Mi-rae Kang**, watercolour, 28"x 40" \$1,000



Image of Life
Hee-cha Park
mixed media
53cm x 45.5cm
SOLD



Mossy Limbs, **Breen Robison**, watercolour, 29"x 17" \$2,500



Landscape near Brantford Ontario, **Taik-koo Whang**
mixed media, 45cm x 62cm \$1,700



Stark, **Dianna Ponting**, SFCA, soft pastel, 14"x 17" \$1,640
People's Choice Award



Wilderness Poetry, **Nancy Lucas**, acrylic, 20"x 24" SOLD



Anne, II
Suzanne Northcott, SFCA
acrylic
40"x 40"
SOLD

Master Impressionist Daniel James Izzard, SFCA, CIPA Turns 80

by Pilar Izzard

Born in London, England in 1923, long time member Daniel J. Izzard, SFCA celebrated his 80th birthday this May. These eighty years have seen many adventures and triumphs, including a heart transplant at the age of 63. In his twenties, he served in the Royal Navy where his travels took him to North and South Africa, Europe, Asia, and Latin America.

Painting for almost 60 years, two artists played an influential role in Daniel's early career.

He met the first, a talented elderly Italian painter, in Messina, Sicily in 1944. His particular specialty was drawing in the style of Da Vinci. He met the second, a Mr. Frank Berrisford, on the HMS Vanguard on which Daniel served. He learned a lot from both men just watching them work, but claims that to this day, he doesn't paint using any special techniques. Perhaps geniuses are born that way!

When Daniel came to Canada in 1952, a prominent art dealer in Toronto saw his English watercolours and told him that if he wanted to make it in North America, he would have to paint with oils. A year later, Daniel had his first Canadian exhibition; this is where his wet-on-wet *Alla Prima* style was born.



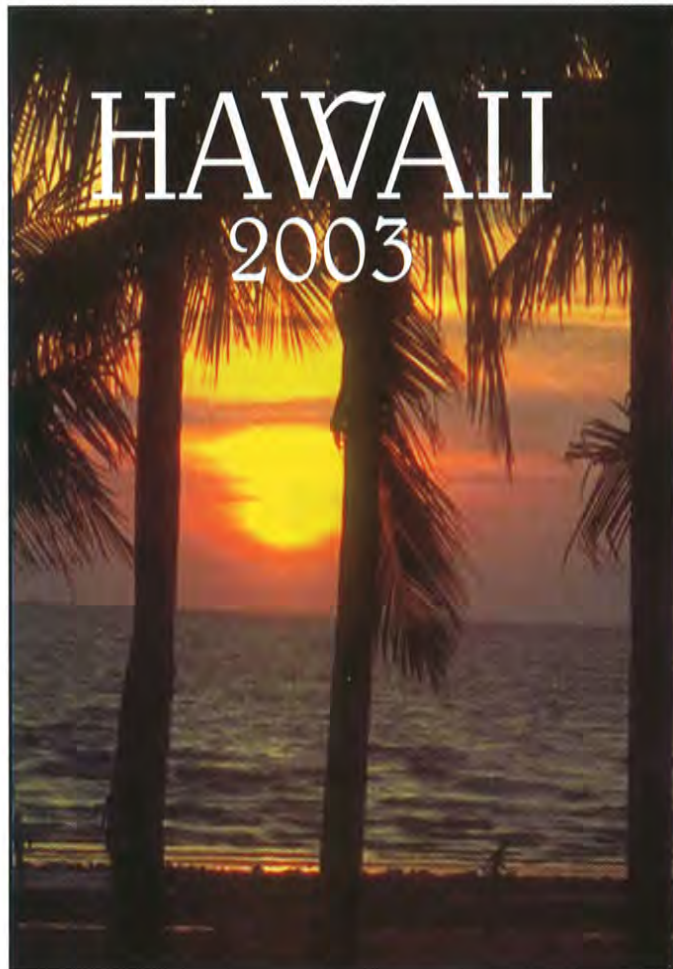
Inner Harbour, Mevagissy Cornwall England, Daniel Izzard, SFCA
oil on hardwood, 18"x 24"



June, a very successful retrospective exhibition was held to celebrate his 80th birthday.

"The most important talent of a professional artist is the "practiced eye" and this can only be acquired by constant drawing by which your eyes and brain work together to instinctively observe relationships of form, make visual measurements and put it on the canvas without conscious thought."

Gabriela, Daniel Izzard, SFCA
oil on hardwood, 12"x 16"



PAINT WITH THE MASTERS

**Brent Heighton, Kiff Holland,
Janice Robertson & Alan Wylie**

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