

# Art avenue

A Federation of Canadian Artists Publication

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\$4.25



*Poesis Repast*, Alan Wylie, oil, 48"x 48" \$14,500 - Federation of Canadian Artists Grand Prize

Featuring: *Painting on the Edge*, *Images of Western Canada*, *Paintings by numbers*  
& *Changing Light*



# Painting on the Edge

August 19 to September 7, 2003



*Poesis Repast*, Alan Wylie, oil, 48"x 48" \$14,500  
Federation of Canadian Artists Grand Prize

The location is an artist's studio in a small village in the hills above Florence, Italy. The figure in the painting (who was never there) is the well-known poet, Rishma Dunlop, who graciously posed for this combination composition. I played the quiet contrast of the more representational figure against the stylized and cluttered confusion of the interior, and allowed myself to be more aggressive with colour and technique than my usual approach.

Alan Wylie



*Radio Type #1*, Shayne Brandel, oil, 60"x 47" \$1,600  
Peggy Evans Award

My belief is that if you can understand the way that processes develop into events, such as a mark on a painting, your understanding of the world is clarified. If it's possible to recognize processes developing in and around other processes and how they react to each other, it may be a means of understanding to what events these processes are heading. My artwork is what's left of that exploration. A photo album. Showing fragments of the process, culminating in a reference point in the time line of my over-all process, and in effect a reference point for time itself.

Shayne Brandel



*Spring Spirit II*, Anne-Marie Harvey  
acrylic, 30"x 40" \$3,200  
Opus Framing & Art Supplies Award

This painting is part of a series visually exploring the connection between the physical form of a living object, a daffodil, and its spiritual essence. The figurative element represents the physical form and the spiritual is represented through layers of abstraction.

Anne-Marie Harvey



*The Warehouse 1*, Lisa Hebden, oil, 20"x 44" SOLD - \$1,200  
Opus Framing & Art Supplies Award

*The Warehouse*, formerly titled *I Don't Know Where to Go When I Leave Here*, is part of a series about transition. The characters are placed in a warehouse next to historical Pier 21 in Halifax. Halifax is rich with Canadian history and populated with young people. The figures depicted are portraits of my Halifax housemates. We were all there from BC attending art college in Halifax. The man in the foreground took us to the warehouse, telling us it was a magical place when the sun hit in the afternoon. I was intrigued by his reaction to this place of history and emptiness, of arrival and of departure. This painting explores issues of belonging and of direction. None of us knew where we would go once we finished school and left Halifax.

Lisa Hebden



*Lost in Thought*, Jean Pederson  
watercolour, 18"x 22" \$6,000  
Opus Framing & Art Supplies Award

My paintings reflect ideas and issues faced by people in my community.

The subjects in my paintings are people I have met and felt compelled to paint. The portraits that I paint are based on the people who share my life and who enrich our community, reflecting different walks of life as well as diverse cultural and religious backgrounds.

Water media has intrigued me for years, I like the way the paint moves then sinks into the paper to create a variety of edges, textures and brush strokes. Transparent pigments that sit next to opaques offer me a wonderful variety of visual interest. Painting in water media provides me with a challenging yet personal approach to my work.

Jean Pederson



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

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ATTENTION The Federation of Canadian Artists (FCA) makes every effort to ensure that all works offered for sale, both at the FCA Gallery and in other sanctioned FCA exhibits, are original works of our members. Any issues of infringement of copyright or moral rights that may arise in such works are the sole responsibility of the authoring artist, and the FCA accepts no responsibility whatsoever for infringement of such rights, nor for any loss, damage, penalties, awards, or administrative or judicial orders arising therefrom.

## Christmas Party

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

Thursday, December 11, 6:00-8:00pm  
 Federation Gallery

There will be refreshments, but it's potluck, so bring your favourite party dish!  
 Call our Volunteer Coordinator, Kathy Young at 604-437-4863 if you can assist in any way.

We will present the awards for the *Small, Smaller, Smallest* Juried Show that evening and the winning raffle ticket for the Stafford Plant framed oil painting, *Above Ring Creek* will be drawn as well. We hope to see you there!



## THE NEW STRATEGY FOR SHRINK WRAPS AT FEDERATION GALLERY

Shrink wrapped paintings, the unframed works sent in to Federation Gallery by our members, provide an economical and practical alternative for travelers who wish to acquire original art but who do not want to deal with the cost and effort involved in shipping a large, framed work. They also appeal to those local art lovers with a more modest art budget. The shrink wrap concept has proved very popular with FCA members and, because of this ongoing interest, it has become necessary to modify the shrink wrap display.

Starting in January 2004, all shrink wrap paintings submitted by Active and AFCA members will be juried by an SFCA member. The acceptance of a shrink wrap will not count towards AFCA/SFCA status. Shrink wraps not meeting the presentation standards outlined below will be removed from the display by the Gallery Manager.

Because of the limited display space, the maximum outer dimension of the longest side, ie. the mat, will be lowered to 14". Each artist is still welcome to display up to 4 paintings at a time. Presentation is just as important for smaller, unframed works as it is for the larger paintings hanging on the gallery walls so the use of appropriate matting and backing materials will be mandatory. Ideally, mats will be acid-free and professionally cut. Backing materials should also be acid-free and rigid enough to prevent bending.

The assembled component parts (mat, painting and backing) should be encased in a strong, clean, self-sealing wrap or plastic bag. Paintings on stretched canvas are not suitable for this display. Paintings on board must also be wrapped. Regular kitchen wrap is not strong enough to withstand the display conditions. Over time household or cello tape tends to detach, curl and then stick to other packages. Business cards, price stickers or other biographical information should be inside the wrapping to avoid adhering to or poking into other packages. Finally, artists submitting shrink wraps must make provision for the return of unsold paintings after three or four months of display, either by remembering to visit the gallery to pick them up, or by including a suitable postage-paid return envelope with their submissions.

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## ARROWSMITH CHAPTER by Helene McIntosh

Members were welcomed back after the summer break and new members - Linda Skalenda, Joelle Robinson, and Fran Renwick were introduced. The meeting was followed by a wonderful demo based on new and experimental painting ideas from a workshop that Terri Johnston attended in the USA recently. The August Juried Show which was held at the new Gallery 223 in Nanaimo, was a huge success. Our next project is the upcoming non-juried show in December at Wembley Mall in Parksville. Special thanks to Kay Hilborn, President and members of the Comox Valley Chapter who hosted an open house on September 21. Members from our chapter who attended were warmly received and quite impressed with the talent displayed within the group. Disa Hale, AFCA is the new president of the Oceanside Community Arts Council. We wish her much success and know that with her positive energy, combined with the help of other enthusiastic board members, this will become a successful and vibrant arts venue in our community. Also on the Oceanside Community Arts Council are Olivia Mennie, Vice President, Vickie Turner, Treasurer and Darlene Zimmerman, Secretary. Karen Poirier is having a one person art show at Rollin Art Centre in Port Alberni. The show ran from September 30-October 25.

## CALGARY CHAPTER by Marian Bax-Slayter

Well, here we are at the beginning of what we plan to be another successful year in Calgary!

Bev Tosh artist/educator at both U.F.C and the ACA, gave us a wonderful overview of the War Brides Project that she worked on during our September meeting. Bev is the daughter of a war bride who went from the Canadian Prairies to New Zealand. Her mother was the inspiration for a series of paintings intended as a tribute to all those who made the fateful voyage in the 1940's to follow their service man to his homeland. These women left behind everything familiar and their stories illustrate how the notion of home can be communicated through portrait painting.

Plans are underway for our three regularly scheduled shows during 2003-2004, along with the planning of a national show. Michael O'Toole was our featured workshop artist in October. Everyone was amazed at his talent, ability to inspire and the impressive number and size of his demos. We are definitely looking forward to having him back next year. Additional workshop opportunities are also listed in our newsletter for those of you that would like to plan a trip to Calgary!

## COMOX VALLEY CHAPTER by Bev Wolsey

The great summer weather is over and the group has started painting every Monday at the Tsolum House in Lewis Park from 10:00am to 3:00pm. As always we welcome other painters to join us. Our Chapter had a table at the Driftwood Mall Club Fair again in September. This was an opportunity for our members to chat, answer questions about our group and provide a painting demonstration.

We had our Open House on September 22nd. The Arrowsmith Chapter arrived in a convoy that included Vickie Turner, Maureen Walker, Elin Ife, Don McLeod, Olivia Mennie, Jane Cross and Barbara Botham; Bob Sheridan, AFCA came from Campbell River. We held the Open House to promote our Chapter, giving newcomers, artists and art lovers a chance to learn about the FCA. It was also a way to connect with other Island Chapters. The Arrowsmith Chapter invited us to

paint with them in Parksville. The chatter and laughter in the room indicated that everyone was enjoying the visit. There was an exchange of ideas, business cards and e-mail addresses. We enjoyed their company and thank them for coming.



The Arrowsmith Chapter group visiting Comox Valley

Neil and Betty Boyle, Brenda Calhoun and Judith Jancowski.

The Comox Valley Art Gallery's 10th Annual Studio Tour will show a glimpse into the private painting domains of 36 artists. Some of the artist's studios that will be featured are those of

We had a wonderful time unleashing our creativity with compositions in mixed media, under the gentle expertise of Donna Baspaly, SFCA at the beginning of October. The brushes are busy getting ready for the Fall Show at the Filberg Gallery.

## FRASER VALLEY CHAPTER by Megan Arundel

The summer ended with our second juried show of the year at Maillardville's Place des Arts which opened to a lively crowd on September 9th. FCA President Marjorie Turnbull, AFCA presented the awards as follows: Awards of Excellence to Bente Hansen, Kathy Nay and Jean Robinson, Chapter Award to Donna Haddock, Designer Framer's Award to Christina Brown and Opus Award to Heidi Lambert, AFCA.

We are proud to report that Chapter members have been active on the local, national and international scene.

Dianna Ponting, SFCA was awarded the Herman Margulies Award for Excellence for her pastel painting *Textures* in the 31st Open Exhibition of the Pastel Society of the Americas held at the National Arts Club of New York. Dianna traveled to New York to receive her award and she spent a brief day and a half visiting the city. You can see some of her latest work next month at the Birthplace of B.C. Gallery where she has a solo show running for two weeks starting on November 1st.

Heidi Lambert, AFCA has had a painting accepted in the Open Water 78 Show, the annual Canadian Society of Painters in Watercolour juried exhibition in Toronto. Loreena Lee, AFCA received "First" in the watercolour category of the Rivers Show currently running at the Surrey Art Gallery.

Florence Nicholson's show with her daughter Louise Bradley opened at the Maple Ridge Art Gallery on October 17 with live music by a trio from the West Coast Symphony.

The final Chapter meeting and year-end social will take place on November 8th, when elections will be held to replace retiring executive members.

## NANAIMO CHAPTER by Harold Allanson, AFCA

September 13th marked our first Chapter meeting since May. Neil Boyle, SFCA and his wife Betty traveled from Courtney for a painting demonstration. Neil is a fantastic artist as well as a gifted storyteller, and from time to time, Betty would have to remind Neil to paint as well as talk.





Neil Boyle, SFC member giving a demo after our September meeting.

Betty helped keep Neil on track, giving him advice on the progress of the painting. It was a team effort enjoyed by all. Neil generously donated his demo painting for a raffle for those in attendance. Bill Britton, a new Chapter member attending our meeting for the first time, was the lucky winner of the draw. Congratulations, Bill.

Kwan for having their works honoured in an exhibition of over 300 paintings. Clement sold all three of his paintings. The FCA is also well represented in *The Nature of Island Artists* show at Goldstream Provincial Park. The following members participating in this biennial event: Robert Bateman, SFC, Paul Bennett, Kristi Bridgeman, Mary Butler, Margot Clayton, AFCA, Alan Cross, Bea Davies, Karel Doruyter, Les Funk, Doreen Green, Clement Kwan, Sherry Mitchell, AFCA, Sophia Morrison, Jill Slagboom, and Marney Ward, AFCA.

October brought our first chapter meeting in our new location at St. Aiden's Church. We had a portfolio review and panel discussion. Our fall show, *A Harvest of Art*, also took place in October at The Gallery in Brentwood Bay. This exhibition was part of the Studio Tour of the Community Arts Council of the Saanich Peninsula, which brought some new faces to view our work. Our November meeting features guest artist Leanne Cadden, who owns her own gallery in downtown Victoria and has a reputation for being a most lively and engaging speaker.

We had a juried show, *Coastal Moments*, at the Nanaimo Art Gallery October 3rd - 31st. David Goatley, SFC, Catherine Moffat, SFC and Sherry Mitchell, AFCA travelled up from Victoria to jury. I'd like to thank them for giving us their time to jury our Chapters' works.

Rick McDiarmid, SFC, back from teaching in Europe, came for a two-day workshop October 4th and 5th. Rick showed us how to use colour - cool, warm and complementary. It was a great workshop from which we all learned a lot.

Nick Halpin, digital photographer, artist, world traveler, and lab technician, will be giving a demo/slide show and discussion on digital cameras after our November meeting. He will give information on what to buy, how to use it and how to make submissions to juried shows that accept digital images.

In closing I'd just like to say welcome to all our new members. We're happy you joined us!

#### **SOUTH OKANAGAN/SIMILKAMEEN CHAPTER** by Sharon Snow

Looks like our chapter has a busy fall lined up. Twelve of our members attended an oil painting workshop in Summerland September 27th & 28th with instructor Ken Gillespie, SFC. It was an interesting and enjoyable weekend. At the time of writing, we are looking forward to Anne-Marie Harvey's, SFC watercolour workshop on Oct. 14 & 15.

On November 8th & 9th, Sandy Albo, Linda Anderson, & Sharon Snow will be leading a workshop on composition and value structure.

We welcomed a visit from our new FCA president Marjorie Turnbull, AFCA during our October 4th meeting. Marjorie showed us the Success slides from the 2003 Board of Governors meeting and was available to jury those interested in obtaining Active Status.

Several of us are taking Glen Clark's oil painting on location course through the Art Gallery of the South Okanagan. Glen is a new member of our FCA chapter. Another one of our members, Tom Braithwaite, had an exhibit at the Osoyoos Art Gallery September 20th - October 18th. Our Art Show at Hillside Winery ended October 20th.

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

Our busy fall continues with 20 Victoria Chapter members contributing 39 paintings to the very successful Sidney Fine Arts Show, juried in part by Robert Genn, SFC. Congratulations to our two award winners, Dorothy Oxborough, SFC and Clement

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

The chapter met on a beautiful sunny day in September at the VISAC Gallery in Trail. It was a real working meeting. We developed a survey for our members to fill out. The idea was to get everyone's input regarding where our chapter is headed. Each question was printed onto a large sheet of paper. The questions were then placed around the room. The members split into small



West Kootenay Chapter members Sandra Donohue and Jenny Baillie worked together to design and produce a giant mural, titled Kootenay Gallery Garden, on the exterior walls of the Kootenay Gallery of Art, History and Science. Their bright and colourful flowers are catching the eyes of travelers as they pass through Castlegar.

groups and brainstormed, coming up with ideas to answer these questions. Each group moved from question to question and added its own thinking to the responses. There was a lot of chatter and nodding of heads. And there were some very exciting ideas recorded. The results of this survey will be used to help us to develop goals for the Chapter as well as to plan many fun events. We will now include mini workshops, presented by our own members, at future

meetings. We will also plan critique sessions, as well as learn more about marketing our work, using digital cameras, and improving our painting skills. We plan to develop our own critique guide. We want to strive for excellence within our Chapter and to become recognized for the quality of our work.

The new show at 560 Baker Street will be hung on November 2, followed by an opening on November 7. Roberta Taylor and Christy Fisher are busy organizing the advertising and creating an invitation list as well as a brochure to let the public know what's happening at Gerold the Jeweller's.

Our next chapter meeting is scheduled for Saturday, November 15 at 1 p.m. at the VISAC Gallery in Trail. Until then keep smiling and keep painting!

Chapters not reporting: Central Okanagan and North Okanagan  
Next submission deadline is December 1, 2003

artavenues@artists.ca

# Art Techniques

with David Langevin

## Support Induced Discoloration

Hi David,

*It seems I have a little dilemma with my older works from when I first started painting. I used hardboard for the support without applying any gesso. Therefore, I have acrylic paints directly applied to the hardboard. My question is in regard to some sort of final coat: should I apply medium as an isolation coat and then a varnish over this (the process which you've taught)? Also, how long will the acrylic on hardboard last? I have sold some of these early works without any sort of finish. I have another five in inventory that I'd love to still show with hopes of selling. Do you suggest I apply the medium and varnish on the front and back? My recent paintings are properly executed right down to the Golden MSA Varnish. I don't feel great about selling artwork below a professional level but I do need to include these paintings in my body of work to sell. Many Thanks, Denise Dupre*

Hi Denise,

The problem of putting the paint or gesso directly on the hardboard without a first coat of sizing is that the acidic properties of the wood will migrate into the paint layers. This can cause some brownish discoloration called SIDS (support induced discoloration) that may be visible in the light areas of the painting. I don't think it is a big factor with regard to the permanence of your work but I don't know for sure if any conservation research has been done on the long term effects. I would varnish just like any other acrylic painting (isolation acrylic gloss medium varnish, followed by a layer of acrylic solution varnish like the Golden MSA). I would put a coat of Golden GAC 700 or White Shellac on the back.

Hi Again David,

*Thank you for your reply David. The information is useful, particularly for other artists selling works in a worse state than mine. I am interested in the professional longevity and quality of producing works; your advice and knowledge base, which you generously share, is very much appreciated. May I add that I am unclear on your reference to sizing. Is this different from gesso? Also, with the GAC 700 on the back, I had been applying that same base as the isolation coat on the face. Is the GAC a better sealant? Is it less costly? Thanks for your clarification on these questions.*

Hi again Denise,

A size and a primer (acrylic gesso in this case) are different. They serve two separate purposes. A size is for sealing a surface to prevent physical and/or chemical interaction from happening between the gesso/painting and the support. The hardboard is acidic and you don't want it to come in direct contact with your work so you size it, or seal the surface. The gesso serves as a 'ground' that provides an ideal physical surface (the paint adheres well to it), and optical surface (usually white) for your painting to be applied upon. Most painting supports require both a size and a ground (gesso) because you rarely want your painting to be permanently affixed to a support; it makes future restoration more difficult for one thing.



## BEHIND THE EASEL

with Robert Genn, SFCA

### All Fired Up

Stew Turcotte is the owner-operator of the Hambleton Galleries in Kelowna, BC. During the August fires there was a loss of 250 homes in that city. At times 30,000 people were on "evacuation advisory."

Officers banged on doors and told people to be out in two hours. With water-bombers and helicopters overhead, lodge-pole pines candling and wind-tossed brush-fires rushing through built-up areas, Stew's van could be seen in and out of smoky driveways hurriedly picking up art for safe storage.

Next to human life, art is the first thing we try to save. Art has value beyond cost. It carries sentiment only rivaled by family albums, books and perhaps jewelry. It makes a statement of who we are, our loves and our passions. Forget furniture. Forget computers. Forget the kitchen sink. If your place is going to be torched you need to move your art.

Whole subdivisions were leveled. In some places alternating homes were wiped out, their neighbours' homes still standing, their swimming pools ready for an afternoon swim.

Murray Roed is an artist and subscriber to my letter who lost his home and studio. "It's an opportunity for a new start," he told me. It's possible to be philosophic. In 1943, when Norman Rockwell's Vermont studio burnt to the ground, he rationalized that it was a good thing, a cleaning of the creative slate. Artists are like that. People aren't. They love their art because it's something they can't do. Art for the collector has magic, wonder, memory, connection and personality. The next time you're wondering if it's all worthwhile, just remember that people run out of burning buildings carrying our stuff. Just remember that art is long. Art touches the very soul. Stew Turcotte remembered that.

After this letter went out, and out of the blue, fifty artists worldwide sent a work of art to Stew. He's now gathering and storing them. They'll be used as fundraisers or simply given as gifts when devastated families rebuild throughout BC. If you'd like to participate in this please give Stew a call at (250) 860 2498, or email him at [info@hambletongalleries.com](mailto:info@hambletongalleries.com) His shipping address is Hambleton Galleries, 781 Bernard Ave, Kelowna, BC, V1Y 6P6 PS: "Long after our monuments of brick and stone, vitriol, plastic and concrete have vanished, our words, our art, our legends and our myths will remain as a legacy." Harry J. Boyle "My sun sets to rise again." Robert Browning

Best regards, Robert

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

I recommended the GAC 700 as a size for the front of the panel because it is a better sealant; it is less absorbent than the regular gloss medium that you are using for the isolation varnish - though it is more expensive. For the back of the panel the difference is not important. I would use white shellac that you can purchase at the hardware store.

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

# MEMBERS IN THE NEWS

**Maggie White's**, AFCA *Heads or Tails* and **Mike Radford's** *Paddlers* was accepted into the CSPWC's 78th annual open juried *Open Water 2003* exhibition at the John B. Aird Gallery in Toronto.

**Bob Rennie**, AFCA will have a one person show in the Seymour Art Gallery, 4360 Gallant Avenue in Deep Cove December 2, 2003 through January 11, 2004. Opening reception is December 2nd, 7:00 to 9:00pm. Bob will be displaying oils and watercolours of his travels through Asia and Europe as well as local paintings of Indian Arm.

**Charles Spratt** will host the 5th Annual Open House and Exhibition of his new watercolour and acrylic paintings, November 29th and 30th, 10:00am - 4:00pm at the Charles Spratt Art Gallery in Manotick.

Group of Six artists and FCA members **Virginia Chin, Judy Loree, Gary Tees, Roxsane Tiernan, Marjorie Wong** and **Kathleen Susan Young** have an exhibition of their work, *Expressive Edges*, at the Creative Framing Company, located at 3524 Kingsway in Vancouver. The show runs October 25 through November 15, Tuesday - Saturday, 10am - 5pm.

Active member **Jeanne Krabbendam** exhibited her series of mixed media paintings about immigration, *Roots and Wings*, at Studio Blue in the Waterfall Building in Vancouver October 3rd - November 2nd. Concurrent with this show at Studio Blue, Jeanne also had a show of her previous work, *A Travel Journal* at Cascata Gallery in Vancouver. She will also exhibit her work at the Blue-Gold Gallery in Calgary. This show runs from November 7th through December 25th.

Congratulations to **Shirley Erskine** and **David Butt**. They have both been invited to represent Canada in the *Biennale Internazionale Dell'Arte Contemporanea* in Florence, Italy, December 6th-14th. Their work was selected by an international jury of art critics and Shirley and David were only two of 39 Canadian painters and sculptors invited to participate.

Calgary member **Natalie Kurzuk** exhibited her work in several shows this summer including the *Summer Salon Show* at Garrison Gallery in Calgary, *The Annual Station Members Art Exhibition* at The Station Cultural Centre in Okotoks, and *Tea, Glorious Tea*, a solo show at the Revolution Gallery in Kingston, Jamaica. Natalie has also been invited to show her *Ever-Changing Wooden Tea Quilt* at the Leighton Centre's *A Strawberry Tea*, an art show and tea function in Barb Leighton's memory. Artists have been sending her their quilt pieces for inclusion in her shows for the past 4 years. If you would like to participate please contact Natalie at nakurzuk@telusplanet.net.

**Jutta Kaiser**, AFCA has a solo exhibition, *Evocation*, at Kurbatoff Art Gallery in Vancouver. The exhibition opened October 23rd and runs through November 6th. **Jutta** and **Brittani Faulkes**, AFCA have a two-person show, *Images of the Mind*, at Marshall Clark Galleries in Tsawwassen, BC, November 14th - 28th. Opening reception is November 14th, 6-8pm.

**Ursula Salemink-Roos, Sharon Perkins, Daphne McLean, Lanett Barker** and **Margret Dennis**, invite you to the opening of their newly formed Pemberton Studios, 6-1583 Pemberton Avenue in North Vancouver, November 14, 6:00-9:00pm and November 15, 11:00am - 4:00pm.

Active member **Miriam Friedberg** and AFCA **Adrienne Moore** had their work accepted into the NWWS' *Waterworks 2003*. The show runs October 2nd - November 29th at Artists Gallery of Seattle, 902 1st Ave South.

Victoria member **David Goatley**, SFCA has won the commission to paint the official portrait of former Prime Minister Kim Campbell for the House Of Commons. This will be David's second portrait for Parliament. His portrait of the Hon. Gilbert Parent, completed in 2001, hangs in the Speaker's corridor.

Active member **Breen Robison's** painting, *Ruddy Turnstone*, has won the 4th Top Prize, a Daler-Rowney \$750 Award in the CSPWC's 78th annual open juried exhibition, *Open Water 2003*. Congratulations!

**Elin Ife** from our Arrowsmith Chapter opened her new gallery, Qualicum Bay Seaside Gallery, located at 6161 West Island Highway in Qualicum Bay. The gallery is open Friday-Sunday from 11am-4pm and features 23 contemporary Canadian artists. We wish her all the best in her new venture.

**Robert Ascroft's** solo exhibition *Ranchlands* is being held at Blackberry Gallery, 2425 St. Johns Street in Port Moody, November 6 - 23. Opening Reception is November 6, 6 - 8 PM.

**Angela Tunner** will have a solo exhibition of her new work, *Layers*. This series of 30 abstract expressionist works in acrylics on canvas, all painted with a palette knife, will open at her working studio and gallery in South Surrey on November 15. For details, call 604-375-2980.

Pastellist **Page Samis-Hill** had a solo exhibition of her work at Delany's of Dundarave in West Vancouver during the month of October. Her pastels have won awards in Florida, California and Ontario. In addition, she had a painting accepted for the Fans Award Evening this October in North Vancouver at the District Hall. Page's recent contribution for the Canuck Place Children's Hospice Cards from the Heart fundraiser, *Christmas at Twilight*, is available at Canuck Place Children's Hospice and all Purdy's Chocolate stores in B.C.

Active member **Carolina de la Cajiga's** latest series, *The Sea*, came as a response to the rage of fires and lack of rain that plagued our forests this summer. This work focuses on water as a precious commodity. She exhibited this work at Brewster's Art Space in October and donated a painting for the Silent Auction where all proceeds were directed to help the victims of BC forest fires and other disasters in Canada.

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## New Members to October 9, 2003

Elizabeth Rose Corbeil, Hope Corman, Rex Beanland, Frances Harris, Heather Horton, Nora Hanula, Angelica Montero, Serge Mozhevsky, Sharon Niscak, Riia Talve, Christopher Pool, Monica Robson, Sandra Rother, GuangGeng Fu, Saul Miller, Susan Bigelow, Peter Graham, Karna Venema, Janet Carroll, Leslie Graham, Susanne Cruickshank, Astrid Lee, Randy Paterson, Kidey Motonaga, Doug Comeau, Sooyeon Lim, Elsie Jang, Liu Fu, Jo-Ann Hope-Smith, Cassandra Kobayashi, Meredith Blackmore, Louise Nicholson, Caroline Schmidt, Mireille Sampson, Maxine Horner, Gloria Kenny, Maureen Teasdale, Pauline Best, David S a n d e l l , Julie Hansen, Victoria Scott, Gordon Currie, Graham Good, Belinda McNeice, Tara Draper, Linda Bell, Carolyn Paterson, Yan Sourtaev, Sarah Kidner, Poon-Kuen Chow, Joyce Cameron, Trudy Wilson, Amy Moore, Sharron Middler, Lorill Mraze, Dorothy Morrison, Virginia Crooks, Doug Harrison, Suzanne De Balinhard, Donalda Reid, Sarah Ruest, Robyn Thurston, Louise Ju-Yu Wu, Xiao Qing Yang, Mok-Man Chen, Patricia Van Golen, Ethel Gray Grant, Francoise Vallotton-Stegemann, Ruth Bryant, Elly Brok, Doug David, Jean Harman, Kelly Laflamme, Inga Pullman, Jim Glenn



# BLOOMIN' ART

JULY 18 - 26, 2003 - NANAIMO, B.C. - DES BEVIS AND CARMEN MONGEAU

The Bloomin' Art exhibition, held at Nanaimo's Port Theatre in late July, was a huge success. The pragmatic purpose of this event was to raise money to support the Haven Society, an organization that cares for women and children who have experienced abuse. Organizers believe that the display of paintings with their floral interpretations is a natural combination. There is a synergy shared by abstract paintings and floral arrangements in that for both media, elements such as line, form, colour and contrast are important. The aesthetic components of both art forms are parallel.

To organize a joint exhibition of this nature, advanced planning was a necessity. A year in advance, FCA members Des Bevis and Carmen Mongeau began asking 14 individual artists to contribute paintings. Haven Society Board Member and project originator Joanne Bevis, was responsible for finding the floral designers. The selection of the venue was key to the success of this show. The Port Theatre proved to be an ideal location for this show because of its proximity to the harbour, its floor to ceiling windows, and the level of pedestrian traffic. Many thanks go to the theatre's manager, Sandra Thompson, for providing the space for this exhibition.

Serious fundraising was required to bring this project to completion. The Nanaimo community is very supportive of the Haven Society because of its reputation for their efficient and compassionate work. Linda Neufeld, Vera-Marie Woolfe and Rosemarie Sherban, who joined the team in June to look after the Silent Auction, the raffle and promotion and advertising, provided additional organizational help. Cash donations were sought for basic expenses (display screens, lighting, transportation, printing etc.) and sponsors were approached for either cash or donations in kind for the Silent Auction and Raffle. The 30 donors and sponsors were both generous and gracious.

Community spirit and co-operation enabled the organizers to overcome the challenges of mounting the display. The Nanaimo

Art Gallery provided half of the plinths required and the other half were constructed by inmates at the Nanaimo Corrections Institute. Almost-new display screens were found at a Government Surplus facility, and local craftsman Robin Smith donated his time to skilfully adapt these. Local florist Ted Ausman, who also served on the organization committee, provided flowers at cost for the sponsored arrangements.



Pat Holland, Des Bevis, Maggie Cole and Carmen Mongeau

Chef Gerhard Voight, the owner of Glow, a local four-star restaurant, donated his services to help provide outstanding refreshments and hors d'oeuvres for the gala opening. Local produce merchants donated all the food necessary for the preparation of the menu. Opening night was a great success with over 100 guests each paying \$25 for entry. All proceeds went to the Haven Society. Professional photographer Wilf Hatch made an album of all the artwork and floral interpretations and supported the exhibition's social purpose by waiving his fee. The Bloomin' Art project required a lot of hard work, more than had been initially anticipated, but through communication, collaboration and determination the goal of the exhibition was realized; approximately \$9,000 was raised for the Haven Society. One quarter of the paintings was sold.



Don Farrell, Ann Zielinski, Michael den Hertog and Sheila Norgate

Contributing artists were proud to have participated in a such a classy event and eagerly await Bloomin' Art 2005. The organizers would like to extend their sincere thanks to the artists and partner floral designers: Donna Baspaly/Dorothy Hutchinson, Des Bevis/Joanne Bevis, Maggie Cole/Lynn Bonner & Leslie Hawley, Michael den Hertog/Jill Gooden, Don Farrell/Keiko Bottomley, Pat Holland/Turley's Florist, Sally Laidlaw/Laurie Jabs, Denise MacNeill/Lillian Mountain, Carmen Mongeau/Joanne Bevis, Sheila Norgate/Keiko Bottomley, Suzanne Northcott/Jensen Florist, Kristine Paton/Maureen Thomas, Audrey Riller/Hellen Collicutt, Sylvia Bews-Wright/Colleen Johnston, Barbara Younger/Keiko Macquarrie and Ann Zielinski/Ted Ausman for their contribution and support.

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*At Piper's Pass, Dana Roman*  
dye on silk, 20" x 16" \$680  
Award of Excellence



*It Fields Good, Pam Weber*  
acrylic, 5" x 5" \$495

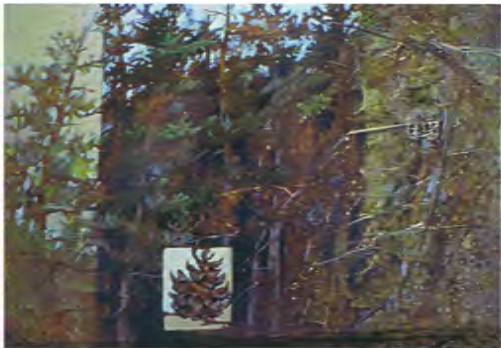
# Images of Western Canada

September 9 to 21, 2003



*Winchelsea Islands, Denise MacNeill*  
acrylic, 16" x 20" SOLD - \$400  
Janice Robertson, SFCA Award

Jury panel:  
Gaye Adams, SFCA  
Dianna Ponting, SFCA  
Heidi Lambert, AFCA



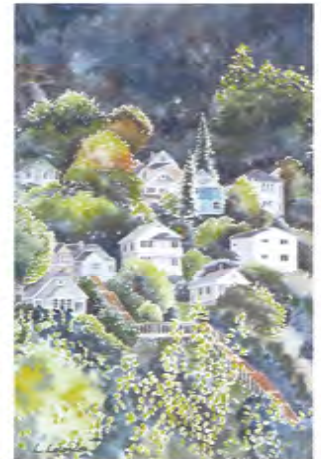
*Renew, Charlene Woodbury*  
watermedia, 24" x 28" \$500  
Tinyan Chan, SFCA Award



*The Wood Mill, Pauline Martland, AFCA*  
oil monograph, 11" x 14" \$500



*Autumn Tapestry, Shirley Felgner*  
watercolour, 31" x 26" \$495  
People's Choice Award



*West Trail, Lynne Lalonde*  
watercolour, 10" x 6.5" \$1,000  
Award of Excellence

Oops! Due to a name mixup  
we are reprinting this image  
from the Altered States show

*Live the Moment I*  
Kathleen Susan Young  
oil pastel  
16.5" x 11.5"  
\$500



*Rock & Ice, Elizabeth Wiltzen*  
watercolour, 14" x 21" \$1,500  
Award of Excellence



# Painting on the Edge

August 19 to  
September 7, 2003

(cont'd from page 2)



*The Ballet Class*, **Betty Boyle**, oil, 16"x 20" \$950



*President*, **Sean Alward**  
oil on wood panel, 48"x 32" \$1,700  
Honorable Mention



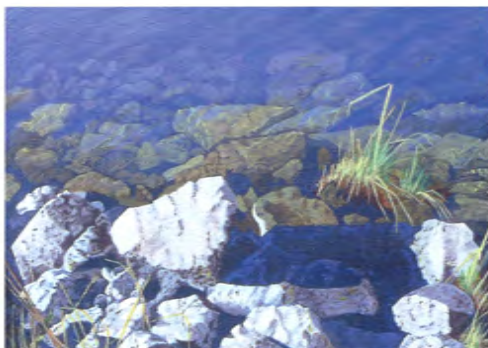
*Soma*, **Kiff Holland**, oil, 36"x 24" \$4,600

Yaletown  
**Martha Jones**  
acrylic  
17"x 20"  
SOLD - \$750



*Palm Trees-Stop Sign*  
**Jack Livesey**  
watercolour  
11"x 15"  
\$600  
Honorable Mention

*Sunny Day Blues*  
**Bette Laughy**  
acrylic  
12"x 16"  
\$550



*Meditation*  
**Shoko Judd**  
watercolour  
20.5"x 22.5"  
SOLD - \$750

Slide Juror: Christopher Schink  
Awards Jury panel: Tinyan Chan, Pascal Milelli, George Bates, Noel Hodnett and Ruth Sawatzky





*Reliable Friend*, **Robert McMurray**, oil, 22"x 28" \$1,600  
Jim Spilsbury Award



*Blue #39*, **Ron Love**, watercolour, 10"x 14" \$600

*Mother/Sister/  
Daughter/Wife*  
**Louise Monfette**  
acrylic  
30"x 26"  
\$800  
Stafford Plant Award



*Symphony*, **Julian Royds**, ink, 7"x 6" \$700  
Lawren Harris Award



*Rosie's Eggs*, **Marlene Strain**, watercolour, 13"x 19" \$600



*Click*, **Jerry Waese**, acrylic, 16"x 16" SOLD - \$450  
Alan Edwards Award



*Beach Morning IX*

**Pat Hart**

acrylic

18" x 24"

\$750

Tinyan Chan, SFCA

Award



*Autumn Light*

**Shoko Judd**

watercolour

23" x 17.5"

SOLD - \$600

Award of Excellence



*Luna*

**Renato Muccillo**

oil 14" x 18"

\$1,450

Alan Wylie, SFCA

Award & People's

Choice Award



*Capilano Lake*

**Ray Bradbury**

pastel

15" x 20"

SOLD - \$200

Award of Excellence



## Changing Light

September 23 to

October 5, 2003

*Now You Sedum*

**Trish Armstrong**

watercolour

19.5" x 11.5"

\$475



*Après Midi en Provence*

**Norma Blann**

watercolour

14.75" x 11"

\$550



*Skyline*

**Fred Campbell**

oil

16" x 20"

\$550

Jury panel: Janice Robertson, SFCA  
Michael O'Toole, SFCA  
Marjorie Turnbull, AFCA



# ARTISTS IN ACTION

## BOB McMURRAY: PAINTING WITH OILS AND FAST-DRYING MEDIA

Bob McMurray presented an Artists in Action demonstration on September 29th to launch the fall program at Federation Gallery. A big crowd joined Bob for his take on painting with oils and fast drying media.

Bob began by explaining that he used oils in the 1970's but gave them up as their toxicity became an issue. He worked in watercolour and acrylics through the 1990's, returning to oils as newer, less toxic media became available. Since the 1970's, drying times have been reduced by the introduction of products such as Gamblin Galkyd and Galkyd Light. The Galkyd dries glossy and colourless and will not yellow. Galkyd Light combined with mineral spirits can be used for glazing, but it's important to note that even odourless mineral spirits should be kept in a sealed container and used in a well-ventilated area.

To add body and create texture, Bob adds Stevenson Alkyd Gel Medium. He noted that the Alkyd Gel Medium dries quickly and is easier to paint with varying degrees of impasto. As both of these products can set in an hour it is possible to paint over them without mixing in the first coat. There are other quick drying media such as Winsor Newton's Liquin. Water soluble oils also provide water soluble quick drying media and alkyd paints mixed with oils promote drying as well. Genesis oil paints are quite different in that they do not dry until high heat is applied. The working surface stays wet for reworking until it has been heat-set. At that point it can be painted or glazed over.

Bob's still life began on a rich dark-coloured ground that had been toned with Quinacridone Crimson and Thalo Turquoise -almost a 10 on the value scale- on stretched canvas. Another favourite for toning ground is Quinacridone Gold and for masonite panels, Venetian Red Gesso.

Working from a photo, Bob rearranged and eliminated various objects to



create a better composition. He declared that it is not necessary to adhere strictly to the photo source material in a compositional or colour sense. He encouraged the audience to alter their colours to create a visually harmonious result. In Bob's final work, the fruit was a subtle grey-green, the bowl and bottle a soft purple-mauve, complimented by subdued orange and pink elements. The dark underpainting added warmth but did not take over the image. Those in attendance received a colour chart that he prepared to explain his particular colour strategy.

The outlines were drawn in with a small round brush using Titanium White and Azo Yellow mixed with Galkyd and mineral spirits. The highlights were then painted using oil and Alkyd Gel Medium. By putting the light shapes on a dark ground, the composition takes shape without adding more paint and therefore adjustments can be made easily. The rest of the painting was done with Gel Medium mixed with oil paint. Mid-tones and darks were added with a large brush so as to preserve the spontaneous quality present in the shapes.

The palette that Bob uses has pigments in two levels. The basic palette consists of the primary and secondary colours: Titanium White, Azo Yellow, Cadmium Red Light, Permanent Alizarin Crimson, Dioxazine Violet, Thalo Blue and Viridian. The extended palette adds, depending on the subject matter, Yellow Ochre, Quinacridone Gold, Rich Green Gold, Burnt Sienna, Cobalt Blue Deep, Ultramarine Blue, Cerulean Blue, Terre Verte, Olive Green and Raw Umber. Although this extended palette offers a greater variety of golds, greens and neutrals, he tries to work with the basic palette as much as possible.

Finally, Bob advised with tongue firmly in cheek, to place the painting in a frame to give it legitimacy and a finished look. Thank you Bob for an entertaining and informative exploration of this medium

## A WEEKEND AWAY - PAINTING STILL LIFE WITH KIFF HOLLAND

JANE POWOWICH

It has been several years since I last took a workshop so I decided I would treat myself this fall – dust myself off so to speak (but not too much, one wants to look the part). I chose this workshop because Kiff is a great teacher and inspires his students with his professionalism.

Once Kiff began, my pen flew furiously across my page; I took notes to later recall what had slipped through my sieve of a mind. I watched his brush and the colours on his palette and I noted his patience, precision and confidence in what he was doing. Kiff gave us clues to composition and spoke about colours, shapes, different kinds of light, edges, background, foreground, making darks; the list was endless. I began to wish I was a larger sponge. He interjected jokes and stories when things got too serious and quiet.

Kiff discussed different aspects of composition and did a demo explaining the golden triangle. He explained how important it is to put colour in the dark areas of your painting and that a unifying colour will best pull a painting together. We learned how edges can lead the viewer where you want them to go; a hard edge catches your eye directly, a soft one gives the eye a rest. Our still life set up included glass of varying thicknesses: a glass vase and a wine glass. Kiff told us to remember that when the thickness of glass varies we have to paint according to the values. First you paint what's in and behind the glass and then you paint the surface of the glass.

We had demos throughout the two days as Kiff taught us how not to make

things too precious. We must reach beyond our safe zones to experiment and mature as artists. It is up to us to create our own puzzles and solve them. We decide the edges, the colours, the gaps, which pieces, and where they intersect.

On Sunday, Kiff treated us to the words of Richard Schmits, an artist's prayer from his book *Alla Prima*. We spent the day trying out some of the things we were taught. We learn a lot by trying out the processes of another artist. We may have come home with paintings that look somewhat like theirs but, if we look into the history of art we are carrying on centuries of tradition by learning from those who painted before us.

Kiff made his way around the room, working with each person in the class and helping them according to their need. He brought books of other artists for inspiration and further examples of what he was teaching. He was always genuinely interested in how each person was doing, ready with help when you needed it and getting to you on his next round if you were in your 'painter mode' and don't wish to be disturbed.

Life is a feast. You can sample a bit at a time, gorge yourself or fall somewhere in between. At the end of the workshop Kiff treated us to a glass of red wine which appeared from the tip of his brush onto the pristine paper. A toast to you Kiff for your generous teaching nature, your *joi de vivre*, and your artistic spirit. I return to my studio refreshed and inspired.



by Peter Levitt

# NO EDGE

*Beyond horizon's edge  
a new moon rises  
unseen*

This poem came to me suddenly, like a postcard from the imagination, as I walked along a narrow path high above the northeastern shore of Hornby Island in British Columbia. It was dawn. Autumn's first moon had risen during the night—whole and wholly unseen—and a new day's colour had just begun to brush itself across the sky.

It was not the first time I had walked along these bluffs. Just the night before I stood on the very spot where the poem would compose itself within my hearing. My wife and young son and I had walked through the forest to see the setting sun. As we approached the high bluffs, I could feel a certain reluctance in Tai's hand. "Papa," he said, "don't go too close to the edge." His warning may very well have been the inspiration for me to look at the geologic edge, to the horizon beyond, and even beyond that, into the world of my imagination. Though I can't trace the root of my poem back to its source with any precision, my son's words may have given birth to the perception that brought it to life. No one can name for certain all the elements that end up flowing through us onto the canvas or page. But for those of us who make art, by any description, to feel the mysterious energy of creation as it flows through is certainly part of our joy.

As I stood above the sea, with the sky around me deepening red, I heard two seals breach the water below. It was an unmistakable sound. "There is no edge," I thought, as if in response. "No edge anywhere in the world. No edge between the ground I stand upon, the sound of these seals, and the vastness of this echoing sky. There is only the continuity of creation, the flow through that has brought about the perfection of this moment now. The colour that paints the sky paints me. It brushes itself into the dreams and imagination that float wholly within me, though they too remain, for the moment, unseen."

What we call the edge is only a thought, a construct of the mind, a resting place. It is part of the ceaseless continuity of a world that creates and recreates itself without edge or end. We are part of this as well, a living element of this ancient being, this source, that continually makes itself anew. We, too, help to co-create the world with all other things. When a painter allows herself to discover and know this source of life within the world of what she is—which frequently occurs in the midst of composition—she draws its energy into her painting; her brush glistens with the originating power of creation. In this way, she spans the dual meaning of the word original: that first cause which brought about everything that followed, and that which has never existed before.

How wonderful. We can't help but be original. It is what we are. Yet, despite the fact that this is our nature, in order to activate it in our work and our lives so that the energy of creation flows through our brush, we must take it on. We must cease the thought of painting, give ourselves away entirely during the act of composition, and, as the Zen Buddhists would have it, just paint. When we do, our work becomes a powerful repository of creative, transformational joy, the kind we often long for as we sit before a new canvas. But it isn't easily done.

Most painters know this. At one time or another we slip into just painting without quite knowing how it happened. It seems to come upon us out of the blue, like my poem; a gift from the combined generosity of our skill and imagination that even makes time disappear. But we can't necessarily call it forth at will. Many painters have said that just painting occurs as a result of their being wholly present as they work, and yet, paradoxically, not there at all. Matisse said "the essential thing is to work in a state of mind that approaches prayer." Yet, oddly enough, no matter how attractive this state of mind may appear, the path to it seems to be a sticking point for many artists, an uncomfortable edge, if you will; a place we would sometimes rather avoid.



Sufi poet, Hafiz, wrote that our bodies grow restless until the soul paints all its beauty upon the sky. At one time or another, every artist encounters this restlessness, where we feel 'edgy.' For many, it is the precursor to meaningful work. It can presage change in the content of our painting, or foretell a shift in how we approach our work at all. This is why the discomfort can sometimes be so maddening for us and for any poor soul who lives within shouting distance. But I consider this restlessness a gift. It tells me that my imagination has begun to stir and that I will be working soon. It lets me know that the energy of creation has awakened within me and that my poem or painting is on its way. Only one thing more is required for me to leap from the discomfort of this edge so I may bring it all to a head. It is the same thing every time: the willingness to risk.

A lone syllable, a single sound made of three consonants and a vowel, the word risk is writ large over every stroke we make with the brush. It is the verb that drives our painting true. All creative expression depends upon our willingness to take a risk, and, yet, even among experienced painters, this word often creates a feeling of excitement and fear, a sense of danger rooted in the threat of change.

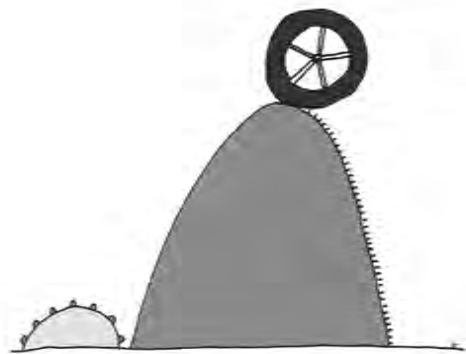
Years ago I was told a charmingly useful story in which Paul Klee said, "When I paint what you know I bore you. And when I paint what I know, I bore me. So I paint what I don't know."

This is risk. To paint what we don't know. To brush onto our canvas the gifts of the imagination we have not even begun to suspect. It is the means by which our deepest selves make their mark in the world, and it is available to us right in the tip of our brush, if only we will risk.

Every writer and painter with whom I've discussed the idea of 'the edge' brings up the subject of risk. It is as if edge and risk are primordial partners, wed before the world was born. One friend said that risk may even be considered the heart of what we mean when we say edge. It only makes sense; creative risk taking can be a powerful and exhilarating act, but in such a moment, life is not the only thing within our grasp. Death is also a possibility. In fact, just before we risk something in our work or lives, even something small, the fear of dying often can be found. It is only natural to feel this way, especially since in creative work something does die. Something must die for our work to create something new, even if it is only an old idea.

*The painter dies  
with each brush stroke.  
That's how he came  
to be so old.*

The key, then, is to risk everything, to leave behind a rehashing of what we have previously created, and die into our work as an authentic, visceral act of exploration and discovery. When we do, we make risk our ally, and an onrush of creative, life-affirming energy flows through us, bringing qualities to our painting that are completely new and alive. We discover that we don't even need imagination, or inspiration, before we paint. One brush stroke leads to another. One line inspires the next as we do what we know before we know what we do. Painting in this way creates the kind of presence to which Matisse referred. It is an enormous source of joy. It helps us to leap from the illusory edge of the world as we know it again and again during composition, and to place new ground beneath our feet wherever we stand.



*Peter Levitt is an award winning author, poet and teacher. His books include "One Hundred Butterflies", "Bright Root, Dark Root" and the new, best selling "Fingerpainting on the Moon". In 1989 he received the Lannan Foundation Literary Award Fellowship in Poetry. He has been leading workshops in writing and creativity in the United States and abroad for thirty years. Originally from New York, Peter now lives on Saltspring Island with his wife Shirley and son Tai. Peter will be conducting an interactive creativity workshop designed especially for visual artists as part of the Federation's Foundation Program in the spring of 2004. (See ad on the back cover for details.) The idea for this article and the artists' workshop sprang from a combination of events: a continuing struggle to define what we mean by "Painting on the Edge"; my complete captivation as I listened to Peter discuss his philosophy in a CBC interview with Sheryl MacKay; a chance email thrown into the ether with not the slightest thought it would attract a reply; and Peter's absolute generosity with gifts of time, feelings, concepts and humour since then. For more information about Peter, visit his website at [www.peterlevitt.com](http://www.peterlevitt.com)*

Susan Foster

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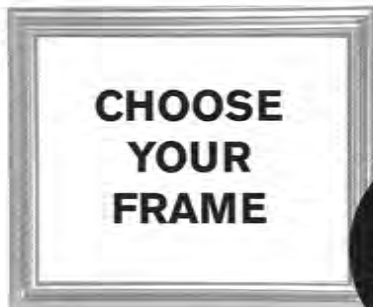
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15" x 22"	22" x 28"	14" x 20"	4"
22" x 30"	28" x 36"	21" x 29"	3.5"

	REG PRICE	FCA NOV SALE PRICE
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Volunteer Co-ordinator:	Kathy Young	ksyoung@telus.net	604-437-4863

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North Okanagan	Elizabeth Moore	ea.peter@telus.net	250-545-2432
Calgary	Neil Locke	nblocke@shaw.ca	403-932-6383
Arrowsmith	Vickie Turner	paperdragonfly@shaw.ca	250-248-6186
Victoria	Marney Ward, AFCA	marneyward@shaw.ca	250-595-0220

### Staff:

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



## Framing: 20% less for artists

We have a soft spot for artists. Bring in your originals or art prints and receive our 20% Artist's Discount.

### At Inspiring Minds Fine Art and Frames:

We understand visual harmony and how to best display your images and artwork in an appealing way, using quality materials such as museum-grade mats and backings.

Give Marc or Mirja a call at **604.576.6611**

Mention this ad and receive an additional \$10-off framing coupon.

16787 84A Avenue, Surrey, BC • email: mirja@inspiringminds.ca



## call to artists

Explore the opportunities of becoming a published artist. We would love to hear from you!

Art In Motion is a leading international fine art publisher, specializing in the creation of top quality open-edition prints. Our passion is working with talented artists to bring their art to our discerning customers around the world. Art In Motion prints are distributed in over 75 countries to galleries, boutiques, designers, and leading home décor & art retailers.

As we approach our 20th Anniversary, we are proud to have successfully published many gallery & decorative artists, illustrators, as well as prestigious museum collections. We publish a wide variety of media techniques including oil, mixed media and photography.

Art In Motion is an artist-based company, valuing and encouraging artists' input and participation at all times. We provide you with a unique opportunity to enhance your income without affecting the sales of your original art works.

For further information on how to submit your artwork please call **1-866-523-2631** or visit our website: [www.artinmotion.com](http://www.artinmotion.com)

We look forward to hearing from you soon!

Attn: Artist Relations, Art In Motion, 2000 Brigantine Drive, Coquitlam, British Columbia, Canada V3K 7B5  
e-mail: [artistrelations@artinmotion.com](mailto:artistrelations@artinmotion.com)

ART IN MOTION  
[www.artinmotion.com](http://www.artinmotion.com)



## Iris Giclée Printers

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\* A 7000 sq. ft. facility complete with gallery exhibiting a large selection of giclée prints.

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## ZheeClay Arts Ltd.

1618 West 75th Avenue, Vancouver, B.C. V6P 6G2  
Tel: (604) 263-2902 e-mail: [info@zheeclay.com](mailto:info@zheeclay.com)



# 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.

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### 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.

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Maximum size = 165 square inches

Slide deadline: **November 6th, 2003**

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

Scheduled jurors: George McLachlan, SFCA, Mike Svob, SFCA,  
Bob McMurray, AFCA

**REALITY, ONLY BETTER....** Semi Abstract Juried Show

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Paintings due: **January 9th, 2004**

Scheduled Jurors: Anne-Marie Harvey, SFCA, Alessandra Bitelli, SFCA  
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Slide deadline: **January 8th, 2004**

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## Art Classifieds

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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.

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

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

### LEADING EDGE ART WORKSHOPS - Calgary Workshops

Jack Reid, CSPWC	Watercolour workshop	Jan 31, Feb 1&2, 2004
Jean Pederson, SFCA CSPWC, ASA	Face & Figure Workshop	Feb 26-29, 2004
Lian Quan Zhen, BFA	Chinese Watercolour Workshop	March 26-29, 2004
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Contact: Mary Stewart @ 250-716-1440 or [marystewart@canada.com](mailto:marystewart@canada.com)

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### Images of Granville Island & Vancouver

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December 9th - 24th, 2003

### FCA Christmas Party

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# Paintings, by numbers

September 23 to October 5, 2003



Clay St. Thomas, our emcee



Roland and Susan Gagel with Pat Rust



Bob McMurray and Chip Barrett



*The Watchers - Ninjints*,  
**Bob McMurray**, AFCA  
chosen by Chip & Cindy Barrett - First



*The Open Gate*, **Rick McDiarmid**, SFCA  
chosen by Karen Pohlmann - Second



*City of Light*, **Anne-Marie Harvey**, SFCA  
chosen by Rick Friesen - Third



*Figure, Italy (San Fruttuoso)*, **George Bates**, SFCA  
chosen by Barrie & Linda McDowall - Fourth



*Fish at Liberty*, **Brent Lynch**, SFCA  
chosen by Kathryn Johnston - Fifth

The third annual *Paintings, by numbers* fundraiser, held on September 16th at Performance Works on Granville Island, was a huge success. Our fabulous artists donated in excess of \$60,000 worth of paintings. We sold fifty-seven \$500 tickets and raised over \$16,000 to support the programs of the Federation.

A huge thank you to our sponsors, Opus Framing & Art Supplies, Oak Bay Marine Group and the West Wind Fine Art Gallery. Further thanks to Master of Ceremonies Clay St. Thomas of JRfm's Waking Crew, musician Willie McCaulder and to the Healthy Chef Catering Company for supplying such delicious food.

Congratulations to Opus Gift Certificate winners, Rick McDiarmid, Brittani Faulkes, Joyce Benson, Sandra Albo and Dianna Ponting; to Adrienne Moore, winner of the West Wind Fine Arts Gallery framing prize; to Faith Stepharnoff, winner of the Oak Bay Marine Group weekend for two at Painters Lodge and finally to our intrepid volunteers Wayne and Jan Williams who were the incredibly popular winners of the Stafford Plant raffle painting.

Kathy Young and her volunteers were awesome. The team included Gary Tees, Drew Gillies, Martine Goubault, Denise Holland, Angela Lake, Faye Takeuchi, Daniel Chuang, Clare Pour, James Pedersson, Wade Quechuk, Ginny Chin, Judy Loree, Janice Robertson, Sue Northcott, Alan Wylie, Marjorie Turnbull, Georgina Ascroft, Bill Foster, Chris Stephens, Robert Ascroft, Ellen Poole, Kelli Kadokawa, Rosalind Rorke, Greg Kero, Wayne Williams, Jan Williams, Barbara Bowden, Jean Pederson, Michael McKeever and Donna Swain. Thanks again. From all reports it was the best organized event ever. Thanks to Bob McMurray for his tireless efforts selling tickets!



Above Ring Creek, Mamquam Glacier, Garibaldi

**WIN THIS BEAUTIFUL 10" X 12" FRAMED OIL PAINTING  
BY THE LATE STAFFORD D. PLANT, SFCA - VALUE \$850  
TICKETS ARE \$5 EACH OR 5 FOR \$20**

The winning ticket will be drawn on December 11, 2003 at the Federation of Canadian Artists Christmas Party. Contact Federation Gallery to purchase your tickets. Credit cards happily accepted. All proceeds to further the goals and programs of the Federation of Canadian Artists.

**Phone 604-681-8534 or email [fcagallery@artists.ca](mailto:fcagallery@artists.ca)**



# PAINTING on the EDGE

It's official. The 1st Annual Open Juried Exhibition, *Painting on the Edge*, was a smashing success. Presented by the Federation of Canadian Artists with the support of The Leon and Thea Koerner Foundation, The Hamber Foundation and Opus Framing and Art Supplies, this exhibition featured the work of Canadian and international artists, including entries from Malta, New Zealand and Baton Rouge, Louisiana! *Painting on the Edge* attracted emerging artists,

those well established in their careers and everyone in between. Guest slide juror Christopher Schink chose 52 paintings from over 630 entries. According to Schink, "My criteria was simple: I picked the paintings that interested, excited or moved me, the works in which I could detect and respond to the artist's imagination, involvement and sincerity."

A colour catalogue was printed for the exhibition which took place August 19 - September 7. The opening reception and awards presentation, where \$6000 was awarded in cash prizes, was a packed house. Many of the artists made the trip to Vancouver, some from as far away as Gimli, Manitoba. Congratulations to all the artists who painted on the edge.



Grand Prize Winner Alan Wylie and President Majorie Turnbull



Emerging Artist Award winner Shayne Brandel and Janice Robertson



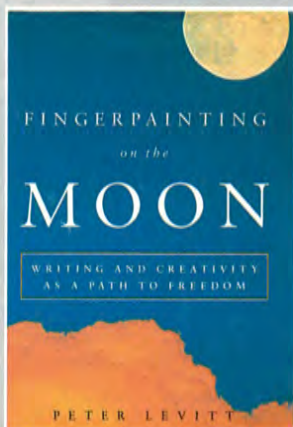
Opus Award Winner Lisa Hebden and Opus President David van Berckel



Jack Livesey and Executive Director Susan Foster

## PARTICIPATING ARTISTS

Sean Alward  
Lora Bensch  
Judi Betts  
Betty Boyle  
Shayne Brandel  
Lawrence Buttigieg  
Joyce Cameron  
T.K. Daniel Chuang  
Robert Coulter  
Lyla Couzens  
Sarah Delroy  
Karel Doruyter  
David Durward  
Brittani Faulkes  
Leslie Graham  
Anne-Marie Harvey  
Lisa Hebden  
Kiff Holland  
Martha Jones  
Shoko Judd  
Jutta Kaiser  
Bette Laughy  
Ryan Lawrie  
Kara Lee  
Anne Lemieux  
Jack Livesey  
Margaret Jones Lloyd  
Ron Love  
Peigi Macmillan  
Krista McLean  
Naomi McLean  
Robert McMurray  
Valerie Moker  
Louise Monfette  
Jean Pederson  
Mary Reardon  
Donalda Reid  
Robert Rennie  
Nyree Roy  
Julian Royds  
Pierre Ruiz  
Joanne Sale-Hook  
Mireille Sampson  
Bob Sheridan  
Yaron Stern  
Marlene Strain  
Denise Tremblay  
Jerry Waese  
Dennis Weber  
David Wilson  
Elizabeth Wiltzen  
Alan Wylie



Fingerpainting on the Moon  
by Peter Levitt

## FINGERPAINTING ON THE MOON

JOIN AUTHOR PETER LEVITT FOR AN INTERACTIVE WORKSHOP ON CREATIVITY  
DESIGNED ESPECIALLY FOR VISUAL ARTISTS

In his new book, Peter Levitt says "We were born to create. It's our birthright. Our nature. Remember, everything is permitted in the imagination!" This spring Peter will conduct his visual artists creativity workshop for the FCA. Taking a gentle and freeing approach to creativity, Peter will show you the essentially spiritual nature of creative acts and help you to open your heart and mind so you can express yourself with courage, innate wisdom and authenticity.

- Connect with your inherent and inexhaustible creative and spiritual source
- Quiet the inhibitions and doubts that derail your intentions to create
- Build and nurture trust, intuition, spontaneity, clarity and confidence
- Rekindle your spirit of play to energize your creative efforts

Don't miss this incredible opportunity to spend a day with Peter Levitt February 28th, 2004 from 10 am to 4 pm  
at the Granville Island Hotel - Space is limited so register early!

For further details see the Winter/Spring Education Brochure enclosed with this magazine or call the office at 604-681-2744

Visit Peter's website at [www.peterlevitt.com](http://www.peterlevitt.com)