

Art avenue

A Federation of Canadian Artists Publication



Harmonic Interlace
Britton Francis, SFCA
19.5" x 28.5" Watercolour
McMURRAY ROBERTS HEMING &
WYBORN AWARD & SPILSBURY
GOLD MEDAL



Volume 2 - No.1
January/February - 2002



\$4²⁵

Featuring :
Spilsbury Medal Show & Black and White Show



A
art avenue

COVER IMAGE
Harmonic Interlace
19.5" x 28.5"
watercolour



The bold abstract compositional statement made by the play of light and shadow on a bed was the initial inspiration behind *Harmonic Interlace*. I wanted to capture the revelation of this moment. To suggest a human presence in the image, I turned down the corner of the bedding. A crystal ball, with all its connotations of time, past, present, and future, was added as a focal point to the composition. The challenge in the work was to create an order, which is felt rather than seen. The glass ball sits there, an overwhelming luminous quiet in the centre of a roaring somewhere beyond. It is this place at the centre of things that fascinates me.

Process: I painted this work on 140lb Arches watercolour paper using a limited pallet of lemon yellow, yellow ochre, cobalt blue, ultramarine blue and alizarin crimson to paint the quilt. A variety of crimsons and blues were used to paint the glass ball. Using a series of glazes, I massed the painting in terms of light, shadow, and colour relationships. Next I developed the details of the lace and finally I painted the glass ball using light glazes and a dry brush technique to create the spherical form.

- Britton Francis SFCA



www.artists.ca

Spilsbury Medal Show

The Tuesday Group Interpretive Dance
Donna Baspaly, SFCA
mixed media, 22" x 30"
\$1,400
Fasken, Martineau, DuMoulin Award and the Spilsbury Bronze Medal



The Spirit of Lady Catherine (Series II)
Kathy Kelly, AFCA
acrylic, 22" x 30"
\$1,100
Award of Excellence



Seawall Viewpoint,
George McLachlan, SFCA
acrylic, 16" x 20" \$850"

Similkameen Valley
George McLachlan, SFCA
gouache, 26" x 30"
SOLD (not Shown)
Award of Excellence



Podium Pears
Catherine Moffat, SFCA
mixed media, 14" x 18.5"
\$2,800
David H. Zivot Memorial Award & the Spilsbury Silver Medal

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

Art Avenue is published 6 times per year.

News, articles, good contrast black/white or colour photos are welcome. Advertising and subscription information is available by following the Art Avenues link at www.artists.ca

Next submission deadline February 1, 2002 - for details contact the editor:
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Advertising: Ralph Roper 604-224-7974
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Layout/Design: Graphics Garage leo.nardo@home.com 604-888-0874
Proofreading: Chris Greenwood, Susan Foster
Printer: 3S Printers Inc. 604-433-8899

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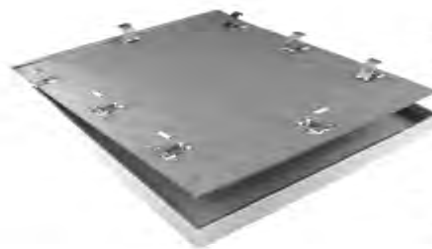
		Reg. Price	Sale Price
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Suzanne Northcott: Full Disclosure

by Soula Groumoutis

Suzanne Northcott initiates an exchange of dialogue in her *Creative Process* class through 'full disclosure' of the intimate circumstances and dream that preceded her painting *Breaking the Line* (Cover of Art Visions 2001 Brochure). This figurative work is a testament to her ability to translate metaphors and symbols that develop from her personal life and to give artistic expression to her struggles and convictions.

In the same way that denizens of the ancient world flocked to the Delphic oracle to have their future foretold only to be confused by the cryptic messages they received, students come to Northcott's courses only to find that there are no absolute truths to be revealed. This is an analogy that Suzanne, herself, uses to describe her creative process. Messages are received in an ambiguous state, the artist deciphers them, and they become fuel for images. The images created by this process, in turn, become the source for new interpretations by the viewer. Continuously engaged in a careful game of hide and seek, Suzanne's work hovers between the hidden and the revealed, the figurative and the abstract, and the material and the subconscious, all of which engage the viewer in a voyage of self-discovery.

Suzanne has used text in her work for the last decade, and, in her *Creative Process* class, stresses the practice of journal writing and dream recording as a source for images. When asked about text, she explains that text is not separate from other brushwork. Over the years Northcott has addressed some grand themes such as hope, humility, honour, and detachment, by inscribing text onto canvas or paper but without succumbing to rhetoric or sentimental narratives. Her methods have varied from handwriting directly on paper to printing with blocks and from scribbles that represent subconscious stirrings or subterranean knowledge, to complete handwritten poems on canvas.

In *Surrender IV* many layers of paint overlaid on top of poetry partially obscure the words. Being fully aware that viewers are frustrated by the result, Northcott admits that the process evolved because she didn't want the viewer to think that she had easy answers. Her work contains "no lecture" because, according to the artist, "the best work is insistent ... it has its own plan." The words that do surface occur to her as she works and reflect her own need to discover them. As Northcott puts it, they are "words that I was trying to understand ... I wouldn't use the word if I knew what it meant." The words Northcott uses in her imagery therefore are not the product of straightforward communication. Rather, they are markings that are part of a subconscious language. In *Surrender II*, Northcott does not use text but the gestural brushwork resonates in the same way as in *Surrender IV*.

It is "the presence of the mark," in the artist's words, that "is truer to the impulse than the intelligence of meaning" whether the 'mark' consist of text, lines, shapes, scribbles or brushstrokes.



Surrender IV, Suzanne Northcott, SFCA, acrylic, 48" x 48"



Surrender II, Suzanne Northcott, SFCA, acrylic, 48" x 48"

Art Techniques

Water-Miscible Oils WITH DAVID LANGEVIN

Hi David,

I've just started to paint with water-miscible oils having been away from oils for many years. There is little information available about permanency. In various articles, curators have raised this question but the jury seems to still be out on this subject. What's your opinion?

Although I had a lengthy discussion with a PR Rep from Grumbacher who uses them, her method seems very contrived. She mixes all her colours with the 'special' linseed oil and quick dryer before going out to paint in situ. This assumes that you know how much of each colour you are going to use, and, it also means that by adding quick dry before using the paint ensures that anything left over is going to become unusable.

Then, there is the question of fat over lean. If water is used to dilute the mixture for blocking in, there seems to be a question about too much water adversely affecting adhesion to the surface.

I'm also finding colour blending to be quite different from traditional oils. Perhaps I need to just stick at it to discover my own blends but there is this nagging question: Is the toughing out worth it? Will the paint just crack off the canvas in a few years if I produce something with promise?

Sincerely, Marilyn Riopel

Hi Marilyn,

That is a really good question. I have been curious about water-miscible oil paints since I first heard of them some 20 years ago but I have never really looked into it. There is actually a long history (I'm talking centuries) of water mixed with oil paints to form an emulsion paint. But these methods fell out of favour after the development of oil painting reached its height during the Renaissance. Frankly, unless these paints offer something more than the



simple convenience of being able to use water instead of solvents, then I don't see the point. Still, this seems to be the main reason that they are being marketed: for people who want the blending qualities of oils without having to deal with solvents. Some people are allergic to turpentine in particular.

What interests me most is the issue that you brought up about different working qualities. When good quality oil paints are used with good painting mediums they can create effects that are unrivaled by any other medium. You mention that they don't blend the same. The buttery smooth texture would naturally be altered with the addition of water. Manufacturers have no doubt added some agent that acts an emulsifier. But then, as you say, what happens to the paint film when the water evaporates, and what happens to the water underneath? Here is a quote from a chemist at Winsor & Newton, who make Artisan water-mixable oil paints: "Artisan is based on linseed oil, which has been modified to make it water-mixable if required; otherwise it behaves like normal oil. There is no chemical reason to suspect the modified oil is any less stable than regular oil. Emulsified oils, in fact, have a history of stability going back to prehistoric times. The current water-mixable oils have been around for over 20 years. Developments in acrylics have pushed them into the background, but market requirements for less hazardous materials have brought them to the fore again." A conservator at the Canadian Conservation Institute adds: "As Alun (the chemist) says, there's no reason to suspect that the Artisan vehicle will behave any differently than a conventional oil during oxidation (drying)."

So I would say to you, Marilyn, wait for the underpainting to be thoroughly dry before overpainting, just like you would for normal oil painting. It then comes down to a question of how well they behave for the type of painting you want to do. I know that there is at least one book out there written about painting with water-mixable oils. Do a title search at Chapters or Amazon and you will come across it. It may be the best source for telling you how to get the most out of these paints. Otherwise, if anyone else out there has some experience and info to share about water-mixable oils, please drop me a line.

Thanks for the question Marilyn.

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

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60TH ANNIVERSARY ARTISTS TALKS

WATERCOLOURS MADE VIBRANT WITH GLAZING WITH BRITTON FRANCIS, SFGA

by Ian de W. Semple



Britton Francis & Ian Semple at the Federation Gallery Nov. 01

Britton Francis seemingly turned a two hour demonstration into as many minutes enthralling a packed gallery with a fascinating look at the art of watercolour and egg tempera, and the emotions, compositional ideas and techniques that underlie it. As a relative neophyte, but serious watercolourist, I was drawn to the evening by both the stature of the artist, and the title of his presentation.

Using two of his still life paintings for reference Britton lead an audience of 34 through the egg tempera process, on paper and on board. His journey proceeded through the fascinating philosophy of tempera application to the enrichment of watercolour pigments, the translucency of darker pigments, the fixing of certain glazes such that some of watercolour's classic tenets can be modified: allowing, for example, the painting of foregrounds first and backgrounds last, the 'fixing' of detail before over-glazing, and, to some degree, painting light over dark. Britton showed us how egg tempera allows him to apply some oil painting techniques to the watercolour process. Producing a fresh egg, Britton even demonstrated the production of an egg emulsion.

Britton, who describes himself as "a painter of light, the inner light" explained that glazing is like "seeing through a veiled layer" that produces "depth and inner light."

Britton also shared an amazing slide show that proved what he postulated. "Egg tempera is the only medium that achieves luminescence and pearlescence."

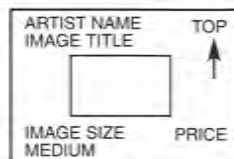
On the trip home from Britton's talk, I stopped off at a grocery store and bought half a dozen eggs. Free range of course.

Britton Francis' art can be accessed through www.artcanadiana.com and his next workshop, Feb 2, 3 & 4, in Sechelt, can be booked by calling 604-885-9970.



Thanks to Terra Breads and Duso's for supporting the Artist Talks.

CALL FOR ENTRIES



EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER

SUBMISSIONS BY SLIDE ONLY (unless indicated otherwise in show details): Slides must be 35mm colour in a 2" x 2" mount. Glass slides are not admissible. Please, no tape or labels, except non-protruding silver tape on the film, which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed Price and indicate which direction is up - as per illustration.

ENTRY FEE: Members may submit up to three slides per show for an 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:

"THE NEW YEAR" JURIED SHOW (Jan 29 - Feb 17)

Slide entries due: Dec 20, 2001. Scheduled Jurors: Janice Robertson, SFGA, Alan Wylie, SFGA and Anne Marie Harvey, AFCA
Details: Active & Signature members. All media.

"THE WORLD IS CONTAINED IN EVERY THING"

EXPERIMENTAL MIXED MEDIA SHOW (Jan 15 - 27)

Juried by originals: due in gallery between 10 am and 3 pm on Jan 11 & 12, 2002.
Scheduled Jurors: Donna Baspaly SFGA, Suzanne Northcott SFGA, and Sheila Symington, AFCA
Details: Active & Signature member. All media.

WINTER JURIED SHOW (Feb 19 - Mar 3)

Slide entries due: Jan 18, 2002.
Scheduled Jurors: TinYan Chan, SFGA, Ken Prescott, SFGA and Susan McIvor, AFCA
Details: Active & Signature members. All media.

ALL CHAPTERS JURIED SHOW (April 2 - April 14)

Slide entries due: Feb 28, 2002
Scheduled Jurors: George Bates, SFGA, Kiff Holland, SFGA and Merrilee Sett, AFCA
Details: Chapter members only. All media.

SPRING OPEN WATERMEDIA JURIED SHOW (Apr 16 - May 5)

Slide entries due: March 14, 2002
Scheduled Jurors: Alessandra Bitelli, SFGA, Jeane Duffey, SFGA and Martine Gourbault, AFCA
Details: Water media only, All members & non-members

ACTIVE MEMBERS ONLY JURIED SHOW (May 21 - June 2)

Slide entries due: April 18, 2002
Scheduled Jurors: Joyce Kamikura, SFGA, Daniel Izzard, SFGA and Tom Hundley, AFC
Details: All Media, Active members only

CLIP AND KEEP FOR REFERENCE



ART LIVES...

by Peter Ohler

Gala Saturdays...

"Neither wind, nor rain nor sleet nor snow." No, not the postal service, just a few of the reasons I decided, 20 years ago, to never again host another evening art exhibition. After months of planning, stamp-licking, envelope stuffing, wine glass renting, caterer hiring, and gallery spiffying-uppying, I was often crushed by paltry interest, minimal sales, over-imbibing guests of either hard liquor or cheap wine, and the wan smile of the earnest guitarist, pianist or cello player hired to provide atmosphere, the one whom no one was listening to.

Worse were the artists, smiling this way and that at strangers and friends alike, realizing the year or two of painting, effort and high-hopes had not produced dividends. Rebuke. Failure. A flop. Some artists drank so much to dull the disappointment they even polished off leftover, half-full, lipstick-stained glasses of de-fuzzed champagne.

On these occasions I often felt nauseated. I felt I personally had let the artist down. No revenue. How can this poor painter survive? How can the artistic dream live on without money and nurture?

Next morning, cleaning up the show rubble, I always found myself wondering what went wrong and why that last guy just wouldn't go home. Vodka! Then, in the morning newspaper, I would read that one, or all of the following events had conflicted with the exhibition: 1) A playoff game; 2) Caruso sang with the U.S.O., well maybe not Caruso, but somebody spiffy; 3) On T.V. - a key segment of Roots; 4) The social event of the year at Mrs. Buffington's; or 5) The Beatles sang live at Empire Stadium. Oh there was no end of excuses.

I switched to Saturday exhibitions and experienced immediate benefits: 1) Thursday, Friday previews; 2) Saturday opening, 10 am, a full day rather than three hours at night; 3) No problems with people arranging babysitters; 4) No alcohol, no liquor license, less expense. Coffee, doughnuts, cookies, juice, and fancy sandwiches; 5) New walk-in customers drawn by the buzz, many became good clients; 6) No last guy to turf out; and 7) I was free to attend Mrs. Buffington's party!

So, if you have never tried a Saturday gala, give it a think. It can't hurt and you can stash the wine in a back room and drink it all yourself.



BEHIND THE EASEL

with Robert Genn, SFCA

"Hey, I've got ADD"

I always knew I had a screw loose. Since I was a kid I often didn't stick to some of the jobs I was given. Even then I was disorganized, forgetful, suspicious of authority, easily bored. I often think I became an artist because I thought it to be a form of self-employment I could tailor to suit my span of concentration and degree of commitment. At the same time I was aware that I was capable of terrific focus and accomplishment, when I put my mind to it.

The fact is that a fair percentage of artists have Attention Deficit Disorder, or ADD. In my case I've never taken medication for the condition. No one ever told me I had it. I just accepted what I knew about myself and lived with the weaknesses - called them my 'bad habits' - and devised schemes to lessen the negative effects on my life.

My symptoms were chronic: Easily distracted; Daydreaming; Often tactless; Habitually late; Cluttered environment; Procrastination; Avoiding responsibility; Good starter - poor finisher; Intolerant of boredom; and Biting off more than I could chew. Here are a few of the systems I use to fight my condition:

Employing a Day-Timer habit; Strapping the waste-basket to my body; Instituting rigid anti-doodling regimes; Prioritizing obligations and commitments; Becoming fascinated with clock phenomena; Pre-visualizing projects for follow-through; Customizing tasks to avoid becoming bored; Anticipating daily capabilities and creative metabolism; Delegating ancillary work to others; and Putting a policeman at the corner of my mouth.

Recently I met a young woman named Bonnie Mincu. She's a painter and a respected ADD coach in New York. Bonnie has kindly prepared an excellent 5 page strategy paper called Artists and Attention Deficit Disorder. You can find her material at <http://www.painterskeys.com/clickbacks/AADD.htm>

Best regards, Robert

Robert Genn writes a free twice-weekly email letter that goes to artists all over the world. You can find out about it by going to www.painterskeys.com.

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TEXTURED BOARDS AND QUICK DRYING OILS

by Pat Lowes, Painters-in-Action

Adrienne Moore AFCA, is an adventurous teacher, musician, and artist. In her demonstration at the Federation Gallery, she explored two styles of painting; one on heavily textured board and one with quick drying oils.

The first demonstration began with Moore reviewing design theory and application while she applied gesso to both sides of the cheesecloth and fabric on watercolour board. The unusual combination of materials provided textured ground for the experimental work.

Adrienne developed a unique process by allowing the gesso to dry naturally on the board before applying a thin layer of ultramarine blue, diarylide yellow, white, quinacridone gold and quinacridone violet (Golden fluid acrylics) only the surface. Unlike tube paint, fluid acrylic is very liquid and is easily trickled into the crevices and cracks of the textured board to form interesting random patterns.

While the acrylic paint was drying, Adrienne proceeded to introduce Genesis, an experimental quick drying oil that she was using. The Genesis paint can be dried in about fifteen minutes using a special heat gun or by baking in an oven. Adrienne's limited palette included diarylide yellow, genesis red, ultramarine blue, diaoxazine purple 06, phthalo green 05, orange 06, titanium white and thinning medium.

Starting with a small wrap around canvas that was pre-painted in red, Moore demonstrated the quick drying oils. She drew a landscape composition, in black paint with a small brush, then painted the sky in orange, yellow, red and purple, leaving some of the red underpainting to



shine through. As Adrienne lifted some of the paint with a paper towel in order to soften some edges, she explained the special qualities of the oils, including:

- You can not mix this paint with other oil paints;
- Prosolve will remove the paint;
- You may buy it as jar paint rather than tube paint;
- Dry this paint with a heat gun or oven (250 to 275 degrees); and
- These oils are more expensive than regular oils.

Adrienne finished her small landscape, explaining design elements, such as colour, contrast, value, line, and composition. As she spoke she sharpened the edges, scratched in more detail, and added dots and dashes of complimentary colours, soon a charming house nestled in the hills developed.

Returning to the textured acrylic board, Adrienne proceeded to make order from chaos, giving attendees the following tips:

- Look at design possibilities at various stages, not just the beginning;
- Bring out the interesting shapes, pushing back others;
- Use opaque colours to provide quiet places;
- Paint the same value and colour overtop of shapes to define them;
- Use Titan Buff (off-white) as a value step towards white;
- Break-up large uninteresting shapes;
- Use complimentary colours to enhance important areas; and
- Contrast opaque and transparent colours.

Adrienne's demonstration allowed us to see the process by which a textured acrylic board is developed into an abstract painting, providing participants with rare insight. The demo on Genesis quick drying oil paint was also informative and interesting. Thank you Adrienne, for sharing your knowledge and donating your time. It was a pleasure.

Members can reach Adrienne for question at artbymoore@hotmail.com

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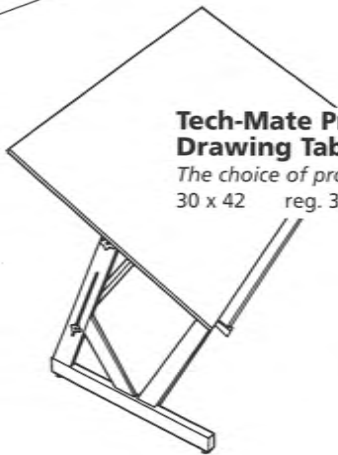
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*A Wound on
Afghanistan's Tapestry,*
Donna Baspaly, SFCA
mixed media, 22" x 30"
SOLD



California Coast, **George Bates, SFCA**
oil, 22" x 28" \$4,600



Blowing in the Autumn Wind, **TinYan Chan, SFCA**
oil, 24" x 30" \$3,600



Unloading the Catch,
Daniel J. Izzard, SFCA
oil, 18" x 24" \$11,000



The Face of Hope (the oncologist),
Jeanne Duffy, SFCA
acrylic & casein, 23" x 17" NFS



Marie Gordon, Plains,
Dorothy Oxborough, SFCA
pastel, 24" x 20" \$2,000



The Last of the Summer Sun, **Phyllis Ljuden-Elderkin, SFCA**
watercolour/crayon, 18.5" x 30" \$1,650



Light in Winter, **Kiff Holland, SFCA**
oil, 30" x 48" \$6,975



Low Tide, **Richard McDiarmid, SFCA**
oil, 36" x 48" \$5,300



Samba, Catherine Moffat, SFCA
watercolour, 6.5" x 14.5" \$1,600



Roses for the President, Alessandra Bitelli, SFCA
acrylic, 20" x 30" \$3,200



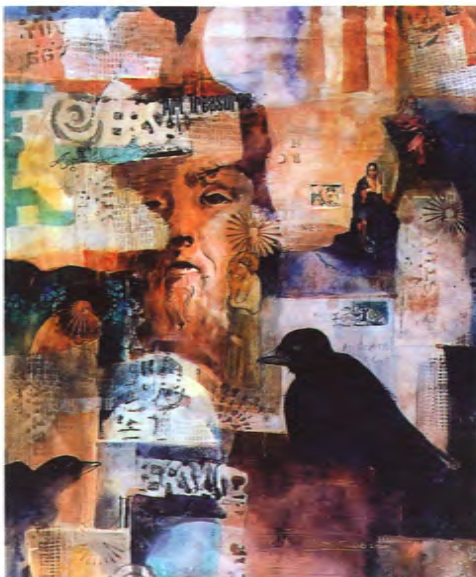
Prairie Wood, Janice Robertson, SFCA
acrylic, 26" x 29" \$3,000



Stowing the Gear, Alan Wylie, SFCA
oil, 24" x 36" \$7,750

art avenue

Spilsbury Medal Show



Timeless Journey, Pat Peacock, SFCA
mixed media, 22" x 30" \$1,095



That Look, Jean Pederson, SFCA
watermedia, 15.5" x 11.5" \$1,800



Inspiration, Ruth Sawatzky, SFCA
watercolour, 30" x 22" \$1,350



Country Fair, Mike Svob, SFCA
oil, 16" x 12" \$970



"Green River" Tulips, Rose Zivot, SFCA
pastel, 27.5" x 21.5" \$2,450



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A Delicious Autumn,
Myrtle-Anne Rempel, AFCA
mixed media, 18" x 18"
\$995



African Echoes,
Martine Gourbault, AFCA
acrylic, 60" x 40" \$4,200



Sunbathers, **Karen Marcus, AFCA**
mixed media collage, 15" x 20" \$650



Avalon, **Jack Livesey, AFCA**
watercolour, 11" x 15" \$600



Moonshells, **Maggie White, AFCA**
watercolour, 13" x 20" \$1,195



Heartstroke, **Merrilee Sett, AFCA**
watercolour, 20.5" x 26.5" \$3,000



Early Frost,
Dianna Ponting, AFCA
pastel, 18" x 13.5" \$1,440



From My Garden,
Elaine Fleming, AFCA
mixed media, 15" x 22" \$1,080



Intrigue, **Pat Holland, AFCA**
acrylic, 12" x 16" SOLD





Walking in Manhattan, Andrew McDermott, AFCA
oil, 11"x 16" \$1,606



A Trail, Isao Ito, AFCA
acrylic, 12"x 16" \$680



Evening Repose, Gerry Thompson, AFCA
watercolour, 21"x 28" \$2,200

Side by Side,
Alice Ruskin, AFCA
watercolour, 10"x 29"
\$850



Radium B.C., Sheila Adams, AFCA
acrylic, 12"x 16" \$375



The Gap No.17, Chung-Shu Chang, AFCA
watercolour, 22"x 30" \$1,800

A
art avenue
Spilsbury Medal Show

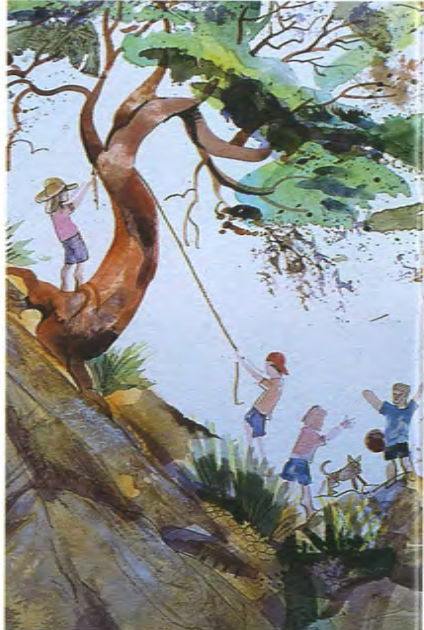


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The Spirit of Lady Catherine
(Series 1),
Kathy Kelly, AFCA
acrylic, 22"x 30"
\$1,200



Leaves of Time,
Carol Short, AFCA
acrylic, 36"x 27" \$1,200



Tying the Knot,
Jo Scott-B, AFCA
watermedia, 14"x 18" \$400

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The Drummer, Ligorio Viegas, watercolour, 15" x 11" \$425 White Rock & South Surrey Art Society & White Rock Summer School of the Arts Award



Read the Neighbourhood II, Jo Scott-B, AFCA ink & collage, 15" x 21" SOLD Award of Excellence



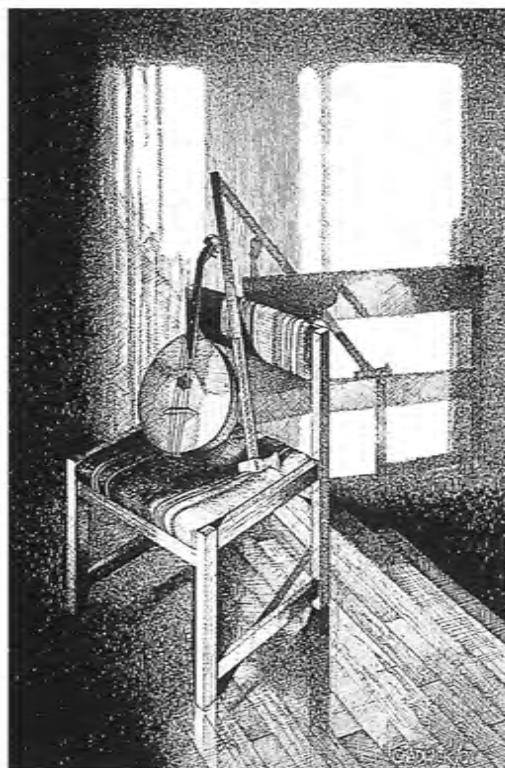
Sombre Moment, Andrew Han-Wen Chen, ink, 24" x 18" \$350



Rust in Peace, Robert Ascroft, acrylic, 16" x 20" \$560 Alan Wylie, SFCA Award



Morning over Ploughed Earth, Gerald St.Maur, charcoal, 40" x 30" \$1,250



Memories of Ukraine, Barrie Chadwick, pen & ink, 17" x 11.5" \$600 Award of Excellence



Pub Session, June Harman, pencil, 11.5" x 16.5" \$600 Dolphin Award - for a painting or drawing that makes us smile!



Tundra Life, Tony Greenall, pastel, 17" x 11" \$425



Lady Catherine (series III), Kathy Kelly, AFCA mixed media, 22" x 30" \$950 Award of Excellence



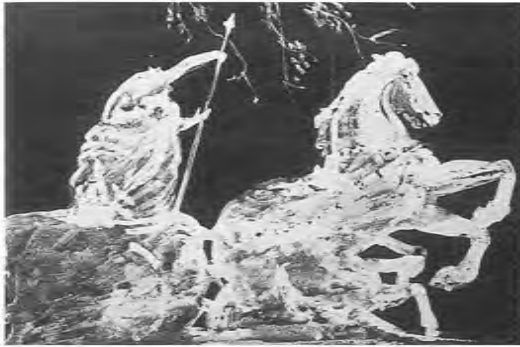
Locked Cariboo Horns, Cas Lindsey,
acrylic, 8.75" x 11.25" \$300



My Three Sons, Gaye Adams,
graphite, 14" x 22" \$2,800



Clapping Game, Jennifer Mitton,
monoprint, 11" x 12" \$175



Boadicea Rides Again, Margret Elliot, AFCA
ink, 13.5" x 18.5" \$450



Lunch Time Boogie, Bernard Major,
graphite, 19" x 12" \$450



Alone in the Dark, Kathryn J. Sherman,
acrylic on board, 11" x 14" \$450



Trish's Patio, Anne McAllister Johnson,
acrylic, 11" x 15" \$400



Cityscape, Jill Brown,
mixed media, 11" x 14" SOLD



Zem Birds, Merry Meredith,
acrylic, 9" x 12" \$300



Dove, Charlene Woodbury,
mixed media, 12" x 15.5" SOLD



At Leisure, Chi-Fai Choi,
pastel, 17" x 13.5" \$450



Grandfather, Deena Press,
india ink, 18" x 12" \$1,500



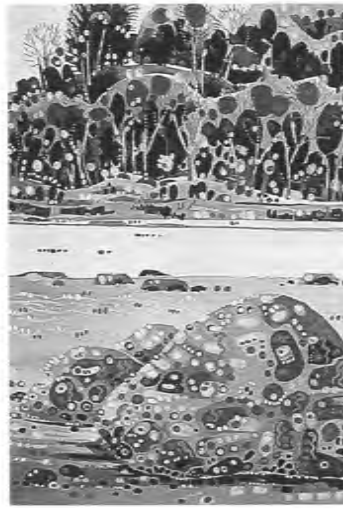
Clementine, Drew Gillies,
oil & acrylic, 20" x 16" \$700



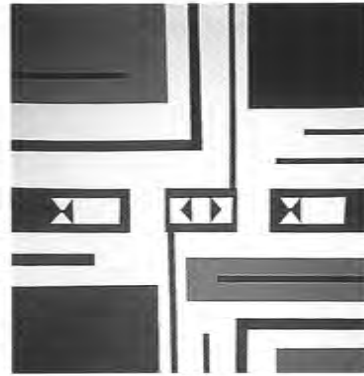
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Lambs of Broccoli Forest, Moira Carlson,
ink, 19.5" x 24" \$400



Salt & Pepper, Nancy Clayton,
watermedia, 12" x 9" \$295



A
art avenue
Black & White Show Jury Panel:
Rick McDiarmid, SFCA, Teresa
Bernard, AFCA and Robert Genn, SFCA

*Who? Where?,
Roxsane Tiernan,
Collage,
17" x 17" \$330*



Shapes & Shadows, Tessa Lloyd,
ink & wash, 15" x 21" \$600



Still Life Patterns II, Marilyn Harris,
ink, 4.5" x 6.5" \$150



Heindrick, Jeannie Duncan,
graphite, 13.25" x 10.5" \$550



Santiago, Kenneth Thomas,
ink, 20.5" x 15.5" \$1,800



Deserted, Lynne Grillmaier,
ink & watercolour, 21" x 14.5" \$450



Twilight, Jackie Warawa,
watercolour, 21" x 14" \$875



Shadow, Sheila Simpson,
watercolour, 20.5" x 13" \$525



*Gastown Vancouver,
Yevrem Milanovic,*
ink, 16" x 14" \$350



In the Beginning, Pat Forsyth,
graphite, 25" x 15" \$400



A Melody, Stanley Au,
ink, 26" x 13" \$500

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FCA CONTACTS:

FCA Executive Committee - 2001/02:

President: Bob McMurray, AFCA bobmcmurray@telus.net r-604-535-5069
 1st VP: Marjorie Turnbull, AFCA amturnbull@telus.net 604-941-7695
 2nd VP: Alice Ruskin, AFCA artistalice@telus.net 604-228-8050
 Treasurer: Sam Naccarato 604-681-4299
 Secretary: Darlene Botkin 604-541-8899
 Past President: Janice Robertson, SFCA jrobertson13@home.com 604-888-2230

Appointments to the Board 2001/02:

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 Revenue Development: Baird McLean baird_mclean@telus.net 604-602-6776
 Member-At-Large: Michael den Hertog, AFCA michaeldenhertog@telus.net 604-731-0068

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 Chapters: Bob McMurray, AFCA bobmcmurray@telus.net o-604-576-9121
 Membership: Marjorie Turnbull, AFCA amturnbull@telus.net 604-941-7695
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Introducing DIRECTOR OF COMMUNICATIONS, GERRY THOMPSON AFCA, CSPWC

I am pleased to have an opportunity to become involved with the FCA in the vital capacity of Communications Director. I have been a member since our beloved Allan Edwards sparked a renewed interest in the Federation. I

have taken numerous courses from many FCA instructors, among them our famous portrait artist, Elizabeth Smiley. My background also includes a major in painting and printmaking at the University College of the Fraser Valley in Abbotsford. This is truly an exciting time for the FCA with new chapters continually forming throughout the country, standards of excellence becoming higher each year, our styles becoming more diversified, and our vision becoming more expanded. I believe that our best years are ahead of us and I look forward to participating.

- Gerry Thompson

MEMBERS IN THE NEWS

Larry Mason will be showing his watercolours at Scott Milo Gallery (420 Commercial Ave, Anacortes, WA 360-293-6938) from Jan 4 to Feb 7. Check out the gallery at www.scottmilo.com



Gerry Thompson AFCA, CSPWC had a watercolour entitled *Afternoon at the Inn* accepted in the *Open Water 76* show at the John B. Aird Gallery in Toronto, Ontario. Gerry's work, pictured here, was among fifty-one paintings in the exhibition.

Linda Lee Gimby was inducted into the National Association of Women Artists during a ceremony held at the Metropolitan Museum of Art in New York. Linda's membership in NAWA means that her name will be on file in the National Archives of Art, Smithsonian Institution and at the National Museum of Women, Washington, DC. Linda's work can be seen at www.gimby.net

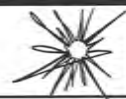
Moninder Bubber is having a solo exhibit entitled *Grace* at the Tech Gallery, Harbour Centre, Vancouver. The show will hang until January 18 and feature drawings and paintings. For more information call 604-291-4266

Barbara Younger will be having a solo exhibit at the Art Gallery of the South Okanagan (199 Front St., Penticton, BC). The show, entitled *Implications*, will hang from January 19 to February 23 with a reception during the opening afternoon.



Barbara Younger, *Interior Landscape*, acrylic, 24"x 48"

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"Painting Essentials" (Any medium)
July 22 - 26
- Susan Woolgar
"Do it Like Degas" (Pastel)
July 29 - Aug. 2
- Donna Watson, AWS, NWS, NWWS
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ARROWSMITH CHAPTER By Helene MacIntosh

Elections were held at our November meeting and our new executive members are:

Maureen Walker, President; Helene McIntosh, 1st VP; Marilyn Riopel, 2nd VP; Doreen Warren, Secretary; and Linda Fraser/Ken McLaren, Treasurer. Sincere thanks to Disa Hale, AFCA, our outgoing President for her success in building a stronger chapter and her excellent leadership skills.

A Warm welcome to Barbara Botham who moved here from Burnaby, to Jane Cross from Kitimat, and to Heather Watson who comes to us from Calgary. We now have a total of 42 members!

Plans are in progress for our annual spring juried show, which will take place in March. We hope you had a Merry Xmas and we wish you the very best in the New Year!

CALGARY CHAPTER by Marian Bax-Slyater

During a recent visit Bob McMurray enlightened our group with a brief history of the FCA and a slide presentation of the very successful Paintings by Numbers event held in Vancouver. He also brought brochures featuring the FCA Art Visions Workshops, thank you Bob for coming to visit us!

The variety and caliber of work presented for the *Strathcona-Christie Community Centre* show was exceptional. Thanks to all our members for contributing to a successful show. For more information banners have been placed on our website at fcalgary.com as well as artincanada.com. Doug Swinton from Swinton's Art Supplies, gave us a quick and informative oil painting demo. Having just come back from a 10-day workshop with Scott Christensen, Doug was eager to share some of the highlights of his experience with us. Congratulations to 12 members who were granted active status, we look forward to viewing your work in January.

We hope that everyone had a wonderful holiday season and wish you all an inspiring and creative New Year!

CAMPBELL RIVER CHAPTER by Sandra Ohlinger

At the AGM, Bob Sheridan accepted the chair of our group. We welcome him and look forward to some new input.

We've had a great show at the Sybil Andrews Cottage with a mix of media with such diverse views that one would hardly know we spend so much time together! Now if we can just figure out that new shrinkwrap machine...

All good wishes from Campbell River.

CENTRAL OKANAGAN CHAPTER by Peigi Macmillan

Our Juried Chapter Show at the Hambleton Gallery was a success. Thanks to jurors Bob McMurray, Kiff Holland, and George Bates and congratulations to Kathryn Newell, Jean Langergraberr, Colleen Dyson, and Gloria Pada who were among those that received recognition for their entries.

We are looking forward to Heather Hill's Encaustic workshop scheduled for February 16 & 17 and hoping all have a peaceful and productive New Year.

COMOX VALLEY CHAPTER by Bev Wolsey

Our chapter recently had a watercolour demo with the dynamic Marilyn Timms who showed us her frame within a frame technique. Taping off sections and working in multiple thin layers Marilyn created an amazing semi abstract of Ford's Cove on Hornby Island.

Congratulations to Serena Patterson for her pastel *A Southern Gentleman*, and Heather Rieche for her watercolour, *Gathering*. Both images received great reviews at our fall exhibition. Shows like this, with an intriguing

variety of style and subject matter, generate interest and new members.

We were so impressed with Arrowsmith's sweat/t-shirts with FCA logos that we have ordered our own Comox Valley shirts and are looking forward to showing them off next meeting. Until then, from the Comox Valley Chapter, Happy Painting New Year!

FRASER VALLEY CHAPTER By Annette Waterbeek

With the start of a New Year we would like to welcome and congratulate our new executive:

Loreena Lee, President; Joyce Trygg, VP; Eileen Farrer, Secretary; Susan Reilly, Treasurer/Membership; Bente Hansen, Phone Committee; and Gwen Gregorig, Social Convener.

The first goal of our executive and chapter will be to strive for a higher level of professionalism. We will meet more, increase our shows from 2 to 4 a year, increase our membership and offer more workshops.

Our next meeting is 10 PM on February 16 at Kariton House. Concerns, suggestions and info can be sent to Loreen@dragonwing.bc.ca or Bente.Hansen@clarica.com

Welcome new members Jean Beaton, Elaine Chatwin, Shirley Felgner, Debra Gow, Reet Herder, Hjordis Kent, and Stephanie Middleton. And, finally, a big thank you to the out-going executive for a job well done. As a group let's work together to make 2002 a year to remember.

NANAIMO CHAPTER By Pat Holland

The following members were elected as the 2002 slate of officers at the Nanaimo Annual Meeting: Doreen Doerr, President; Vic Wilson, 1st VP; Bob Alexander, 2nd VP; Pat Hartt, Secretary; Ingrid Bloodsworth, Treasurer; Marg Bonneau, Historian; Shirley Gray, Newsletter; June Raabe, Membership; Harold Allanson, Member-at-Large; and Pat Holland on Art Venues and Sunshine.

We were all pleased to extend a lifetime membership award to John Buckingham who has been a faithful and hardworking contributor. Well-merited John!

Everyone is welcome to our next venture at the Nanaimo Art Gallery (downtown), a show entitled *Raincoast*, which will hang from January 12 to February 28. See you there.

WEST KOOTENAY CHAPTER By Faith Welsh



West Kootenay Chapter Executive with guest at the inaugural meeting.


Top (L to R): Faith Welsh, Co-chair; Eleanor Potapoff, Secretary/Treasure
Bottom: Joyce Kamikura SFCA, Susan Harder, Co-chair

Chapters not reporting this issue:

NORTH OKANAGAN - SOUTH OKANAGAN-SIMILKAMEEN - VICTORIA

Next submission deadline is February 1, 2002

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 Experimental Mixed Media Juried Show**

New Members to Sept. 25 to Nov. 29, 2001

Bob Yoshisuke Araki, Masako Araki, Anita Baker, Margaret Bale, Susan Barr, Geoffrey Barrett, Micheline Barrette, Jean Beaton, Kenneth Berry, Zephania Boro, Nancy Brady, Bev Brawley, Karen Brumelle, Celine Cantin, Ann Carroll, Sheila Chao, Sheila Chowdhury, June Clary, Neil Collett, Daniel Companion, Robert Cooledge, Eleanor L.Coulthard, Maria Carmen Covelo, Linda Cuppeles, Bonnie Curran, Patsy Davidson, Darlene Ducharme, Christine Eastgaard, Tatiana Easton, Marco Tulio Espinosa, Jo-Ann Ferguson, Edme Focant, Dymytry Fodchuk, Alison Frost, Helen Gaydosh, Cheryl Gilarski, Marita Haavisto, Jenny Hards, Lois Harte, Bonnie Haughton, Rachel Hayward, Angie Hemphill, Carole Hewitt, Gigi Hoeller, Joan Hopkins, Tom Hutton, Donna Kaut, Hjordis Kent, Laural King, Shirley Kinsman, Anita Klein, Gail Konantz, Nora Lee, Carol Little, Bob MacKenzie, Karyn Mathison, Kathleen McCallum, Connie McClure, Cynthia Miller, Vivian Murray, Barbara Myers, Gail Newby, Warren Oneschuk, Shirley, Palmer, Clare Paur, Jean Peloso, Jean Ponte, Clare Paur, Lucy Rachynski, Leah Richardson, Mike Robertson, Joan Roche, Murray Roed, Jennifer Schinschick, Pat Sexsmith, Richard Sillery, Marilyn Smith, Lee Ann Strelzow, Lillian Tkach-Matsons, Terry Townley-Smith, Jose Santos Ventura, Dale Waldorf, Cheryl Waller, Doug Wallis, Dale Warke, Sandra York, Christine Yurchuk

PAINTERS IN ACTION 2001 - MONDAYS

Demonstrations At Federation Gallery

1241 Cartwright Street, Vancouver 1 to 4 pm

Free to FCA Members - \$10.00 to NonMembers

DATE

ARTIST/SUBJECT

February 18

Brent Lynch, SFCA,
Oil on Canvas.

March 4

Erin McSavaney
Landscapes in Oil

April 8

Marilyn Timms, SFCA,
Out-of-the-Box with Watercolour



Vancouver Councillor Sandy McCormick proclaims October 25th Federation of Canadian Artists Day.



President Bob McMurray and Executive Director Susan Foster congratulating Ellen Poole on receiving honorary life membership in the FCA for outstanding service.

JAN/FEB 2002 AT THE FEDERATION GALLERY

January 1 to 8 - Gallery closed

January 9 to 12 - Experimental Mixed Media Workshop with SFCAs Suzanne Northcott and Donna Baspaly. To book spots phone 604-681-7093.

January 15 to 27 - *The World Is Contained in Everything*, Mixed media show.

January 29 to February 17 - New Year Juried Show

February 19 to March 3 - Winter Juried Show

Art Classifieds

The rate for ads placed in this column is Fifteen Cents (.15) per word per issue plus 7% GST. Classifieds with a box/frame or other offsetting device are twenty cents (.20) per word plus 7% GST. There is a 100 word maximum. Prepayment is required. Simply mail, fax or email

(preferred) your ad wording along with cheque or credit card information to the Federation of Canadian Artists by the 1st day of the month preceding the month of issue.

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

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DEMONSTRATORS' OPPORTUNITY - 2002 Demo Opportunity for qualified member-artists on Mondays - 1 - 4 p.m. at Federation of Canadian Artists' Gallery. Call Pat Lowes 604-274-5482.

PHOTOGRAPHY - Professional photographer will provide you with slides, prints and scans of your artwork (3D & 2D). Best quality, unbelievable rates. Joseph at 604-438-7765

CABO SAN LUCAS MEXICO, 2 Bedroom, 2 Bath. Poolside 1000 sq. ft. condo fully equipped. 10 minute walk to beach and town. Owned by artist Chris MacClure. Special to artists. \$100.00 Cdn. per night. Please email at goldencactus@hotmail.com or phone 604-538-2336 Vancouver, Serge Dube.

MASTERING THE LIGHT, a stimulating workshop in watercolour with Britton Francis SFCA. This workshop will be held Feb. 2 - 4 /02 in Britton's studio on the beautiful Sunshine Coast. The fee for the course is \$225.00 per person and accommodation can be arranged with some of the coast's finest B&B's. For registration and for more information on this course phone 1-604-885-9970 or email brittonmfrancis@uniserve.com. Please register early as space is limited.

TRI-CITIES AREA LIFE DRAWING SESSIONS - "Suite E" is a non-profit artists' association founded in 1977 holding weekly life drawing sessions with professional models. The group meets Tuesdays, 7 PM to 9:50 PM, at Coquillam's Poirier Community Centre. Some drawing experience recommended, as instruction is not given. Drop-ins and new members welcome. Reduced session fee for members. Current schedule available via email from robert_ascroft@telus.net or call Robert at 604-552-0721.

Nation Wide Call for Artists - OTTAWA ART FESTIVAL - April 19, 20, 21, 2002. Seeking visual artists working in two and three-dimensional art in any medium. Join 80 artists from across Ontario and Quebec at our 8th annual exhibition. Held in the beautiful light-filled Aberdeen Pavilion in downtown Ottawa. Open to the public Saturday and Sunday, starting with a large private reception on Friday evening. Organized by artists for artists with proceeds to the Kidney Foundation of Canada. For more information call 613-724-9953 or visit our website www.ottawaartfestival.com

WHITE ROCK SUMMER SCHOOL OF THE ARTS WORKSHOPS - 2002
 Box 150, 106 - 1656 Martin Drive, White Rock, BC V4A 6E7 Ph: 604-536-1122

Frank Francese - Loose & Bold - Watercolour	July 8 - 12
Frank Francese - Figures in Colour - Watercolour	July 15 - 19
Neil Patterson - Fun with Paint - Oil/Acrylic	July 22 - 26
Neil Patterson - Fun with Paint - Oil/Acrylic	July 29 - Aug 2
Pat Dews - Take the Fear out of Painting - Watermedia	Aug 5 - 9
Brian Atyeo - Transparent Watercolour - Watercolour	Aug 12 - 16
Carla O'Connor - Designing with Panache - W/C & Gouache	Aug 19 - 23

SUNNY OKANAGAN - For Sale - Long established gallery, framing and art supply business in excellent downtown Vernon location. Good opportunity to work for yourself. Financial info available to qualified parties. Contact: Reiner Stass, Royal LePage, Vernon Ph: 250-545-5371, Fax: 250-542-4055, Email: reistass@royallepagevernon.com

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- Rick McDiarmid, SFCA
- Bob McMurray, AFCA
- Janice Robertson, SFCA
- Suzanne Northcott, SFCA

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A GLIMPSE OF ARTIST ROBERT DAVIDSON

I noticed the word 'GYAGAN' on the personalized license plate of Robert Davidson's truck as he opened the back to show me a painting he had been working on. I tried to pronounce it, "It simply means 'mine'" he told me. I have to remark that during the entire course of our discussion about him and his art that afternoon, it was the only time he spoke of something as belonging to him alone.

Davidson was raised in Old Massett in the Queen Charlotte Islands (Haida Gwaii) and started carving, at the age of 13, under the guidance of his father, grandfather, and uncle. According to a healer he consulted, he had been an artist in his past four lifetimes. He has been living and working in the lower mainland since 1965 and is recognized by many as the preeminent Northwest Coast artist. He has also dedicated his life to resurrecting the Haida Gwaii traditions of song, dance, and art.

Davidson says he feels blessed and takes on the responsibility of sharing everything that he has: his expertise, his time, his energy, and his money. He gives courses on design, teaches singing and dancing, hosts potlatches and even 'feasts' that have several hundred guests. He organizes every aspect of some of the feasts in the same way that he creates a work of art, and he even pays for the whole affair. His reason for doing them: To help raise the consciousness of the participants. "For the most part, it happens without them even being aware of it" he says. Davidson doesn't even mind if younger artists copy his work. As long as they "take it somewhere and make it their own." Not surprisingly then, he has run an apprenticeship program for young artists wanting to carry on the tradition of the art of his people. For almost 20 years he has nurtured between two and four apprentices for up to five years each. Including his son who is now an artist living in Haida Gwaii. Lately, however, he is starting to let go of this aspect of his work. He feels it is time to let someone else take over coaching the next generation of artists.

In the last few years he has been doing less commission work and more painting. "I want to challenge myself to go beyond what I know." The images are also meant to challenge the observer to question the meaning and purpose behind them. He finds the shapes and lines of the art he creates beautiful and 'addictive.' When he is painting he is in the 'zone' and hates to be interrupted before the idea has had time to work itself out.

As an artist he claims he is never at a loss for ideas or inspiration. Like many great artists, Davidson says that he is not so much the source of the inspiration and images that he creates, as he is the channel for them. I asked him if he needed to go home (to Haida Gwaii) once in a while to get 'filled up.' "Not anymore, I get my inspiration from anywhere." He suggests that ideas are like 'radio waves' that come from 'out there.' He meditates, doodles, goes for walks, and especially likes to jog so he can get into that space where ideas come to him. Sometimes he is not immediately aware of the purpose for some of the creations that come out of him. He tells me of how he once carved an eagle mask and couldn't understand what it was meant for. "It was spooky though so I put it away and didn't



Looking at Asymmetry, Robert Davidson, 40"x 14" gouache on paper

look at it for a long time." After the Longhouse that he and several others had been working on for several months was burned down, he realized that the mask should be used in the mourning ceremony. Other times, a piece comes together as the result of a reaction he has to events going on in life around him. The painting he had in the back of his truck was called *Looking at Asymmetry* and came to him in response to the September 11 tragedy in New York. He explains that if the Americans retaliate with violence and military force it will make the situation 'symmetrical', the same on both sides.

He had another painting he had done that was a response to an impression he had upon seeing a large, million-dollar, all black painting at the National Gallery. "I've been working too hard!" he jokes. To see all that Davidson has accomplished already in his career, all he has done for the hundreds of people whose lives he has consciously affected, it becomes clear that he takes his life and his work very seriously and approaches every aspect of it with the same sense of responsibility and creativity - Robert Davidson really does work hard.

SPECIAL MENTIONS from the Fall Juried Show, 2001



*#1-2000, College Park at Seagate, Fred Campbell
oil, 16"x 20" \$500*



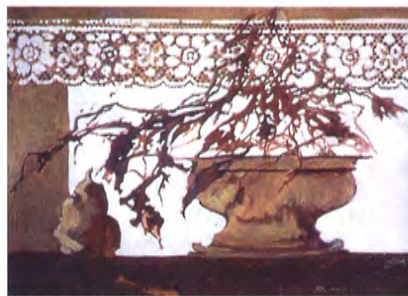
*Taste Bud Alert, Shirley Lowes pastel, 6.75"x 10" \$285
Award of Excellence*

Award of Excellence Winners

The Island Chapter Juried Show



Flowers in Remembrance,
Morag Orr-Stevens,
watercolour/collage, 14.5" x 10.5" \$600



Bosc, **Pat Holland,** AFCA
egg tempera, 10" x 14" \$600



Cannas in Bloom, **Theresa Johnston**
mixed media, 10" x 14" SOLD



Ocean Bounty, **Jack Livesey,** AFCA
watercolour, 11" x 15" \$500



Sylvia's Gardenias,
Sherry Mitchell
watercolour, 18" x 26" \$2,600



Night Arrival,
Karl Rieche,
watercolour, 42.5" x 23" \$750

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The Tackle, **Gerry Gass**
Watercolour & Coloured Pencil, 12" x 26"

It was one of the best times in my life. To play the sport I love, for the University of Victoria, in a Canadian University Championship match against our staunchest rivals, UBC. To have captured by far the best moment of the game, for me, is a gift beyond reckoning. The essence of the moment - the dynamics and colours - are recreated in the painting so well that when I look at it my senses flood me with the sounds, scents and exhilaration of that instant. I feel the excitement of the scything runs, crushing tackles, and joy of victory that came before, during and after the failed tackle depicted here. The painting will forever hang on my wall, not only reminding me of a battles fought on the pitch and glasses raised in sportsmanship, but also reminding me to strive for the best in all situations. Thank-you Gerry.

- Tim VanVliet.