

Art avenue

A Federation of Canadian Artists Publication



Broomsticks & Copper
Jutta Kaiser,
12"x 12" Mixed Media
Tin Yan Chan, SFCA Award
\$750

Volume 2 - No.2
March/April - 2002



\$4²⁵

Featuring : *The World is Contained in Every Thing - Mixed Media Experimental Juried Show*
& *The New Year Juried Show*



Sands of Time III
Sandra Taylor
 mixed media, 21" x 29"
 \$1,200
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For Love or Money
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Ann-Marie Harvey, AFCA
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 22" x 30" \$1,250
 Award of Excellence



Blue Floral
Edith Warner
 acrylic, ink & w/c collage
 22" x 23.5" \$850
 Alessandra Bitelli SFCA Award



Cover Image by Jutta Kaiser
Broomsticks & Copper
 12" x 12" Mixed Media
 Tin Yan Chan, SFCA Award
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"Metaphor is crucial for artistic development because it allows the expression of perceptual signs and cultural concepts within the same structure."

- Dick Gernot,
 Director of Ailin School of Art.

I used *Gold Leaf and Broomsticks* as a metaphor for the differences in our society, the social ladder. The pliable, rich and opulent gold leaf represents the upper rungs. The broomsticks, stiff, plain and rebellious symbolize the lower rungs on the ladder.

It was a challenge to combine these two materials because of their opposite characteristics. The copper effect was achieved with copper metal powder on wet acrylic.

This image is part of a series of metal collages, as is the image below.

-Jutta Kaiser



Goldleaf Broomsticks, Jutta Kaiser
 12" x 12" Mixed Media
 Award of Excellence \$750

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

(cont'd on page 11)

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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

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ARTIST-TO-ARTIST CONVERSATIONS WITH NANCY SLAGHT AND CATHERINE MOFFAT

The following 'fly-on-the-wall article' features snippets of a discussion between award-winning still-life artists, **Nancy Slaght (NS)** and **Catherine Moffat (CM)**. Slaght and Moffat (*Portuguese Buns cover of Art Avenues, July/August '01*) bravely agreed to meet, for the first time, and record their conversation for *Art Avenue* magazine. The artists shared their work, their thoughts, and, from my understanding, a pretty good bottle of wine. Would that we could print it all...

In the beginning...

CM: Instinct drew me to still life. I really liked miniature things when I was little. I remember this little tiny set of eight glasses; they were all I wanted when I was about eight. They were each a different colour, they were beautiful and magic. I was very shy as a kid so for me time by myself was very comfortable and using beautiful things I could create a world of calm and beauty away from the chaotic one outside. I guess this is why I have always found small precious things to be very accessible.

NS: That was the key for me too, accessibility. I had a busy family growing up, a lot of activity and expectation without a lot of quiet time. I went to my things, I conversed with those things, I set them up and they became an extension of my imagination.

Still Life as a genre...

NS: Still life is a reflection of the things that move around me. Bits and pieces on my boat, the items I bring from the grocery store. These are immediately in front of me and I can remain inside, in privacy, while drawing and painting. I don't

tire of being in a controlled environment while doing my art. It's a place of solitude. There I can make my things all become something else.



Hot, Catherine Moffat, watercolour 9"x 12"

CM: People often undervalue still life. Still life images can be symbolic in a sneaky way because the image looks very literal. It can be very sensual in just the way you put them together or it can be very visual.

NS: Right, it is not a matter of just painting things as they are but actually manipulating lines and shapes. It is trying to engage the viewer by keeping sight of the beautiful, or sometimes the humorous, while creating an edginess with contrast, paradox or irony.

On Composition...

NS: I start with thumbnail sketches but am primarily led by intuition, trusting my eye. I don't work entirely without the academic or intellectual aspects though - at some point they become inseparable.



Supported Still Life, Nancy Slaght, pastel 10.75"x 18.5"

CM: I start off instinctually and go with what I know. I love that centred thing. It feels good to me. I also like the traditional 3/5 over and 2/5ths down. And, in a formal piece, I give a lot of attention to directions of the fabric, distances and proportions, seeing this as a column, this as a square, and how it is in abstract compositional terms within a rectangle. I use photo references

if either the subject or the lighting won't stay that long but I don't want anyone to be aware of my f-stop or depth of field.

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On medium...

CM: I've been doing watercolour for quite a while now. I worked in pencil for years though and love the idea of using the simplest tool to create things that are very finished. Pastel, the first colour I used, did this. I worked with it for about eight years using finger blending, some dotting and, my favourite, lines that overlapped very delicately. Initially I liked most watercolours I saw but I didn't want to do them. Now I'm used to watercolour and it's familiar to my hand.

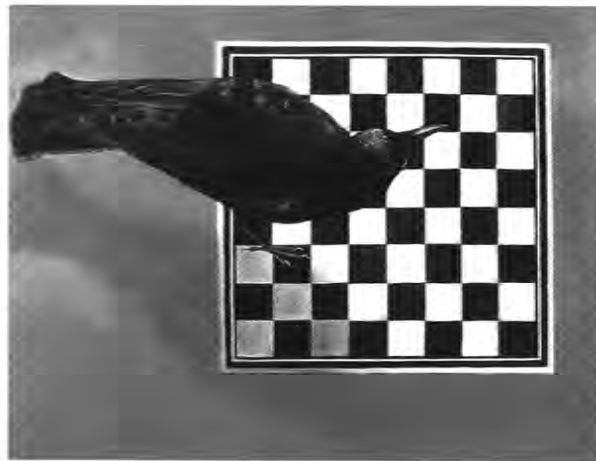
NS: For me, pastel is so immediate, hands on, practical and accessible. It was a natural shift from pencil and charcoal to colour. It suited my impatient nature, no drying time. In art college, painting was connected to oil, acrylic and watercolour. Pastels, along with pencils and charcoal, were considered drawing materials. I pushed to paint with them. I wanted to put roots deep into this medium, settle in it, see if it was possible to develop a technique that described what I wanted. When I feel like the medium can't do that, I'll make new choices.

Creating a mood...

CM: I like the whole idea of doing a very light-hearted piece in as technically disciplined and mature a way as possible, which is what I was doing with these peppers. For a while I was always trying to make my still life pictures look as though you just happened on them. "How charming." Then I realized I wanted to feature them.



Cherries Jubilee, Catherine Moffat, watercolour 18"x 18"



The Rook, Nancy Slaght, pastel 22"x 30"

For instance, with these cherries, by putting them on a pedestal, I'm not trying to skirt the issue and, with the strong stripes, I'm featuring the peppers.

NS: I like to put a sense of melancholy or isolation in my work, kind of a brooding edge. I want to uplift but still be vulnerable.

CM: Like the crow and chessboard piece. I love the composition, the swoop of the 's' shape of the crow that satisfies my desire for this elegant line against this card full of squares. The red is so rich. It's a strong piece - there's a sense of mystery makes it seem surreal or dream-like.

In closing...

CM: There're all sorts of things that I haven't done yet that I want to do. I'd love to do some bigger, looser work, some abstract work, some grittier work because I've kept the personal sense of pain, doubt or loneliness out of my work. I've protected that. I think I've inflicted the control I wish I had over my entire being onto my paintings.

NS: Right now I'm using acrylic paint and charcoal in bold, obvious strokes and layers to describe my cat's gestures and postures. I'm having fun.

Art Avenue thanks Deirdre Roberts for facilitating the above conversation.

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Art Techniques

Oil and Cotton Don't Mix with David Langevin

David: I heard that you should not use oil paints on cotton canvas, is that true? What is the difference between cotton and linen, besides the price? What should I paint on with oils?

A: Yes, it is true. That is, if you want your paintings to last for a few decades at least. Oil eats cotton. Cotton canvas for artists is unbleached and is a cream colour with little brown flecks in it. Linen is a darker brown, burlap-coloured fabric, and is more expensive. Linen is a much more durable fabric for a couple of reasons. The fibers that make up the material are longer and rounded, like tiny ropes. Cotton fibers are short, flat strands of unprotected cellulose fiber and are spun together to make up the fabric. Linen has linseed (flax) oil in the fibers (this gives it the dark colour) so the fabric is more durable and is protected from pollutants and moisture in the air. Cotton readily absorbs moisture from the air. This causes it to expand and contract more than linen. As you can imagine, this would not be good for dried oil paint. The absorbent cotton canvas is also more prone to deterioration from any substance that comes into contact with it, like acidic oils (the paints), sizes, or oxygen and pollutants in the air.

A cotton canvas coated with acrylic gesso (which is also porous and absorbent) will suck the linseed oil out of the oil paints. If you look at the back of most oil paintings done on cotton canvas you will see dark patches of oil that have soaked through to the fabric, especially if the paint is applied thick. This acidic oil will then 'eat' away at the cotton fibers and the fabric will become weak and brittle within a few years. Worse yet, now the paint layer has been robbed of vital oil that is needed to keep the colours bright and transparent, and the paint layer flexible and durable. I have seen oil paintings on cotton canvas no more than ten years old that are dried out, dull, and cracked throughout. Many artists like to use the ready-made cotton canvases at the art supply store. These are made with very thin cotton (around 6-7oz.) and are coated with a thin layer of very absorbent acrylic gesso that is sprayed on - a quick snack for a robust oil painting... The bad news is if you want to make permanent oil paintings on canvas you are going to have to spend more money and you will have to make the canvases yourself, or have them custom ordered or custom made.



Besides cotton and linen there are also some composite fiber canvases out there that are mostly mixtures of synthetic fabrics like polyester and sometimes linen. These are probably good choices for oil painting.

This next question follows up this discussion:

David: What type of primer (ground) should I use for painting in oils? Is Acrylic Gesso alright?

A: Oil paints can be safely used on hardboard that is prepared first with a size (a thin layer of White Shellac diluted 2 parts Methyl Hydrate - 1 part Shellac is a good choice) and at least 2 coats of acrylic gesso. You can buy the shellac and the methyl hydrate thinner at the hardware store. These are the only products that you can use in permanent painting techniques available at hardware stores! Latex house paint is not a good primer! These commercial paints are not designed for artist's purposes and are specifically engineered to deteriorate after a few years.

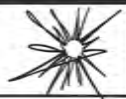
Oil paints will probably not adhere well to acrylic gesso on canvas. Imagine what happens to a dried layer of oil paint on a plastic bag that is being stretched. This is an exaggerated example of what would likely happen when the canvas expands and contracts. The best flexible support (canvas) for oil paintings is linen (or one of the newer synthetic fabrics) sized with Poly Vinyl Acetate (PVA) then coated with an oil ground (primer). You must let the primer dry thoroughly for several weeks before painting.

Recent research and development has seen changes and improvements in the products used to prepare canvases for oil painting. Animal hide glue, generically referred to commercially as Rabbit Skin Glue, was the size of choice for hundreds of years. The purpose of a size is to protect the canvas from coming into contact with the oil from the primer/paint layer. The disadvantage of the animal glue is that it absorbs and releases moisture causing it to expand and contract. This of course may cause cracking in the paint layer. Hide glue also yellows and becomes more brittle with time. Its modern replacement is the PH neutral PVA that can be used on both sides of the canvas to both insulate it from contact with the oil and protect it from atmospheric pollutants and moisture. It is available in art supply stores. The other modern innovation is an oil primer that uses an alkyd resin instead of the traditional linseed oil as a base. It dries quicker and is more flexible.

So go to the art supply store and spend some more money! If you want more detailed instructions on how to prepare a gesso panel and canvases for oil and acrylic paintings drop me a line.... Thanks for the Q's.

Questions of any painterly nature can be asked via
E-Mail davidlangevin@hotmail.com Phone: 250-828-8634 or
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Art Expressions

with Doreen Green



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THE ARTFUL CODGER

with Peter Ohler

To Buy or Not to Buy...

A Shakespearian question indeed.
There be-ist no lead-pipe answers,
So take heed when ye proceed.
And remember:

Van Gogh, poor tortured soul,
How despondent he.
Sold not one blazing master-piece,
He'd give you one for free.

And dear, eccentric Emily Carr,
The first hippie of the day.
"Scorned as timber, beloved of the sky."
She made our forests sway.

On to the galleries:

Some painters in their lifetime,
Are praised and famed and bought,
While doubtless some of greatness
Are over-wrought and not.

Are you looking for hardedge or abstract?
Or a huge triptych delivered by truck.
A still life, collage or weird cubist,
Of a fuzzy-down distorted duck?

Watercolour, oil, or encaustic?
Collage, egg-tempera or gouache?
Highbrow, lowbrow, an eyeball?
By a rocker who lives life to mosh?

Considering some dazzling sculpture?
Burnished bronze or greased nuts
and bolts?

Or a neon revolving contraption,
Bristling with ten thousand volts?

And how much to invest in the collection?
A hundred, a thousand, much more?
At least unlike Enron or Nortel;
Your art will stay above the floor.

The choices are vast and tempting.
Each creation crafted with love.
Eureka! Perhaps like Noah,
One should send out an art-seeking dove.

My advice:

In the end buy something with passion.
Or at least a piece that won't break;
And as one ancient scribe directed;
Appreciate your art for arts sake.



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BEHIND THE EASEL

with Robert Genn, SFCA

Easel Thoughts

Easels are our main tools and a source of personal pride. A requirement is a steady unit that you can push against. The capability to tilt and crank are also handy. In Ian Hebblewhite's *Artist's Materials* there are 22 easel designs listed. Some

Talens and Maimerj models have electric elevation and inclination, while Winsor and Newton still make the trusty 'bench donkey.' I've found that having more than one easel is in itself a source of creativity. Different offices yield different business.

I've worn out and buried three of those beautiful mahogany French ones, as well as a couple of folding table-toppers. When backpacking I use a Churchill cigar-box, clipping 8 x 10 inch hardwood panels to the inside lid. My studio easel is one my dad helped me build 20 years ago. It's heavy and solid (I call it 'The Packard') with nevertheless quick adjustment and an attached light. Visitors to the Painter's Keys site may have noticed the 'Art Dog,' which tows behind my bike. Also there's the floating easel 'Alexander Mackenzie' which has been used over two summers on the Mackenzie River.



While there's a sense of continuity when you paint with a time-honoured design, it's also useful to work with one you might build yourself. "A poor thing, but my own," said Shakespeare. The impressionists, particularly, were an inventive bunch. I like the one that Camille Pissarro rolled out into his orchard. I built a version of it, (I call it 'The Pissarro') a bit lighter, but just as handy.



Pissarro didn't just throw his canvas against his easel. He wasn't familiar with Velcro. Other words that he wasn't familiar with were radio, television, computer, and internet. No wonder he was able to concentrate.

Best regards, Robert

PS: "My painting does not come from the easel. On the floor I am more at ease."

-Jackson Pollock

Esoterica: Easels along the lines of ones we now use have been built for more than two thousand years. Going by the sag and the lay of the paint it appears that Roman funeral portraits in Egypt were done on a vertical frame that could be tilted when the subject happened to be horizontal.

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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.

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Slide entries due: March 14, 2002

Scheduled Jurors: Alessandra Bitelli, SFCA, Jeane Duffley, SFCA 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, SFCA, Daniel Izzard, SFCA and Tom Hunley, AFCA

Details: All Media, Active members only

JUNE JURIED SHOW (June 25 - July 7)

Slide entries due: May 23, 2002

Scheduled Jurors: Richard McDiarmid SFCA, Mike Svob SFCA, Kathy Kelly, AFCA

Details: All media, Active & Signature Members

20/20 VISION, PARTS I & II (July 9 - Sept 1)

Slide entries due: April 11, 2002 (8 slides of recent work)

Scheduled Jurors: Standards Committee

Details: All media, Active & Signature Members. (See call on back cover).

Spring Open Water Media Show Explained - in this exhibition, the most important criterion for acceptance of work will be the successful expression of watermedia's potential to capture flow, spontaneity, and transparency. Work should not include media other than watermedia, although different watermedia may be combined.

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6	11.50	8.63
8	18.30	13.73
10	46.90	35.18
14	99.70	74.78



Green Fields, Angelika Jaeger
 mixed media, 10"x 10" \$295



Simplicity, Lynn Colpitts
 mixed media, 7.5"x 7.5" \$125



Still Life 2, Bratislav Marjanovic
 gouache & ground pigment, 8.75"x 12" \$260



Ancient Symbols, Marilyn Harris
 watercolour, 22"x 15" \$450



Sun & Sears Towers, Kristen Krimmel
 mixed media, 18"x 14" \$800



The Abstract World, Pat Bidwell, AFCA
 computer art, 6.5"x 7" \$250



The Sentinals, Teressa Bernard, AFCA
 mixed media, 22"x 30" \$1,400 People's Choice Award



Symbols of Luck, Mariam Friedberg
 watercolour & mixed media, 14"x 21" \$475



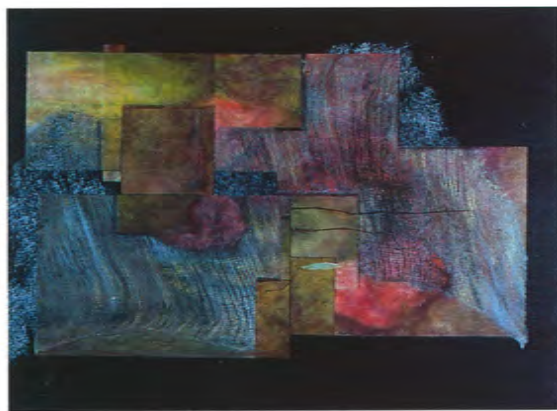
Play Me a Lullabye, Marian Lundrigan
 mixed media, 29"x 28" \$1,075



One World for All, Tary Majidi
 batik, 15"x 22" \$600



A Pause, Kit Shing
oil, 16" x 20" \$900



Return to Leaf, Marlene Smith
acrylic, ink & fibre 22" x 30" \$1,350



Perfection, Lynn Lawson Pajunen
mixed media, 22" x 30" \$1,750



Antique Rose
Joyce Popein
ink & acrylic
9.5" x 19.5"
\$550



Striving for Expression, Angela Lake
mixed media, 21" x 26" \$350



Feuilles d'hiver II, Genevieve Pfeiffer
mixed media, 11.5" x 11.5" \$350



Lady Madonna Symbol, Teyjah McAren
acrylic & acrylic gels, 28" x 36" \$750



Juliette's Quest, Deborah Robertson
mixed media, 24" x 18" \$750



Windows of the Soul, Adreinne Moore, SFCA
mixed media, 18" x 24" \$625





In the Eye of the Beholder, **Sheila Symington**, AFCA watercolour, 11"x 14" \$500



3 Pears, **John Wong** oil, 22"x 28" \$850



Orange Heels on Dragon Boat Slippers **Barbara Younger**, mixed media, 10"x 8" \$250

A
art avenue
*The World is Contained
in Every Thing...*

Curtain's Up
Edith Warner
acrylic, ink & collage
18"x 12" \$350



Creation
Sharon Williams
mixed media
20"x 15" \$850



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Poppies, **Merilee Sett**, AFCA watercolour, 13.5"x 13.5" \$900
Honourable Mention



Yellow & Red
Daniel Chuang
acrylic, 11"x 14" \$495
Honourable Mention



Arrival in Queen Charlottes,
Margaret Elliot, AFCA pastel, 12"x 19.5" \$550
Honourable Mention

*The New Year
Juried Show*

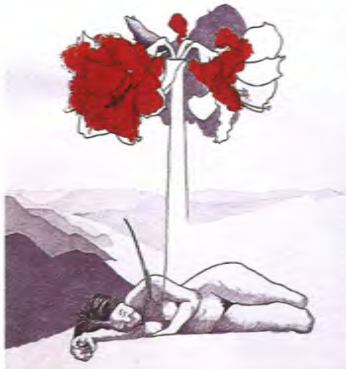
A
art avenue



Tantalus Range, Ray Bradbury, watercolour & pastel, 10"x 26" \$800



Pacific Fury, Robert Ascroft
watermedia, 11"x 14" SOLD



Right Thought, Pat Forsyth
graphite & acrylic, 17"x 14" \$675



Lady Slipper Orchids
Nancy Ruen-Fen Chen, AFCA
watercolour, 9.5"x 8.5" \$395



Bamboo Vase & Berry Oil, Darlene Botkin
oil, 8"x 8" \$485



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Young Child, Martin Brown, acrylic, 20"x 26" \$650



Chang Nan Autumn Dream, Janet Lee
oil, 24"x 24" \$750



Colours of Fall, Renli Chen
watercolour, 16"x 21" \$1,000



Fish, John Liang, oil, 22"x 16" \$1,000



Seating Figure, Mila Kostic, oil
34"x 23" \$900



Blessing, Kerk Hwang Lok
watercolour, 30"x 22.5"
SOLD



Having Fun, Tian Xing Li
watercolour, 22"x 15" \$1,000

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16" X 20"	AGS1620	19.94
20" X 24"	AGS2024	22.52
24" X 24"	AGS2424	28.94
24" X 36"	AGS2436	30.17
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48" x 96"	AGS4896	3 cross bars	98.10



1 crossbar



2 crossbars



3 crossbars



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GALLERY MANAGER'S REPORT



BY ROSALIND RORKE

The first two months have been great! As the new Gallery Manager I am trying to learn the "ropes" quickly and I really appreciate the help and encouragement many of you have offered so far. The FCA Gallery provides an interesting work environment with the constant presence of art, artists and frequent interaction with the general public. It has been a pleasure to meet many of the members who have visited the Gallery since early December.

As an administrator, my role at the Federation includes the development of office systems to enhance the day to day running of the organization as well as relaying important information to the members. In this column I would like to share some of my observations about a key component of the exhibition process, namely the role of the jury.

As a response to increasing requests from the membership about why a work was declined we have begun including, when possible, jurors' comments with returned slide entries. I believe that this is invaluable in maintaining the FCA's high artistic standards because, by communicating their remarks to the artist, individual practices may be enhanced. Stronger shows benefit everyone who displays work here. As juror comments are somewhat akin to a report card, every attempt is being made at the office to keep these remarks as confidential as possible.

Other aspects of the jury process that bear mentioning are the FCA's standards for slide submissions and the framing of accepted works. Some members may have already received a slide information sheet. This sheet is not intended to be a negative "slap on the wrist" rather it is meant to provide the practical information needed to produce high quality slides, without using a professional (and costly) photographer. By nature, the jurying process is subjective, but this is what makes their comments valuable to artists. Also, and as several jurors have mentioned, in shows where there are many entries, slide quality could result in the decline of a work because it cannot be properly assessed. High quality slides increase your chance of getting in the magazine as juried shows are reproduced from entry slides.

FCA standards for framing require that the mats be neutral in colour (white or off-white) and that the frame be as simple as possible. These standards were initially developed to enhance the overall appearance of group shows and to ensure that any given work is not overpowered by another work's frame. Exhibition-style framing may not be what one would choose for long-term display, but it is the most appropriate style for gallery display. The FCA's agreed upon standards ensure that the group display format remains fair.

I welcome any comments you may have about what is working well and what could work better. Your feedback is important because I use it to improve the way the gallery runs.

Art Business

concerning THE FEDERATION
- OF CANADIAN ARTISTS

FCA CONTACTS:

FCA Executive Committee - 2001/02:

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

Appointments to the Board 2001/02:

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Member-At-Large: Michael den Hertog, AFCA michaeldenhertog@telus.net 604-731-0068

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Membership: Marjorie Turnbull, AFCA amturnbull@telus.net 604-941-7695
Painters-In-Action: Pat Lowes 604-274-5482
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Standards: Janice Robertson, SFCA jrobertson13@home.com 604-888-2230
Volunteer Co-ordinator: Kathy Young 604-437-4863

Staff:

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Gallery Manager: Rosalind Rorke fcagallery@artists.ca 604-681-8534
Education: Soula Groumoutis fcaeducation@artists.ca 604-681-7093
Executive Director: Susan Foster fcaoffice@artists.ca 604-681-2744

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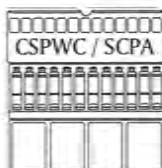
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cspwc@canartscene.com

Slides and entry forms due by Aug 30, 2002

LETTERS

Dear Susan Foster:

I am a Chinese artist who studied at Regina University in 1999. During my stay in Canada, I became a member of the FCA. My paintings, my ideas and skills, have gone through lots of changes and continue to improve since I have returned from Canada.

I am sending a sample of my new work. I like Art Avenue very much and every issue becomes my good friend. As an FCA member, I hope my new work is published in it.

Happy New Year!
Hong-Wei Li
Qian Foshan, China



Moon in River Bend, 30"x 40" oil



CANADIAN SCENE

Chapter News and Events

ARROWSMITH CHAPTER By Helene MacIntosh

Our membership continues to grow in leaps and bounds -- we welcome Elissa Anthony, Allan Dunsfield, Bonnie Luchtmeyer, Lloyd Major, Stephanie Meinke and Tony Stuart, bringing our total membership up to 48!!

We look forward to holding two juried shows this year -- our *Annual Spring Juried Show*, March 1-31 at the Oceanside Community Arts Council in Parksville, and a juried show in August. As well, we look forward to having a five day workshop April 28 to May 3 on Hornby Island with Ann Zielinski, SFCA.

CALGARY CHAPTER by Marian Bax-Slayer

Our *Strathcona-Christie Show* was a huge success! All of the Committee Members worked very hard and it paid off. We were given an exciting opportunity by the Lake Bonavista Village adult lifestyle community, to host a show in February. They provided everything including the spectacular setting and appetizers. Networking, combining ideas and advertising really do work! May 11, we will host a qualifying show at the Edgemount Community Centre.

Rick Calkins was our very informed guest speaker from the Faculty of Fine Arts at the University of Calgary. Rick assists painters with stretching, framing and chemicals, and has been trained in Fresco (lime plaster painting).

New online members, news and updates, can be seen on our website www.fcacalgary.ca. Happy painting!

CENTRAL OKANAGAN CHAPTER by Sharon Weber

A full slate of volunteers filled the various committee and sub-committee positions for the year 2002 at our January Meeting. As well, the following people were elected to our Executive: Colleen Dyson, President; Lois Eamon, 1st Vice Chair; Evelyne MacMillan, 2nd Vice Chair, Heather Hill, Secretary; and Jeaninne Craddock as Treasurer. We look forward to a busy and fulfilling year in the Central Okanagan.

COMOX VALLEY CHAPTER by Bev Wolsey

We begin with two exciting workshops. The first, March 2 and 3, is Watercolour Painting with Joyce Kamikura, SFCA. The second workshop is Drawing with Gerrit V.L. Verstraete of the Drawing Society of Canada and it will be held April 6.

Welcome to new members Art Heine, Stella Phillips, and Ed Gavigan. Also, the group wishes a happy retirement from coordinating our activities to long time contributor, Bob Ross.

As the valley shows its beauty with snow covered mountains and the glacier gleaming in the sun, we look forward to the daffodils blooming by the roadsides and the challenge of putting together a Spring Show at the Muir Gallery. Keep those paint brushes flowing.



(left to right front row are Serena Patterson, Doris Zedbiak, Heather Rieche, Bev Wolsey, Brenda Calhoun, Trish Montague, Des Edwards. Back row Karl Rieche.)

NANAIMO CHAPTER By Pat Holland, AFCA

Congratulations are due for our new President, Doreen Doer who kept a large crowd of members in order during her first FCA meeting. Her motto for the enthusiastic group this year is: Involvement is the Key.

In keeping with this challenge, many of the members were involved in an extremely rewarding workshop this February, led by Donna Baspaly, SFCA. She is a favourite of ours for her quiet encouragement and mind quest activities.

Welcomes are extended to five new members: Betsy Symons, Mary Steward, Dale de Caux, Lauren Kent, and Janis Uvanile.

WEST KOOTENAY CHAPTER By Faith Welsh

Our chapter's third meeting, at VISAC Gallery, was coordinated with a reception held for our inaugural traveling exhibition currently showing in Trail. The show will enjoy its final venue at the Capitol Theatre in Nelson with a reception for the artists on Friday, March 1 from 6:30 to 9 pm.

We are working toward putting together a Chapter Juried show and so far, we have two gallery spaces lined up for the beginning of 2003 to house the show.

Our next meeting is April 20 at 1 pm. Each artist will bring slides for critique by the group. This way we can see how our work looks on the big screen in anticipation of sending the slides to the FCA gallery to be juried.

We will be offering an Art Visions course in late August... the instructor and exact date TBA.

A number of members expressed how much we appreciate the feedback given by the critique sheets that now accompany work declined from FCA exhibitions. Realizing that including this courtesy in the jury process must take up a lot more time, we want to send our thanks to FCA jurors and the new gallery manager, Rosalind Rorke, for this valuable tool.

We keep painting and work on getting our slides to look professional.

VICTORIA CHAPTER By Alan Mark Cross

For this issue Victoria Chapter is demonstrating an option for those submitting to the magazine on behalf of a chapter. The idea is for chapter members to agree on an image(s) to represent them if, for any reason, a textual submission is not made. Images can be photographs, paintings or drawings but should be agreed upon at a chapter meeting (no image will be repeated twice) so they are truly representational of the chapter. Thoughts anyone?



Alan Mark Cross, *Repairs and Rentals*, 15 x 22, w/c

Chapters not reporting this issue:

NORTH OKANAGAN - SOUTH OKANAGAN-SIMILKAMEEN - FRASER VALLEY CHAPTER

Next submission deadline is April 1, 2002

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MEMBERS IN THE NEWS

Neil Boyle recently had the honour of becoming a Master Signature Member of the Oil Painters of America. He is displaying work in an exhibit at the Cowboy Artists of America Museum in Kerrville, Texas. The show, *Romancing the West*, features work about the legends of love between cowboys and cowgirls, warriors and maidens, and ladies and gentlemen of the old west. Neil has three pieces in the exhibit, the one shown here is about an old geezer and a young 'soiled dove' keeping company in a bar. Ah, romance...



Neil Boyle, *True Love on the Frontier*, 18 x 24, oil/b

Ken Toffaletto is displaying approximately 15 new works on canvas in the backroom at The Grand & Gallery (4124 Main St. Vancouver) during the month of March. All are welcome to view the show.

Jutta Kaiser, the artist whose work graces the cover of this issue, will be having a solo show at the Portfolio Gallery (863 West Hastings St. Vancouver at the Terminal City Club Tower). The show, which hangs from April 4 to 30 will open with a reception from 5 to 8 pm on the 4th.

ZheeClay Arts Ltd., a loyal advertiser to this magazine, recently made the cover of the magazine *Digital Graphics* with an image by Dene Croft. The ZheeClay reproduction of Croft's work, *San Diego Historic Buildings*, was on the November, 2001 issue, fronting an very interesting article on digital reproduction called *More Than a Print*.



Barrie Chadwick has a solo exhibition at the Foyer Gallery in Squamish. The show entitled, *In And Around Squamish*, features acrylic landscapes and seascapes and will hang to March 12.

Johnson Wu is having a solo exhibition at the UBC Asian Centre (1871 West Mall, UBC, Vancouver). The show, *Symphony of Spring*, (title piece shown here) will hang from March 15 to 22 with an opening reception from 2 to 6 pm on March 16.

Johnson Wu, *Symphony of Spring*, 40 x 30, oil/c

Two Calgary members, Kathryn Sherman and Kim Cook, have started an artist-run gallery at Eau Claire Market The *Cosmopolitan Art Gallery* is at 200 Barclay Parade SW in Calgary. For more information phone 403-830-4418. We wish them success.

Jean Pederson, SFCA recently had a painting accepted into the Royal Collection and was invited to attend the presentation at Canada House in London, England. Prince



Charles, also a watercolourist, was in attendance and spoke with each artist. The artists were invited to attend his home in High Grove for an informal lunch and to view his collection. "I feel very privileged to have been given an opportunity to be a part of the Royal Collection and to have participated in a tour of High Grove to enjoy paintings that few people get a chance to see."

Judith Madsen and several FCA and non-FCA artists are participating in 1000 Parker Street's *Second Annual Art Spring Sale*, on Friday May 3rd (6-9 pm) and on Sat/Sun, May 4th & 5th (11am-6pm). Thirty plus professional working artists -potters, sculptures, textile, painters, jewelers, coutouriers and more - will have their studios open. For information phone Judith Madsen 604-258-0499 or check www.culturecrawl.bc.ca.



Thomas Love's painting *Contemplative* received an Honourable Mention in the 2001 Salon exhibition of the Societe Canadienne de L'Aquarelle which toured seven centres in Quebec from May until November 2001. Tom's painting *Shawl* appears as the February/March cover of the Calgary periodical, *Rising Women Magazine* which celebrates women's initiatives and entrepreneurship.

Angelika Jaeger is having a solo show of collages and mixed media works entitled *Fragrances of Life* at the Laughing Moon Gallery (4600 Lakeshore Rd, Kelowna BC). The opening reception is March 19 from 7 to 9 P.M. The show will hang to April, 29.

LindaLando Fine Art, at 2034 W 41st Avenue in Vancouver, is hosting a solo show for Donna Baspaly, SFCA. Donna will attend the day-long opening on March 23. This show will be followed by a solo exhibition of work by member, Linda Frimer, at the same gallery. Frimer's show opens on April 20. More info on both exhibits can be had at 604-266-6010.



Monastery church - Fodele
Fodele Oct 1991 with blue spray glass

ART TRAVELS

with Ann Zielinski, SFCA

Dear Friends, During October, I explored Western Crete, mostly the rugged south coast and villages. The following is an excerpt from my diary.

Fodele, the birthplace of el Greco, is a village overgrown with stunningly blue morning glory. It also has the 11th Century Church of the Panagia, an exquisite small stone structure that is the reason for coming to this village and I did lots of sketches and photos.

I found my way up a very new, steep, and costly road leading to a fertile valley that parallels the coast. The road is empty of traffic and heads west through many small villages eventually bringing me to Episkopi. This village has a church in such a fine state of ruin that it allows light into the interior arches. By 3:30 pm it was very hot and, thinking I'd had seen enough churches for the day, my mind was on the coast and swimming but when I saw the turn off to the 16th Cent. Arkadi Monastery I took it and was so glad I did. The stone building is extensive with a two story stone quadrangle containing many rooms. It has a textured exterior that only comes with 500 years of weathering and a generous courtyard that houses a church with an elaborately carved

Venetian facade and gardens filled with roses, rosemary and 7-foot tall geraniums.

An historic note on Arkadi Monastery: In Nov 1866, the Turks sent massive forces to quell insurrections, which were gathering momentum throughout the island. Hundreds of men, women and children



fled their villages to the safety of this monastery. When 2000 Turkish soldiers attacked the building, rather than surrender, the Cretans set light to a store of gunpowder and blew themselves sky high.

Heading for the coast and my swim, I discover that the northern beach is package-tour territory, so I take the road to Maroulas. Getting in at dusk, I am lucky enough to book the only room available in this small village noted for its Venetian buildings. At first light the next morning I begin to explore this amazing place. The Venetians ruled Crete from 1210 -1645 so the stone buildings have a 700-800 year old patina. Many of the roofs and walls are in various stages of collapse and their interiors house chickens, goats and enormous fig trees. It is hard to leave but after lunch, am off.

More next issue, until then,
Regards, Ann Zielinski

New Members to Dec to Jan, 2002

Anil Auluck, Neva Baxter, Joanne Beaulieu Ruggles, Heather Buchanan, Zora Buchanan, Joan Buchberger, Carolee Clark, Elizabeth Cox, Colin Craig, Kelly Crawford, Robert Dickson, Lawrie Dignan, Lawrence Donnelly, Allan Dunfield, Michael Elkan, Audrey Granger, Lisa Heinrichs, Reet Herder, Kathryn Holmes, Heather Holmlund, F. Caroline Hunter, Mary Jacobsen, Werner Jurgens, Carol Kaul, Helen Kilsby, Janine Kinch, Becki Lamascus, Richard Lee, Louise Lenko, Tianxing Li, Irene Loh, Nefri Lyske, Debra MacArthur, Diane MacKenzie, Lloyd Major, Bratislav Marjanovic, Judy McDiarmid, Kit McDonald, Helen McLaren, Stephanie Meinke, Stefani Middleton, Jose Morales, Danuszia Mordasiewicz, Susie Morris, Lona Munck, Philip Neroutsos, Sheila Oakes, Maria Oliver, Danielle Pare, Maureen Richardson, Marg Roller, Diane Sassen, Fran Sayles, Richard Sharp, Jo-Ann Sheen, Jarnail Singh, Rehdia Stark, May Stewart, Becky Strube, Tony Stuart, Kathy Stubbs, Betsy Symons, Kathryn Taylor, Jane Teare, Gary Tees, Kate Thiersch, Ken Toffaletto, Heather Urquhart, Janis Uvanile, Barbara Walters, John Warren, Maggie Weeks, W. Gail Werschler, Deanna White, Marjorie Wong, Patricia Wren

OPAQUE WATERCOLOURS

By Pat Lowes, Painters-in-Action

Childhood memories and love of colour are some of the reasons why Nancy Clayton AFCA is motivated to paint watercolour opaquely.

Using a landscape photograph for reference, she began with a painting that was pre-painted in coloured silhouettes suggesting landscape forms. Beginning with a large flat brush, Nancy applied slightly diluted watercolour paint directly from the palette over the silhouettes, designing additional shapes over her base colours until they formed the patterns of colour and shape detailed in a landscape.

While Clayton painted she offered these suggestions: Learn to play with various brushes, * Think about flat patterns and use them to unify a composition and to add interest, * Mix the watercolour paint to the consistency of a slurpee for opaque effects, * Do not mix colours on the palette but use them directly or mix them on the paper, and * Use separate water jugs for warm colours and cool colours.



Nancy continued her landscape by layering Payne's gray opaquely to form the shape of a tree trunk. A flat 1 1/2" semi-moist brush curved into a branch shape was then manipulated to add realistic branches. Then, with a paint-loaded stencil brush, she dabbled on the trunk to add texture. Next came clusters of light orange leaves layered on top of branches with a thicker paint and small round brushes. One of the advantages to using paint in this manner is that it can't be over painted without becoming muddy.

Nancy's second demonstration was done from a photograph of her daughter as a child. The silhouette was pre-painted in red on watercolour paper with a background in cobalt blue and Payne's gray. This small painting was completed by layering more opaque paint over the original paint. In this case, she veiled Chinese white over some of the background.

For the final and third demo, Clayton executed a lovely painting of her daughter that originated with a striped underpainting of yellow, orange, cobalt blue and mauve. Again, she partially covered the original painting by layering more colours, adding more shapes, developing more design patterns, sharpening edges, intensifying/graying colours, and adding more detail until she was satisfied. It was a very successful demonstration because when this painting was complete it vibrated with wonderful colour and design.

A very organized and informative demonstration Nancy. Thank you for donating your time.

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PAINTING POETRY -
CATHERINE MOFFAT, SFCA

by Faye Takeuchi



Catherine Moffat and Faye Takeuchi

Catherine Moffat, our newest SFCA gave an inspiring talk to a baker's dozen plus one at the Federation Gallery eager to learn how Catherine develops her ideas for paintings and how she transposes them into watercolour on paper.

Catherine began by outlining her objective: to create visual delight in powerfully realistic images using balance, harmony, subtlety and, occasionally, humour. She described beauty as a harmony of reflections and patterns. Then she gave a slide presentation showing us 15 years of development.

Catherine's early work was super realistic high-key pencil drawings. From there she progressed to commissioned pastel portraits, but later came to feel that she was only 'hired hands' without the final say on the finished work. Watercolour has allowed her both realistic and intuitive interpretation of the still life she prefers, often painting realistic objects against an atmospheric background. Flowers and eggs in combination with striped or patterned fabrics are her most familiar works and have allowed her to develop dramatic division of space.

Catherine said the centred compositions reflect her great respect for tradition and that she feels that the allegory in her work is about relationships and nurturing.

She looks for signs of refinement in her paintings from year to year and describes herself as obsessive. However better descriptive words would be 'intense pleasure,' as that is what comes through when she talks about her work. It was a pleasure to listen.



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



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7 day full accommodation, all tuition and 2 excursions 400£(sterling).
Call Joanne 604-685-5032 for more information.



HONOURARY LIFETIME MEMBERSHIPS

The Federation of Canadian Artists recently awarded three honorary life memberships in recognition of meritorious service to the arts and the FCA by the following individuals.

Tom Huntley, AFCA

Cat-a-lyst \ n : 1: an agent that promotes or speeds significant change or action 2: Tom Huntley, A.F.C.A., Honorary Life Member

That about describes Tom who has been an instructor and teacher, mentor and instigator for more years than most can remember and has precipitated change, for the better, in a vast number of people - artists and normal people alike. He always comes forward without hesitation whenever he is asked to help the Federation and has done so in a variety of ways from leading workshops, to serving on the Board and various committees, to providing artwork for various publications. We are all better off for knowing Tom Huntley and we congratulate him for the recognition that this award brings.



Dorothy Oxborough, SFCA

Thanks to an artist-engineer father, Dorothy Oxborough was introduced to drawing around the age of four and received her first set of coloured pastels at the age of 12. She would eventually spend a year at the Calgary Institute of Technology and Art and a year at the Vancouver School of art but apart from this time, Dorothy is self-taught.

While her favourite subject has always been First Nations peoples, she's also done many commissioned works. She estimates that she's been in at least 75 shows, and for many of the early ones she was often the only pastelist. Dorothy holds Premier Pastelist of Canada standing with the Canadian Pastel Association and is a signature and founding member of the Canadian Institute of Portrait Painters.

Dorothy moved to Victoria, BC in the early 70's. She has always made herself available as a juror and mentor for many of the Victoria Chapter members. We are not only very proud of Dorothy, we are very fond of her as well. Congratulations Dorothy.



Ellen Poole, volunteer extraordinaire, Honorary Life Member:

In recognition of her services to the Federation, Ellen was bestowed with an Honorary Life Membership at the opening of the Medal Show in October. Many members recognize her name and all members benefit from her accomplishments:

Early last year Ellen was approached about the 60th anniversary of the founding of the Federation. After being informed that there was no budget, she was asked to arrange a celebration for this. Her answer, "Certainly," is typical of Ellen's readiness to volunteer her time for the FCA. Ellen very competently arranged suitable celebrations and a very successful series of Artist Talks.

Then there are the archives that Ellen began several years ago. Not only do we now have the benefit of a comprehensive history of the Federation but Ellen continues her archival work today - 23 volumes and still growing.

In addition to being our Weekend Gallery Supervisor Ellen has served as Editor of our newsletter, a member of the Board and various committees, and played a major role in handling communications and publicity for the AIM International Juried Art Exhibition.

Ellen always has the interest of the FCA at heart and we congratulate her for her long history as an exemplary volunteer and for receiving the recognition she so deserves.



THE WORLD IS CONTAINED IN EVERY THING:

Experimental Mixed Media Workshop with Donna Baspaly, SFCA and Suzanne Northcott, SFCA
By Lynne Gillmair

I was very curious about the team of Baspaly and Northcott. I am quite familiar with Donna and her work having taken one of her workshops last spring. I knew Suzanne's work but not Suzanne herself. Work by the two artists is at the opposite ends of the spectrum - one being more complex and concerned with radiant colour and rich surface, the other more minimalist, deleting and paring down to an essence, involved in the poetry of line and simplicity. Suzanne's work has a lot under the surface that is only subtly revealed as she deletes and edits with opaques. Donna's radiant colours and myriad shapes are sculpted out by the opaques giving her work a glow from within.



Images courtesy of A.J. Jaeger

Since the elements and principles of design apply to all artists across the board it is content and execution that determine individual approach. I loved rifling off on Donna and Suzanne's energy and enthusiasm. They were unabashedly caring and sharing. Both artists agreed that *The World is Contained in Every Thing* and, working to that idea, they set up a series of exercises, mostly drawing, to help students explore the physical manifestation of the object (a clothes peg) and to delve into its meaning in a personal journey of self discovery.

This journey, to far away places through association or disassociation, was so exciting. The team installation exercise was fabulous as we all Relegated our egos and prejudices to the back seat, 'going with the flow'.

I often come to these workshops with so much angst and baggage, at first I am nearly paralyzed. Having four days to lay feelings of inadequacy behind allowed significant metamorphoses. It was all good fun but seriously, learning to 'lighten up' is important.

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MARCH AND APRIL 2002 AT THE FEDERATION GALLERY

Feb 19 to Mar 3 - Winter Juried Show

Mar 5 to Mar 17 Mar 5 to 17 - Expressions from Central Vancouver Island

Group show featuring the work of Des Bevis, Pat Holland, AFCA, and Carmen

Mongeau. Artists in attendance March 9.

March 19 to 31 - Success! New AFCAs and SFCAs from the Board of Governor's

Meeting. Opening reception Wed., Mar 20 from 6 to 8 pm

April 2 to 14 - All Chapters Juried Show

April 16 to May 5 - Spring Open Watermedia Juried Show

Senior Members (SFCA) of the Federation are reminded that they may hang one or two paintings in any FCA juried show and they are strongly encouraged to do so. Jurors are reminded that they may award, at their discretion, the Federation's 'Allan Edwards Award' to a painting of distinction by a Senior Member in a Federation juried show. Additionally, Associate Members (AFCA) are reminded that while they are not eligible for awards in shows they are jurying, they are invited to hang one or two works in the show as "Juror's Paintings"

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.

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.

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

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

CHEMAINUS FESTIVAL OF MURALS, is calling for bids on a mural on the South facing approximately 26' x 10' wall of the Post Office to be done in artist grade acrylics. The theme is to be how the Post Office served as a connection between the women and children of the "home front" and the soldiers in the "front line" during World War I. The spirit is intended to include such themes as endurance, companionship, and suffering. Some specific resource images will be provided by the F.O.M. Committee because the murals have to have "local and valid historical content". To bid please write to Fergus Anderson, 3112 Maxwell St., RR #1, Chemainus BC V0R 1K0 (ph 250-246-2861) quoting artist's fee, travel expenses, cost of paint, anticipated length of stay, experience as a muralist and a small sample of your work. (F.O.M. usually provides accommodation.) Those who submit suitable bids will be provided with the resource images and a photo of the wall. They will be asked to submit a free maquet of their proposed work to the F.O.M. (Unsuccessful bidders will have their maquet returned to them.) Deadline for submissions is April 15, 2002.

MOUNTAIN HAVEN ARTS - CREATE WITH THE PRO'S 2002

OPEN HOUSE - REGISTRATION - May 11 - 10 A.M. - 4 P.M.

May 23,24,25 Mixed Media - Lynn Lawson Pajunen

May 31, June 1,2 Mixed Media - Lynn Lawson Pajunen

(this workshop is our Creative Journey and will be held at Mt. Robson)

June 6-7 Stone Carving - Paul McCarl

July 8-12 Watercolour - Pat Jaster

July 20 Composition - Loreena Lee

July 22-26 Layering & Lettering - Sam Feehamm

July 27 Rag Rugs - Jan Truber

August 2-3 Grand Opening of New Studio

August 7,8,9 Travel Sketching - Sue Northcott

August 15,16,17 Monotypes - Heather Aston

August 19-23 Collage & Beyond - Edy Lapasona

September 9-13 Creative Watercolour - Mary Ann Beckwith

September 19,20,21 Paper Clay - Jacqui Berglund

October 3,4,5 Acrylics - Loreena Lee

October 24,25,26 Less is More - Ed Loenen

Mountain Haven Art Studio - Ph: 604-462-1107 Fax: 604-462-8713

Website: www.mountainhavenarts.com email: lynn@mountainhavenarts.com Full brochure available.

WATERCOLOUR WORKSHOP TOUR - in China. 16 nights, all inclusive May, July and Oct 2002. Call Angie (250) 492-5790. <http://www.ChinaArtTours.com>

HORNBY ISLAND WITH MARILY TIMMS, SFCA - September 6th to 9th, 2002 explore the heart stopping beauty of Hornby Island, stay in a comfortable well-equipped lodge at Ford Cove, relax and enjoy watercolour painting at its finest. Fresh, delicious food, clean and cozy shared accommodations, sauna, plus expert instruction for \$350 (includes tax, travel costs extra). For more info check the web at www.timmsfineart.com or call 1-866-334-8877.

LEADING EDGE ART WORKSHOPS

Calgary Workshops:

Michael O'Toole,afca	Acrylic	Mar 15-17/02	\$315.
Lian Guan Zhen,bfa,	Chinese W/C	Mar 22-24/02	\$295.
Carrie Burns Brown,	Mixed Media	April 15-19/02	\$535.
Karin Richter, cspwc,asa	Watercolour	May 4-5/02	\$155.
Doug Swinton,	Oils,	May 31, June 1-2/02	\$210.
Judi Betts, aws,	W/C-Creativity	Oct 26-30/02	\$535.

Sylvan Lake Workshops:

Lian Guan Zhen, bfa,	Chinese W/C	Mar 17-19/02	\$295
Ann Hunter, bfa	Watercolour	May 10-12/02	\$275.

Winnipeg Workshops:

Jim Brager, cspwc, asa,	Watercolour	Mar 15-17/02	\$225
Jean Pederson, cspwc, sfca,	Watercolour	Apr 12-14/02	\$225
Ann Hunter, bfa,	Watercolour/May	4-6/02	\$275.
Judi Betts, aws,	W/C-Creativity	Nov 2-6/02	\$535.

Leading Edge Art Workshops, Louise Grey at 403 233 7389

email greyart@cadvision.com web www.greatartworkshops.com

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

TRI-CITIES AREA LIFE DRAWING SESSIONS - "Suite E" is a non-profit artists' association founded 1977 holding weekly life drawing sessions with professional models. The group meets Tuesdays, 7 PM to 9:50 PM, at Coquitlam'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.

IF YOU HAVE A CAR - and some spare time, the Federation office wants to hear from you! We are looking for an "on call" driver to help us make occasional deliveries. We will pay mileage at 35/km for your time and gas. Please call Rosalind at 604-681-8534.

THE OLD SCHOOL HOUSE ARTS CENTRE - invites artists who work in all media (2 and 3 dimensional) to submit a proposal for an exhibition for the year 2003. Exhibitions are juried and displayed for one month. Submissions must include photographs or slides, a biography, an artist's statement outlining your proposal, a list indicating the title, size, medium, year of work, sale price expected and a SAE to The Old School House Arts Centre, 122 Fern Road W, Qualicum Beach V0R 2T0. Submission deadline April 1, 2002. For more information call (250) 752-6133.

"LIFE DRAWING" - professional models, sponsored by South Delta Artists Guild at Kiwanis Longhouse Centre for Visual Arts, 56th Street at 18th Avenue, Tsawwassen. When: Mondays 9:30 am - 12 noon. Cost: \$8 per session or by subscription. Contact: Betty Paris (604) 940-9116*

ART AVENUE NEXT ISSUE: Submission deadline: April 1, 2002

(submit or inquire to artavenues@artists.ca)

Feature shows:

Winter Juried Show & Success! Show

PAINTERS IN ACTION 2002 - MONDAYS

Demonstrations At Federation Gallery

1241 Cartwright Street, Vancouver 1 to 4 pm

Free to FCA Members - \$10.00 to NonMembers

DATE **ARTIST/SUBJECT**

March 11

Erin McSavaney

landscapes in Oil

April 22

Marilyn Timms, SFCA,

Out-of-the-Box with Watercolour

May 13

Danny Chen, AFCA,

Experimental Art on Canvas

June 10

Barrie Chadwick

Acrylic on Canvas

Please note new dates for demos



www.artists.ca

art avenue

The New Year Juried Show



Lucky Lanterns, Jackie Warawa
watercolour, 27"x 24" \$675



Lucious Trio, Diana Ponting, AFCA
pastel, 6"x 10" \$495



Sunlit Soul, Debbie Milner
acrylic, 16"x 12" \$1,790



Tibetan Gentleman, Bernie Major
oil, 24"x 20" \$1,000



Serenity & Gingko, Sheila Symington, AFCA
acrylic, 12"x 12" \$450



Hummingbird & O'Hia tree Blossoms,
Dale Warke acrylic, 27"x 24" \$1,750



Fantasy Dragon, Shirley Thomas
acrylic collage, 12.5"x 16.75" \$275



Asian Connections, Adrienne Moore, AFCA
collage, 16"x 20" \$520



Big Boots Little Feet
Debbie Milner
watercolour, 22"x 18" \$2,500



A Day with Rebecca
Sally Turton
oil, 16"x 12" \$250



Sunlit Walk
Gerald St. Maur
charcoal, 60"x 40" \$2,450
People's Choice Award



Winter Waiting, Bob McMurray, AFCA
oil, 12"x 16" \$720

The Federation's Premiere Fundraising Event

PAINTINGS, BY NUMBERS

a very exclusive evening of 'drawing for paintings'



"Martini Glass", Martina Shapiro, oil on canvas

If you missed this fabulous gala evening last year now is your chance to reserve for 2002. A \$50 deposit will hold a ticket for two in your name to the Art Party of the Year!

Join Federation artists, patrons and our celebrity MC for an evening of food, music, refreshments, fun, and best of all take home a beautiful original work of art by one of the FCA's most sought after painters. As in last year's event, all paintings will have a minimum value of \$500 and many will be worth a great deal more. To view all the work donated last year, visit the FCA Website at www.artists.ca. Click on "what's new" and follow the links to "Paintings, by numbers" -2001.

Tickets are just \$500.
For more information
and to reserve yours,
call Federation Office
at 604-681-2744

Avoid disappointment. There are only 60 tickets...so act NOW!
All proceeds to benefit the goals and programs of the Federation of Canadian Artists

CALL FOR ENTRIES

20/20 VISION

(formerly Summer Gallery)

Submission Deadline - April 11th 2002

A unique opportunity for Active and AFCA members to hang work in Federation Gallery during the top tourist months in July and August. 20 artists will be chosen to hang 4 paintings each from July 9 - Aug 4. Another 20 artists will exhibit from Aug 6- Sept 1. Send 8 labeled slides of your work (they need not be what you plan to exhibit), a list of slides, a \$25 jury fee and a SASE to Federation Gallery, 1241 Cartwright St., Vancouver, B.C. V6H 4B7. Accepted artists will pay a \$125 rental fee for the month. As work sells and leaves the gallery artists are invited to bring in new paintings. Three spots in each month are reserved for SFCA members however they must submit an expression of interest by the deadline to be included.