

Vol. 2 - No.3  
May/June 2002



\$4.25

# Art avenue

A Federation of Canadian Artists Publication

Featuring: *Success! Show & Winter Juried Show*



Aspen, Michael O'Toole, SFCA, 36"x 40" Acrylic





East End - Back Alley  
**Michael O'Toole**, SFCA  
 acrylic, 12"x 16"  
 NFS

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The Success Show  
 May/June 2002



December on the River  
**Lorna Dockstader**, SFCA  
 acrylic, 16"x 20"  
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Someone to Watch over you,  
**David Goatley**, SFCA, oil, 20"x 16" \$5,000



The Orange Sarong, **Neil Boyle**, SFCA  
 oil, 16"x 20" NFS

**A**  
 art avenue

Cover Image  
 by Michael O'Toole  
 Aspen, 36"x 40" acrylic  
 NFS

36" x 40" is a great size to paint. Practically square, it commands great composition. The tree trunks were created from the initial glaze and given form by the dark areas. The rest is colourful calligraphy. The process of painting, for me, should be fun and to some degree immediate.

- Michael O'Toole

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



Tuna Morning  
**Brent Lynch**, SFCA  
 oil on canvas  
 18"x 36"  
 \$5,000

(cont'd on page 13)



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ON DISPLAY IN MAY AT THE FEDERATION GALLERY FROM THE PERMANENT COLLECTION, **SAM BLACK**, FCA, RCA, CSPWC, RSW (1913-1998)

Sam Black was born in Scotland and studied art in London, Paris and Brussels prior to World War II. In 1939 he enlisted in the Royal Scottish Fusiliers and saw action in France, Belgium and Germany, earning three military star decorations (Defence Medal, Oak Leaf and the Belgian Medaille Civile for bravery). Considered an

authority in watercolour and printmaking, Sam received many awards, citations, and signature entitlements in recognition of his work and accomplishments as both an artist and a teacher. He was a strong proponent of accurate observation and recording and talked about the importance of attention to detail. He told his students that artists should look for three-quarters of an hour and draw for fifteen minutes.

Perhaps one of the most unique tributes paid to Black came in the form of Stewart Grant's concert work for a full orchestra inspired by the coastal imagery of Black's paintings and prints. The Sam Black Sketches musical work was accompanied by sixteen of Black's artworks, allowing members of the audience to study the visual image sources that inspired the musical compositions. First heard in Lethbridge in 1988, it was performed in other Canadian cities and has since aired on the CBC.

Sam retired to his studio and gallery - the Chieling (after the stone cottages of the early Scots) - on Bowen Island in 1978. He continued to be recognized nationally and internationally for his outstanding creativity. In 1990, UBC recognized his unique contributions to the University, the Province, Canada and the world by conferring upon him a Doctor of Letters, *honoris causa*. Since his death, the distinctive award for education and development in arts has been established in the name of Sam Black, professor emeritus.

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- 3 Cobalt Violet

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- 2 Nickel Azo Yellow
- 1 Nickel Titanate Yellow
- 1 Olive Green
- 2 Organic Vermillion
- 1 Payne's Gray
- 3 Perinone Orange
- 2 Permanent Brown
- 1 Permanent Green
- 1 Permanent Green Light
- 3 Permanent Orange
- 1 Permanent Red
- 1 Permanent Red Deep
- 3 Permanent Violet
- 3 Perylene Maroon
- 3 Perylene Red
- 3 Perylene Scarlet
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# THE HUMAN CONDITION

by Joanne Beale Ruggles



Joanne Beale Ruggles is a fine art professor at California Polytechnic State University. She first captured the attention of the FCA during the AIM for Arts exhibition when she mesmerized a crowd of artists with a presentation about art and the exploration of the human figure. The FCA News published Ruggles' essay, *The Search For Celestial Bodies: Artwork By Joanne Beale Ruggles*, in September 2000, a copy of which is posted on the Art Avenues link at [www.artists.ca](http://www.artists.ca). It is the FCA's good fortune to once again play host to this inspiring painter and instructor.

Utilizing body language and gestures of individuals or groups, I create large and expressive narrative artwork about what it is to be human. Employing traditional artists' tools and a wide range of unorthodox implements, including twigs, primitive dowel pens, trowels and abrasive materials, I create a specific language of marks to tell my stories. The artwork is often initiated through the construction of a chaotic field of colour, abstract marks, and shapes because I enjoy making order out of apparent disorder. For me, this process has metaphoric relationship to life - "we get the life that is delivered to us, and then we try to make sense of it. This IS the human condition".

I use three specific resources to help me stay on course and continue my artistic growth. These important inspirational sources allow me to 'charge my creative battery.' The first of these is an extensive library of books on the work of figure artists and art philosophy. Another is traveling to exhibitions, galleries, collections, workshops, or lectures. The third is the collaborative energies of the specific individuals who model for my artwork.

I gain daily benefit from my art books. If I am working with a particular colour problem, I pull out reference material like the work of Henri Matisse, Wayne Thiebaud, Xenia Hausner, and Gustav Klimt. Jim Dine teaches me about passionate expression, Käthe the Kollwitz educates me in ways to align my life and my art; and Philip Pearlstein challenges me to strengthen my figurative compositions. Theoretical books about the creative experience provide affirmation. When I am in my studio with a specific project to complete, these text sources validate my experience, and force me to ask more of myself.

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Traveling to galleries, museums, presentations, workshops, and artist lectures provide additives to my creative process. Seeing new things and the work of others makes me hungry to get back to my own work and adds a sense of urgency. As artists, we may need isolation in order to do our work but we also need exposure in order to want to do our work. Seeing that fabulous exhibit, hearing about that novel idea, discovering that unique tool or technique - these are all motivational. Their cumulative effect moves work forward.

My final source of inspiration, the individuals who model for me, are my muses personified. Their willingness to expose themselves for me and make themselves vulnerable to my gaze, allows me to research my work. It has often been said that my figurative art reveals an intangible intimacy and a deep emotional bond with my subject(s). Perhaps it is because I have drawn the human form for almost 35 years, but more importantly, I think it is also because many of these models have worked for me for years. One of these muses, Dona, has become such an icon of the female form that I tell my students that I'm sure I must draw her in my sleep. Our long friendship has forged a team effort that is almost intuitive - she senses what I am looking for almost before I am aware of it. With humble gratitude, I acknowledge that she, and her peers who model for me, have immeasurably empowered my artwork.

With support from these three sources, I not only stay current in my field, I also continue my artistic educational growth while doing what I believe is my life's work - telling the human story and teaching others to do the same.



Though she uses a variety of figure models in teaching her art classes, Professor Joanne Beaulé Ruggles initiates and concludes every one of her university life drawing courses with Dona as the model. Dona's poses are expressive, her hand gestures eloquent, and Ruggles' students seem to find a special inspiration in the unique working relationship that these two professionals have developed over many years. When Ruggles teaches her weeklong master workshop, *The Expressive Figure* (June 24 - 28), she will be accompanied by Dona. This course is limited to 20 participants with reservations on a first-come, first-serve basis. For more info and reservations call the FCA Education dept at 604-681-7093. For those on-line, Ruggles' work is well displayed at <http://beaulerugglesgraphics.com>



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**NEW YORK CITY NATIONAL  
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FOR PASTELS ONLY;  
A CANADIAN EXPERIENCE**  
by Page Samis-Hill, PSC

Having a high standard of excellence for my work. I enter competitions, juried by my peers, to help maintain my standards while continuing to learn. I enjoy pastels because they help me achieve a high level of realism.

Recently I had the opportunity to study and work with Master Pastelists of the Pastel Society of America (PSA) in New York City. The PSA have their offices and a small school at the National Arts Club in New York. Upon arrival, I was pleasantly surprised by the elegance of the National Arts Club's Victorian Brownstone. The walls and floors are made of dark cherry wood and in each corner of the four floors is a life-sized figure sculpture. The living room and dining room are graced with priceless antiques and carpets and are designated for members only. Walking into the one-person elevator felt like I was being transported into another era. My room was on the third level with two single beds, a sink, an armoire for my closet and a tall window allowing me to fully experience my New York surroundings.

My classroom on the second floor was equally impressive with an eighteen-foot arched cherry wood door that seemingly rolled into the wall. It was a small space with only enough room for about eight easels, each with a TV tray to hold pastels, facing the professional nude model situated against a well-lit curtained wall. Above the fireplace hung a large bevelled mirror to be used for checking our work. With all the lights turned off in the rest of the room, a cosy feeling enveloped our working environment and creating a comfortable energy that came through in the work we produced. I happily settled into class, delighted in the luxury.

The students, hearing of my presence in the school, each shook my hand and introduced themselves upon entering the room. Then the instructors and students watched me work. It was a warm and friendly place for me and I smiled every time a person whispered by my side, "you sure aren't afraid of colour!" I think my presence was a nice break from regular routine for the students and added an almost exotic aura of 'Canadian mystery' and foreignness.

On my second day there, I was pleased to hear that I had been accepted as a member of the Pastel Society of America based on the slides entries that I

had submitted earlier. The news certainly added to the quality of my experience and set a tone that lasted throughout my three-week stay.



During my time at the PSA, I worked with six different Master Pastelists, covering the figure/portrait, still life, floral, and landscape traditions. In the figure sessions we drew, with precise detail, all the proper measurements of the body. This could take four hours for the head and just as long for fingers. When colour was placed on one side of the body it was to be placed on the other side as well, keeping the colour rhythms the same. We were encouraged to blend with our fingers and only use the colours we could see in front of us. In the end, the work was more life-like.

For flowers we made a small sketch first to decide arrangement and height. The leaves of the flower were encouraged to run off the page. We were only to show detail of three flowers from the bouquet and have the rest in shadow.

The pastels I usually use are primarily softer Sennelier sticks with a selection of Unison colours, for areas requiring deep, rich darks. Rembrandts and Nupastels were new for me and represented an important exploration. It is also a challenge for me to control my impulses to use many different colours, especially since many of my paintings were inspired by a desire to see certain colours together. Since returning from New York though, I have created new landscapes of the Okanagan Valley on acid free board toned with a mixture of gesso and pumic. This technique creates an under-layer of brush marks and represents a new source of inspiration that, for now, replaces my colour curiosity. Who knows what will be next...

Page Samis-Hill attended the Vancouver School of Art (ECLAD), where she graduated in sculpture, the Instituto Allende in Mexico (drawing); and a two-year scholarship at Laguna Beach School of Art in California in the professional artist program that was focused on drawing the human form. Both an artist and a teacher, Page taught art to children in the "Art for the Gifted Child" program with the Getty Museum. For six years she was administrator of the West Vancouver Community Arts Council and executive director of the Silk Purse Arts Centre in West Vancouver. Since leaving the centre in 1999 she has pursued a

professional career as a pastel artist by entering many competitions. She was recently accepted into the Degas Pastel Society in Louisiana and will exhibit in October. Two of her pastels were accepted by the Florida Pastel Society for their Seventh Biennial National Exhibition in Fort Walton, Beach, Florida in April. She is a signature member of the Pastel Society of Canada. Page is currently working towards the status of Master Pastelist with the Pastel Society of America in New York and is represented by Hambleton Gallery in Kelowna.



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# Art Techniques

## Re: oil painting support?

with David Langevin

Hi there, I received the new issue of Art Avenue magazine and read your article regarding oil painting supports. I am quite disturbed by this as I wonder if all the paintings I have sold will soon disintegrate! Please help me figure out if I am still okay. I paint with water miscible oil paints on pre-stretched canvases that are gessoed with acrylic gesso three times, once from the factory and twice by me. I paint in very thin layers, even the first layer. There is no impasto. I see no leakage to the back on any of my paintings. Question: If I buy the pre-stretched canvases with the one layer of gesso and add my own layers of PVA and oil ground on top, will this be okay? Can the PVA be used on canvas as well as linen? Can you buy pre-stretched linen canvas? Where? You also say that there is an alkyd resin available - does this take the place of the PVA or is it in addition to? Please send me as much information regarding supports, especially those already made up - I am not prepared to start making my own - as you can. Thank you!!  
Donna Kaut, AFCA

Hi Donna, I am sorry to be bringing the bad news to you, and many others who are concerned about the permanence of their paintings. Your paintings, as you describe them, will be as permanent as any oil paintings could be on cotton canvas. I am sure they will last a long time. It is a good idea to put the extra coats of gesso on the front. I think that your other ideas may be a further improvement as well...

I have seen pre-stretched linen on canvas in stores. You can ask at your favorite art store if they can get it in for you. Have you considered painting on hardboard instead of canvas? It is more stable

and permanent than cotton or even linen for oils although some painters prefer the texture and surface tension of canvas better for their style of painting. Ready cut and primed pieces of hardboard (sometimes called 'door skins') are sold at Opus. An extra coat or two of acrylic gesso, just like you do with the canvases, would make a permanent painting support for oils.

Yes, you can use PVA on cotton as well as linen. It is a good idea to coat the ready-made canvas, front and back, with the PVA, then add the oil ground on top. Putting a coat of size (PVA) on the back will protect the fragile cotton fibers from deterioration, from exposure to the elements, and it will make it less hydroscopic (water absorbent) so that it will not flex as much. Dried layers of oil paint become brittle and hard and don't really like to sit on a flexing surface. The alkyd resin primer IS the oil ground and it replaces the acrylic gesso ground, not the size (PVA). For those who are concerned about using lead white oil grounds you can check the ingredients on the can. Most oil based primers using alkyd resins don't use lead white anymore. Hope I helped Donna, David.

Hi David. I'm trying to get started painting on hardboard, so today I went to Home Hardware and got some 1/8". I asked for the kind that did not have oil in it (you said it was the light kind), and the clerk said that the 1/8" stuff I bought was not tempered. It's still bugging me, though, because it looks dark to me (and it was darker than the 1/4"). What do you think? I don't want my painting to peel off in a year or something!

Thanks, Chris Davis-Rollans

Hi Chris, If the clerk says that it is untempered then it mostly likely is. Hardboard comes in different shades of brown depending on the source. If you are still uncertain, ask to see some 'tempered' hardboard (with oil in it) so that you can compare. That way you will see how different it looks and feels and be better able to judge for yourself in the future. Have fun!

Questions of any painterly nature can be asked via  
E-Mail [davidlangevin@hotmail.com](mailto:davidlangevin@hotmail.com) Phone: 250-828-8634 or  
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# FATHER & DAUGHTER

by Robert Genn

My daughter Sara was thirteen when she walked into my studio and announced she was going to be a painter. I knew she was serious. As long as I can remember she was a child who stuck to her plans. Where did all this character come from? It must be from her mother. I was surprised. I kind of thought it would be James or David who chose to pursue art. But Sara pre-empted them, and James happily went into film and David into music. No accountants or lawyers here.

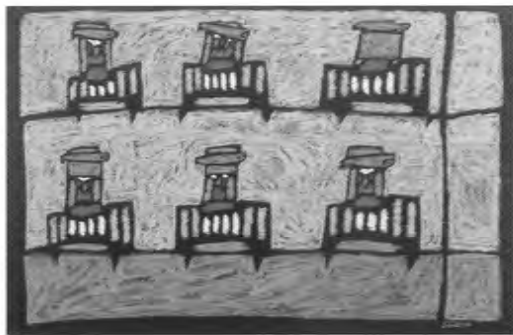
I too became serious about Sara's decision. Having offspring in the same field can be difficult at the best of times. I knew firsthand of father-child creative situations in which unhealthy conditions arose. I had to tread lightly and carefully. I knew it would be wrong to give her too much direction and fatherly advice. I also knew that I was going to have to stand by and be her best friend and mentor--if and when I was asked. This kid had a unique spirit and definitely a mind of her own. She wasn't about to clone her dad's stuff. She wanted her own direction, her own career, her own life. I wasn't about to tell her how or what to paint. Even when she was a toddler she could shut the door of her bedroom and make marvelous

things. She didn't even need to show them to anyone. Just making stuff was enough.

In high school she was at the top of her art class. She edited the school magazine and did art for everything and everyone. She gave her stuff to charities. When it came time for art school I was glad she chose Queens University, in Kingston, Ontario--well away from home and under the eye of other artists, other influences. University art school was everything I had hoped. I was glad to hear that they were soon all at each other's throats. During her Christmas breaks and every summer Sara came home to western Canada and worked like a troll in my secondary studio. The building was redundant at the time and I made it a point not to go there too often. Between second and third year she had her first solo show. She was 20. She sold more than 70 paintings in a week--a fact that she dared not tell her tenured profs back at Queens. At graduation she couldn't get out of there fast enough. These days Sara goes into her former classrooms and inspires others, tells them about the real world.



Sara's near sell-out 1999 opening at Jenkins Showler Gallery... many of the pieces were painted in her studio in Seville's former Music Conservatory



One of the hundreds of Sara's pastel sketches done in location in Spain. This one is Santa Cruz, Seville.



After returning from France in 1995, Sara set to work on a series based on *The Bayeux Tapestry*. She did hundreds of studies, using the tapestry as a springboard.



After graduating from Queen's University in 1995, Sara and Richard took their first trip overseas, driving and camping across Europe in my 1978 Alfa Romeo.



Sara and I made up our minds to have different galleries, different collectors. She would go her way and I would go mine, but I would always be there if needed. We were anxious to avoid the stigma of nepotism. Then one day we decided to try a two-person show. Outrageous! We both loved it. Our work, our lifestyles, seemed to complement one another's. Her work: imaginative, whimsical, often goofy; mine, well, you know, conservative.

Since then we have had at least six two-person shows. It's introduced me to her young fans and lit up my life. She still has her avant-garde galleries, but we mix them up and it's been a fun trip. And speaking of trips Sara and I have taken a few of those together--as co-artists of choice. Europe, Mexico, across Canada--over the last two summers Sara and I sailed the length of the Mackenzie River--900 miles in our specially built floating studio. One of us paints in the bow while the other runs the boat. Talk about joy.

This year Sara turns thirty. This year she will be making it official with Richard Thompson. They met while at Queens. He's the brains behind the Theo Digital Gallery System and the publisher of my twice-weekly email letter. Nepotism is okay provided you keep it in the family. Richard and Sara recently took a year to wander Europe, painting, getting material, and publishing an on-line art travelogue at <http://www.saraphina.com/mosey> which continues to attract 400 visitors a day. Sara, now in her own loft with Richard, paints every day and maintains a dozen galleries.

Sara always keeps a journal of her travels. Her online illustrated travelogue is at [www.saraphina.com](http://www.saraphina.com).

If there was anything she learned from her old dad it would be volume. She's probably the fastest brush in the west--long since usurping my former title. She's painted and found collectors world-wide. She's come a long way from the little girl who came into my studio and said, "Daddy, I thought you would like to know I'm going to be an artist, like you."



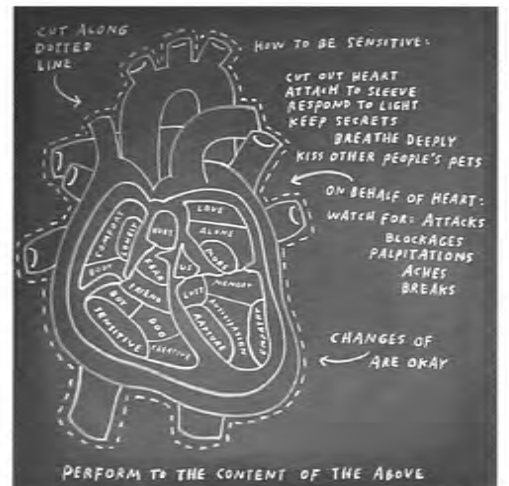
Five Get Over Excited, 1994.



Sara and Richard camped in Provence, and she did sketches on the lid of their Coleman Cooler.



Sara and Richard took a hike through Provence's Haute Alpes, and stumbled upon The Lavender Roads.



Sara's latest series addresses themes of love, desire and fulfillment -- something to do with her upcoming nuptials to Richard?

## WHAT IS A CURATED SHOW?

In general, curated exhibitions can be found in both museums and art galleries. The purpose of having a curator create a show is to assemble works of art, material objects and information which relate to a particular theme. A curator attempts to guide viewers through a selection of material in order to provoke discussion, possibly to educate, or simply to increase awareness of a specific issue. A curated show differs from a juried show in that technical proficiency and composition are not the most important criteria by which works are chosen. The curator tries to choose work that best illustrates, clarifies or constructively questions a given theme.

The FCA's curatorial project for 2002, *Cultural Intersections*, will explore the influence diverse cultures exert upon each other. The Call For Submissions (below) provides the details regarding how to submit your work and is open to both FCA and non-FCA members.

# call for

## CULTURAL INTERSECTIONS

The Federation of Canadian Artists, a not-for-profit society, is accepting submissions for a curated show exploring the theme 'Cultural Intersections'. We are seeking work which addresses the blending, clashing or co-existence of diverse cultures. All mediums are welcome.

Works must be available for sale and display from Sept. 24 to Oct. 13, 2002 at Federation Gallery, 1241 Cartwright Street, Vancouver, BC V6H 4B7. Contact Gallery Manager, Rosalind Rorke at 604-681-8534 for further information.

### Submission package to include

- \* A maximum of 5 slides (if time based media, one cassette in VHS NTSC format only)
- \* Artist Biography
- \* Artist Statement
- \* \$35.00 entry fee
- \* A stamped, self-addressed envelope suitable for the return of your slides.

Submission deadline June 28/02



Tibetan Refugee Hands Photo by Brian Harris

# submissions

## DON'T FORGET MAY 11, 2002



FEDERATION OF CANADIAN ARTISTS  
ANNUAL GENERAL MEETING AT 10 AM  
HIMALAYAN VISIONS & TIBETAN VOICES  
MULTI MEDIA SHOW  
IMMEDIATELY AFTER THE AGM  
ART VISIONS - ALL SEMESTER  
EDUCATION REGISTRATION DAY  
2 TO 7PM

at Performance Work on Granville Island  
1218 Cartwright Street, Vancouver, BC



## BEHIND THE EASEL

with Robert Genn, SFCA

### Music to Paint By

By listening to Mozart you might just turn out to be more creative, productive and healthier. A new book by Don Campbell, *The Mozart Effect*, is full of scientific studies and lots of anecdotal evidence. For example, premature triplets were separately incubated; one was

fed Mozart, one silence, and one Rock. Guess what? The Mozart-fed kid gained weight faster, didn't fuss, was smarter, and did more with his life. That sort of thing.

Why Mozart? Campbell claims that Mozart, above all others, was 'in utero' already a composer. His dad practiced the fiddle nearby while his pregnant mom sang lullabies and hummed a lot. According to Campbell, Mozart's music also mimics the gurgles and beats that the essentially underwater fetus hears. The result is a mantra of creative security and a feeling of well-being. Mozart grew up able to compose several concertos at once. The author goes on to show that the Mozart effect can be used to good results with arthritis, autism, burns, cancer, depression, grief, headaches, hypertension, substance abuse, trauma, etc.

In my studio I often use a low level of Mozart. Sometimes I have loud, sporadic blasts. A headset works well for high-energy work periods. A good one is *Eine Kleine Nachtmusik, K525, Serenade in G* (St. Martin-in-the-Fields version). Campbell recommends this one for those with Attention Deficit Disorder. It's 17 minutes long. I vibrate like a human tuning-fork. According to Campbell, it's not just Mozart that works: "Bach, Handel, Vivaldi and Corelli give a sense of order and create a mentally stimulating environment for study or work." Haydn improves concentration, memory and spatial perception. For those with different musical tastes he says there's also a place for jazz, blues, salsa, rumba, maranga, macarena and samba. -Best regards, Robert

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

# A & D

## Alessandra Bitelli & Don Farrell

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2347 Inglewood Avenue, West Vancouver, BC

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



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## THE ARTFUL CODGER

with Peter Ohler

### What's in a Name

When I first met Syd, he sold me life insurance. I don't know how old he was then, but he had silver hair, a ruddy two-scotch a day glow to his cheeks,

and a smile Liberace would have killed for.

Syd also had candelabras. Ornate, sterling silver ones, which were a small part of his silver collection, kept mostly in a vault in his basement. He also had an extensive collection of glass. Galle. Webb. Daum Nancy. Loetz, Tiffany and crystal, crystal. He had porcelain by the mile. Chinese and Korean blue and white. Ceramics. Meissen and Dresden and Royal Worcester. He had built-in glazed, underlite glass shelves, which made his wares glow. In the same room, the walls were lined with Group of Seven paintings. A stupendous Gagnon. Emily Carr totems. And a Morrice and Milne for good measure.

His livingroom was graced with wonderful antique clocks, lamps, Persian silk carpets, superb furniture and a collection of European paintings in keeping with the ambience. He woke up a collector, went to sleep a collector, and then dreamed of collecting. He taught me a lot and, by mere association, infected me, an ardent admirer, with the collecting virus of which I have not been cured to this day.

Syd was also an amateur painter. At this he possessed little talent, but he sweated over each master piece as if he were Degas. He mostly painted still life and landscape. It relaxed him. His little studio, also in the basement where the silver vault, glass, ceramic and porcelain shelves and the Canadian art collection resided, always smelled pungently of turpentine and oil paints. I must say the smell of scotch and turpentine together has a strange allure.

From time to time he would frame up a selection of paintings he thought were his "best stuff" and put them at auction. "The money they bring pays for the paint, brushes and canvases," he told me. "I figure I make \$1.50 an hour. Not bad for an old bird."

He had one more scotch than usual one evening. His spirits were high and his cheeks glowed. "I sign half my auction paintings de Forest, and the other half Shales," he revealed.

Syd had a laugh that consumed his body. His eyes watered. He shook. I thought one day in the midst of a huge guffaw, he might actually explode.

"You know the craziest thing?" he howled. "De Forest always sells for twice as much as Shales!"

Now we are talking about a few hundred dollars here. Actually, by the time he paid to have his paintings framed, he perhaps made 10 cents an hour.

So what's the point? "A rose by any other name?" "What's in a name?" "What's my line?"

Over the years in my various galleries I have heard a thousand or more art enthusiasts say something like, "That Emily Carr is how much? That's only because of her name you know."

I used to try and explain, "no it's because of what she accomplished as an artist over the course of her lifetime." Wayne Gretzky could be named Albert Schmangler, but if he set every conceivable record in the N.H.L., he would still be number one and a hall-of-famer. The name Schmangler might not have fit across his jersey shoulders, but his exploits would speak volumes for themselves.

"Yeh but."

Eventually I gave up trying to defend the "it's only the name game." At least until this morning when I thought of Syd. De Forest. Shales.

Maybe I'm wrong.

## CALL FOR ENTRIES

### EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER

ARTIST NAME	TOP
IMAGE TITLE	↑
[ ]	
IMAGE SIZE	PRICE
MEDIUM	

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

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

#### JUNE JURIED SHOW (June 25 - July 7)

Slide entries due: May 23, 2002

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

Details: All media, Active & Signature Members

#### FALL JURIED SHOW (Oct 15 - 27)

Slide entries due: Sept 12, 2002

Scheduled Jurors: Brent Heighton SFCA, Robert Genn SFCA, and Britanni Faulkes AFCA

Details: All media, Active & Signature Members

#### SPILSBURY MEDAL SHOW (Oct 29 - Nov 10)

AFCA slides due: Sept 26, 2002

FCA paintings due: Oct 24, 2002

Scheduled Jury: Pat Peacock SFCA, Ruth Sawatsky SFCA, and Andrew McDermott AFCA

Awards Jury: Brittan Francis SFCA, Catherine Moffat SFCA, & fca

Details: All media, Signature Members Only

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### Brent Heighton Paint the Italian Riviera - Oct. 2002

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### Alex Fong Paint San Francisco - Nov. 2002



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	Reg. Price	Sale Price
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**A**  
**art avenue**  
 May/June 2002  
 The Success! Show

Conversation Piece  
**Richard Plincke, SFCA**  
 watercolour  
 12.5" x 9.5"  
 NFS



Message for Marco, **Vivian Thierfelder, SFCA**  
 mixed media, 6" x 4" NFS

A Lot of Bull, **Gaye Adams, AFCA**  
 pastel on canvas paper, 18" x 24" \$1,250



Cookie Jar with Berries, **Darlene Botkin, AFCA**  
 oil, 12" x 16" \$535



Squamish Loggers, **Barrie Chadwick, AFCA**  
 acrylic, 24" x 36" NFS



Flower Market Ile de la Cité, Paris, **Anthony Batten, SFCA**  
 watercolour, 19" x 19" \$1,400



*Basket Maker*  
**Manya Milkovich, AFCA**  
 watercolour  
 20" x 13.5"  
 NFS



*Sunny Side Up*  
**Sherry Mitchell, AFCA**  
 watercolour  
 14.5" x 9.75"  
 \$900



*Ingathering*, **Renli Chen, AFCA**  
 watercolour and ink on paper, 20" x 30.7" NFS



*Jack's Old Chevy*, **Drew Gillies, AFCA**  
 oil, 24" x 36" NFS



*Journey*, **Jutta Kaiser, AFCA**  
 mixed media, 48" x 36" \$2,800



*The New Family Member*, **Daniel Chuang, AFCA**  
 acrylic, 12" x 16" \$595



Red Lamp Blue Sofa  
**Barbara Younger, AFCA**  
 acrylic, 24"x 48" \$1,900



**A**  
 art avenue  
 May/June 2002  
 The Success! Show

Heart's Content  
**Margaret Jones Lloyd, AFCA**  
 collage, 22.5"x 16.5" \$400



Squall  
**Gerald St. Maur, AFCA**  
 charcoal, 60"x 40" \$2,450

  
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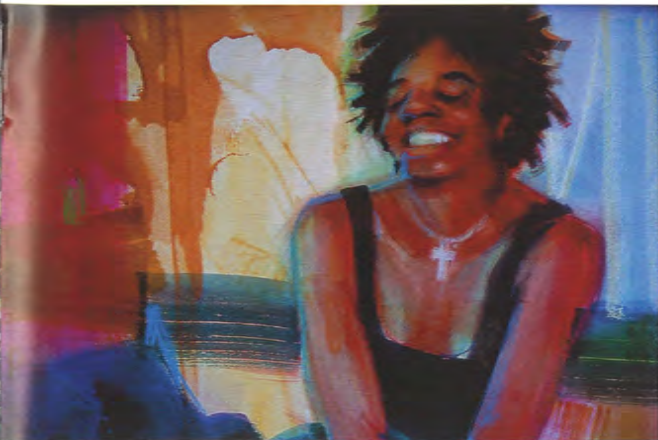
**A**  
 art avenue  
 May/June 2002  
 The Winter Juried Show

Girl by the Waterfall, **Barry Walker, acrylic on canvas**  
 24"x 24" \$1,200 Peggy and Harry Evans Award



Late Riser  
**Thomas Love**  
 watercolour  
 29"x 10" SOLD  
 Janice Robertson, SFCA Award

Lorraine "Between Poses", **Anne-Marie Harvey, AFCA**, mixed media  
 15"x 122" \$850 Alessandra Bitelli, SFCA Award





Johnston St.  
 Granville Island  
**Daniel Chuang, AFCA**  
 acrylic, 10" x 8"  
 \$385  
 Honorable Mention



**Buckingham Palace II, Woon Lam Ng**, oil, 22" x 28" \$2,700  
 Honorable Mention



**Otavalenos Band (Ecuador), Oliver Malana**, watercolour, 21" x 19"  
 \$1,200 Honorable Mention



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Applebox Perch  
**John Cranswick**  
 watercolour, 10" x 12.5"  
 \$850  
 People's Choice Award



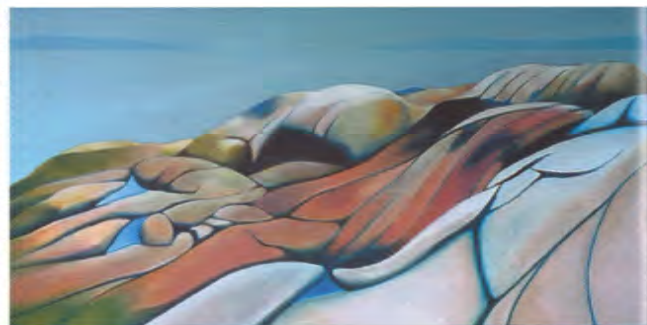
**Hourglass Day- Ellesmere Island, Karel Doruyter**  
 acrylic, 18" x 24" \$650



**Through the Mist Jackie Warawa**, watercolour  
 21" x 11" \$775



**Let Sleeping Dogs Lie Pat Lowes**  
 mixed media  
 19" x 26.5" SOLD



**Rollers, Ray Bradbury**, oil, 18" x 36" \$1,300



**Moonlight Pierce Through the Clouds Nancy Reun-Fen Chen, AFCA**  
 watercolour, 15" x 11" \$495



**The Old Playhouse Drew Gillies, AFCA**  
 oil, 20" x 16" \$700



# Art Business

concerning THE FEDERATION  
OF CANADIAN ARTISTS

## 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@shaw.ca 604-888-2230

### Appointments to the Board 2001/02:

Communications: Gerry Thompson, AFCA g.thompson@telus.net 604-942-6672  
 Revenue Development: Baird McLean baird\_mclean@telus.net 604-602-6776  
 Member-At-Large: Michael den Hertog, AFCA michaeldenhertog@telus.net 604-731-0068

### Committees:

Archives: Ellen Poole ellenpoole@telus.net 604-732-5251  
 Chapters: Bob McMurray, AFCA bobmcmurray@telus.net o-604-576-9121  
 Membership: Marjorie Turnbull, AFCA amturnbull@telus.net 604-941-7695  
 Painters-In-Action: Pat Lowes 604-274-5482  
 Slide Coordinator: Margaret Elliot, AFCA 604-940-8030  
 Standards: Janice Robertson, SFCA jrobertson13@home.com 604-888-2230  
 Volunteer Co-ordinator: Kathy Young 604-437-4863

### Staff:

Admin. Assistant: Deanna Partridge fca-admin@artists.ca 604-681-2744  
 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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Services: Weekend Gallery Supervisor: Ellen Poole  
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## LETTERS

Dear Bob, I have never been so highly honoured in my artistic career, nor have I had such a good laugh in years!

I sincerely thank the board for thinking I deserve such an honour and I do thank the artist for that delightful watercolour! (I like the way my nose matches the colour of my cape) and not one wrinkle to be seen! It is being framed to match the beautiful 'scroll.' I hope to be able to get over there to thank you all in person and also meet the artist, T. Huntley!

I can't think of too many advantages in this growing older business but Life Membership in the Federation of Canadian Artists is certainly one of them.

Many thanks and good wishes to you all.  
 Dorothy Oxborough, SFCA



Portrait of Dorothy Oxborough  
 by T. Huntley



ON DISPLAY IN JUNE AT  
 THE FEDERATION GALLERY  
 FROM THE PERMANENT  
 COLLECTION,  
**ALLAN  
 WHITCOMB  
 EDWARDS, FCA**  
 (1915-1992)

Allan W. Edwards had his first training in art at the age of fourteen under the tutelage of Archibald Fairbairn who had been trained in the English school of watercolour painting. At the age of sixteen he left for Toronto where he attended the John Russell Academy of Art and, for the first time, worked from a live model.

Edwards was acknowledged in Toronto art circles as an outstanding portrait painter at the age of 17. In only one year, he progressed from student to design section head at the Detroit Meinzing Foundation. He then became a leading fashion designer in New York, with commissions from Revlon, Max Factor, Lear and many other famous companies. He founded an interior design firm, owned his own textile mills, became a furniture designer and, finally, an internationally known interior designer for many famous hotels.

Throughout his careers, Edwards had continued to paint and exhibit, winning many awards. Through the vision, drive and determination of Allan Edwards during the 1960's and '70's, the Federation of Canadian Artists was rejuvenated in the west. Alan saw the value and knowledge to be gained by the association of students with established artists, the critical viewing and analysis of art and the gradual acquisition of art fundamentals - even for members who were not students.

The FCA became a climate conducive to encourage emerging artists to hone their skills, provided the opportunity to learn in classes and seminars from top-flight professional artists. Salt Spring Seminars were offered for the first time, and the Federation opened its own Gallery on Water Street. The FCA's renaissance was largely due to efforts and inspiration of Allan Edwards.



## WHITE ROCK SUMMER SCHOOL OF THE ARTS

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**Neil Patterson, ASA, SFCA, OPA, KA**  
**July 22-26 \$400**

**July 29-August 2 \$400**

▪ Fun With Paint - Oil/Acrylics

**Pat Dews, AWS, NWS**  
**August 5-9 \$425**

▪ Take the Fear Out of Painting - Watermedia

**Brian Atyeo, SCPWC**  
**August 12-16 \$400**

▪ Transparent Watercolour

**Carla O'Connor, AWSDF, NWS, AWS**  
**August 19-23 \$425**

▪ Designing with Panache - W/C & Gouache

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# 1000 PARKER STREET



Studio #435, *New Renee*, Ezabela Gereb  
oil on wood, 6" x 6"



Studio #280, *Ruby*, Judith Madsen  
watercolour, 17" x 21"



Studio #406  
*Of Many Faces*  
Miriam Aroeste  
ceramic mask, 14" x 10"



Studio #342  
*Bloom #38*  
James Melcher  
acrylic, 10" x 10"

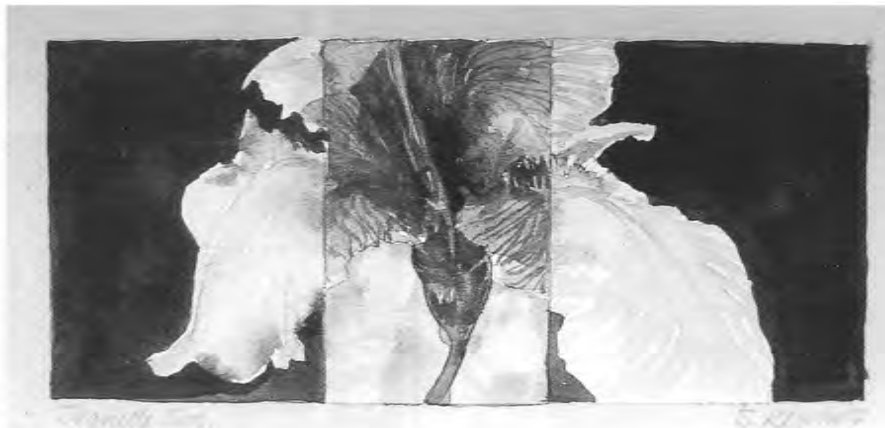


Studio #280, *Tulips in a Blue Vase*  
Doris McDougall, oil pastel and ink on paper  
28" x 22"

The warehouse at 1000 Parker Street is more than just an address. Formerly Woodward's warehouse and a police shooting range, the building is now home to more than 200 artists. Gaining popularity through the Eastside Cultural Crawl event that is now in its eighth year, Parker Street is an oasis of artistic talent. In 1986, the Beedie Group, headed by Keith Beedie, decided to offer the building to artists and art-related entrepreneurs. Recognizing that artists, even professional artists, generally have limited means, the Beedie group made this venture possible by offering more than fair rents. Over the last fifteen years this diverse group has become a community of artistic personalities led by building manager, sculptor, and musician, Terry Kaufenberg. Below are just some of Parker Street's many talented residents. Enjoy!



Studio #316, *Chance Meeting*, Niina Chebry  
acrylic on paper, 18" x 14"



Studio #344, *Jeannette Iris*, Sharalee Regehr, watercolour, 4" x 5"





Studio #340, *Untitled, Eve Leader*  
oil/graphite on mylar, 42"x 27"



Studio #445, *Buddha Presence*, Sarah Knoebber  
mm, 24"x 36"



Studio #344, *Only Say the Word*, Erica Grim-Vance  
graphite, gesso, steel, oil pastel on birch panel, 44"x 60"



Studio #490, *Embryo SB*, Shirley Bear  
oil glaze of dry pigments on paper, 24"x 30"



Studio #315, *#1 Gas*, Joan Paterson  
oil on canvas, 11"x 14"

Studio #353  
*Champion*  
Robin Ripley  
mm on paper  
10"x 10"



Due to the success of the Cultural Crawl, 1000 Parker is now holding an annual spring event as well. May 3 (5 to 9 pm) and May 4th and 5th (11am to 6 pm) 1000 Parker Street hosts the second annual Art Spring Sale where artists open their studios to the public. More information on this event and Parker Street residents can be found at [www.myartclub.com/artistsof1000parkerstreet/](http://www.myartclub.com/artistsof1000parkerstreet/) or by phoning 604-788-6788.

See you there!

Studio #302  
*The Pears*  
Silvia Dotto  
ceramist



Studio #430  
*Portrait of Roland B*  
Barry Goodman,  
stitched  
contemporary  
fibre artist  
6"x 6"



Studio #350, *My Home is My Castle*  
Suzanne Sommersgill, acrylic, 48"x 36"



Studio #311, *A Rock to Stand On*  
Virginia Ivanicki, acrylic, 54"x 72"



Studio #304, *Primordia*, Judith Bergeron  
oil, 36"x 36"



### ARROWSMITH CHAPTER by Helene MacIntosh

Greetings, the last couple of months have been very productive. Our membership continues to grow as we welcome Adina Barugolo, Pam Hillbreht, Marg Hudson and Vickie Turner into our group.

The *Annual Spring Juried Show & Sale* is currently taking place at the Oceanside Community Arts Council in Parksville and we have received very favourable comments from the public. The jurors indicated that it was extremely challenging to make their final selections as the entries were of such high caliber. Janice Bridgman, April McLeod-Smith and Ingrid Raw were awarded Jurors' Choices and honorable mentions went to Janice Bridgman, Alan Dunfield, Joan Larson, Olivia Mennie and Bob Sivertson.

Our President, Maureen Walker, is recovering from the complications of an abscessed appendix. Although Maureen now has to undergo the removal of her appendix, we were happy to have her attend our official opening on March 22 and we all wish her a full and speedy recovery.

### CALGARY CHAPTER by Marian Bax-Slayter

Both the show at Lake Bonavista Village and the qualifying show at the Edgemont Community Centre were extremely successful. Many thanks to our executive, organizing and publicity committees for their dedicated efforts. We have become more proactive in our marketing and promotions and it definitely is paying off. The Calgary Stampede has invited the FCA Calgary Chapter to be a part of their Artists Window Saturday, July 6. This is a wonderful opportunity to provide demonstrations and talk with the public. Helen Hadala gave us a very inspirational presentation on 'Creativity' and how to get in touch with the artist within, at the April meeting.

From the land of an exceptionally long, snowy, winter season! Happy Painting!

### CENTRAL OKANAGAN CHAPTER by Sharon Weber

Our chapter is fortunate to be bringing some very well-known and accomplished artists to our area for workshops this year. Artists include Anne Zielinski and Andre Cabuche in April, Jo Scott-B in June and Jack Reid in September. Members interested can phone Workshop coordinator Ken Cochrane (250-860-9128). Other activities will be two non-juried shows and two juried shows beginning with our annual non-juried show at the Benvoulin Heritage Church in June. This is a wonderful setting and the money raised goes to preserving Kelowna's heritage buildings.

Our March meeting featured artist Mary McCulloch who did a number of critiques, graciously sharing information with thankful members. Ann Zielinski did a wonderful demonstration at our April meeting. Thank you to both artists.



Gerrit Verstraete & Serena Paterson

### COMOX VALLEY

#### CHAPTER by Bev Wolsey

An enthusiastic group enjoyed the fun and inspiring challenge of *Capturing the Human Form*, a workshop given by Gerrit Verstraete with a live model. Verstraete, the founder of the Drawing Society of Canada, provided interesting instruction based on the drawing style of the renaissance and made the entire class feel in touch with the model. Thanks to



Comox Valley Chapter Members with Joyce Kamikura SFCA

Daphne Triggs and her helpers for bringing the two-part workshop to us. We look forward to Gerrit's next one.

### SOUTH OKANAGAN-SIMILKAMEEN by Linda Anderson

Due to a late blooming winter in our province, our AGM had to be cancelled until April.

Those of us at our chapter would like to say how much we appreciate the feedback policy implemented by the FCA for juried works. For artists new to the jury process, it provides a learning opportunity instead of frustration. Thanks to the jurors who take this extra time!

Our club is enjoying our *Design & Composition* course and Tom Huntley is a great instructor with (luckily for us) a sense of humour. We can't wait to continue.

Our exhibition committee has managed a great line-up of venues for us to show in. May 2 to 4 at the Hester Creek Winery. June 24 to July 22 at the Penticton Library-Museum with a theme show that includes local flora, fauna, and valley landscapes. And, from August 14 to October 20 we will have work at the Hillside Winery for the wine festivals. So a-painting we will go.

### WEST KOOTENAY CHAPTER by Faith Welsh

It hardly seems possible but our chapter is celebrating its first birthday. Our meeting on April 20 at the VISAC Gallery is the AGM!

Our inaugural exhibition traveled to four different venues in the area and was very well received. Several paintings were sold. Thanks to the Langham Gallery in Kaslo, the Library in Castlegar, VISAC Gallery in Trail and the Capitol Theatre in Nelson. Kudos to all our members who helped with transporting work, hanging shows, and providing refreshments at openings. Jobs well done everyone!

### VICTORIA CHAPTER by Alan Mark Cross

Congratulations to new Active members Kathleen (Kit) McDonald and Lindsay L. Newman. Pierrette Alarie will be in a Spring Exhibition at the Langham Court Theatre until May 4.

Our annual *Spring Exhibition* was held in March in conjunction with the *Be a Tourist in Your Own Town* event, which generated a lot of traffic. Jurors Catherine Moffat SFCA, Dorothy Oxborough SFCA and Jack Livesey AFCA gave awards of Excellence to Peter Paterson AFCA, Joan Bowler, and Jean Aten. Honorable Mentions went to Marney Ward AFCA, Archie Gillies, and Kay Davies. Vancouver designation was also given to Nella K. Rogers, Alan Mark Cross, and Margot Clayton AFCA. Congratulations to all and thank you to the jurors for their hard work.

Paul Bennett and Alan Mark Cross will again be participating in the annual *Artists in our Midst* studio tour. Sponsored by the Corporation of Saanich, The one-day walking tour in the Broadmead area of Saanich (May 5 from 12 to 4 PM) is meant to bring attention to local artists and their work.

Chapters not reporting this issue:

**NORTH OKANAGAN, FRASER VALLEY, & NANAIMO CHAPTERS**

Next submission deadline is June 1, 2002

[artavenues@artists.ca](mailto:artavenues@artists.ca)

#### ATTENTION ACTIVE & SIGNATURE MEMBERS!

**2003 Group Show deadline for entries is October 3, 2002**

Submit: 8 (eight) slides, entry fee, and SASE to 1241 Cartwright St., Vancouver, B.C. V6H 4B7

Entry Fee: \$10 for individuals \$25 for groups

Please note that submission slides should merely be samples of your work and do not have to be of work you would hang in the show. Deadline October 3, 2002



## MEMBERS IN THE NEWS

Page Samis-Hill PSC was accepted into the Degas Pastel Society this past February. The group exhibit is planned for October 2002 in Louisiana. Page also had two paintings accepted into the Pastel Society of North Florida's *Seventh Biennial National Exhibition* in Fort Walton Beach. In addition, Canuck Place recently announced that Page Samis-Hill has agreed to produce and donate the artwork for the House card for *Cards from the Heart* for their 2002 Christmas Card campaign.

Gail Sibley was recently awarded the honour of being elected a Signature Member of the Pastel Society of America. Congratulations Gail!

Britton Francis SFCA has been awarded the Mario Cooper and Dale Meyers Medal in the *American Watercolor Society's 135th Annual International Exhibition*. Well done Britton.



1. **Carol Short** has had her work selected by *Geoscientist Magazine*, a publication out of the U.K., for the cover of their annual report and later for a feature in the magazine. The magazine, which has a circulation of about 10,000, will use Carol's work in conjunction with an article on the artist's interpretation of earth science.

The *Close to Home Group* consisting of **Nancy Thackray Clayton AFCA**, **Marian Lundrigan**, and **Kathleen Susan Young** are showing their work from May 25 to June 15 at the Creative Framing Company (3524 Kingsway, Vancouver 604-432-6777). The opening reception is on May 25 from noon to 5 pm and the artists will be doing demonstrations on June 1 from 10 to 5 pm.



**Carmen Mongeau** will have an exhibition of new works in the Dorothy Francis Gallery, at the Old School House in Qualicum Beach. The exhibition is entitled *Wild at Art* and will run May 28 to June 23, 2002 with an opening reception Wed, May 29, 7-9 pm.



2. **Tian-Xing Li** recently earned an award in the *California Watercolor Association's National Exhibition*. Li received the Jack Richeson Award for his image, *Black Chair*, pictured here. Congratulations!



3. **Kit Shing** is having a solo exhibition at the Buckland Southerst Gallery (2460 Marine Dr., West Vancouver, 604-922-1915). Through her images, Kit integrates the inward and meditative qualities of Eastern art with the colourful brilliance of Western art. The exhibit hangs to May 12 with the artist in attendance on May 3 from 6 to 9 pm.

4. **Suzanne Northcott** is showing new work in a solo show at LindaLando Fine Art gallery (2034 W 41st Ave. Vancouver 604-266-6010). The exhibit, entitled *Holding Space*, is on from May 4 to May 11 with the artist attending Saturday May 4 from 10 am to 5 pm. Some of the exhibit can be previewed at [www.lindalandofineart.com](http://www.lindalandofineart.com).

*International Artist Magazine* has a new website. For those on line, check it out at [www.artinthemaking.com](http://www.artinthemaking.com).



## ART TRAVELS CRETE

with Ann Zielinski, SFCA

*The south coast falls sheer and waterless into the immense soundings of the Libyan Sea. Only the goats and their wild shepherds inhabit these desolate regions - from The Cretan Runner*

I set out very early from Hora Sfakion on the narrow steep road that hair pins up to the Anapoli Plateau and the sprawling village of Anapoli. My destination is the Aradena Gorge that cuts through sheer mountainside to the sea. The entrance to the trail head is remarkable in that you have to drive over a long Bailey bridge that spans the deep canyon. The boards are unnailed and unnerving and result in a loud clattering.

The gorge is sheer sandstone layered in oranges and grays and one of the best of many on this south coast. I had the place to myself, which always adds to one's sense of awe.

I stayed several days at Anapoli as the guest of Thodoris and Khrysi Athitakis and ate evening meals with them in their simple restaurant. One evening during the meal, a neighbor arrived with a sack and proceeded to unwrap a freshly killed goat and hang it from the rafters. At this point Thodoris turned on the telly. As we watched the bombing of Afghanistan, this naked blind staring goat intervened.



A morning was spent exploring the village of Anapoli. On admiring a plant filled courtyard, the owner invited me in to hop

up on his table a cut some grapes which we shared with some international sign language.

The abandoned village of Aradena is a 1000 year old collage of textured stone, crumbling walls and arches. Well worth an afternoon and many photographs.

With good memories and thoughts of return, I headed down the sheer and waterless mountain side and on to Hania and more adventures. But here ends my tales to you. The next journey will be to the Ukraine and Istanbul. So wait for it!

More next issue, until then,  
Regards, Ann Zielinski

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# 2001 DONATIONS TO THE FCA



## CASH DONATIONS

TinYan Chan	200.00 Juried Prizes	Alan Wylie	100.00 Juried Prize
Janice Robertson	50.00 Juried Prize	Margaret Elliot	100.00 Juried Prize
LindaLando Fine Art	100.00 Juried Prize	Fasken, Martineau DuMoulin	200.00 Juried Prizes
Donna Baspaly	100.00 Juried Prize	Tony Yue	1000.00 General Revenue
Alessandra Bitelli	500.00 Juried Prizes	Susan Foster	50.00 Juried Prize
White Rock Summer School	100.00 Juried Prizes	Ellen Poole	100.00 Slat Wall in Federation Gallery
Anne-Marie Harvey	100.00 Juried Prize	McMurray Roberts Heming & Wyborn	500.00 Juried Prize
Peggy & Harry Evans	300.00 Juried Prizes	Cassandra Kobayashi	60.00 General Revenue
Royal Bank of Canada	500.00 General Revenue	Gloria Shaw	25.00 General Revenue
Bakhareva Tatiana	60.00 General Revenue	Patricia Jury	45.00 General Revenue
Kiff Holland	200.00 Juried Prizes	All the attendees at	
Art Club of Kitimat	40.00 General Revenue	the Artists Talk Series	1500.00 60th Anniversary Celebrations
Jeane E. Duffey	90.00 General Revenue	Faye Takeuchi	60.00 60th Anniversary Celebrations
Rose Zivot	800.00 Juried Prizes	Robert Ascroft	110.00 60th Anniversary Celebrations
Ruth I. Thompson	60.00 General Revenue	Lucy Collings	10.00 60th Anniversary Celebrations

## DONATIONS IN KIND

Don Dolton	Painting Permanent art collection	Duso's Pasta & Cheese	
George Crant Painting	Permanent art collection		20 bottles of Olive Oil Artists Talk Series Speakers
Oak Bay Marine Group	Weekend at Painters	Terra Breads	20 Loaves of Bread Artists Talk Series Speakers
	Paintings by Numbers	The Hundreds of FCA Volunteers	
Opus Framing & Art Supplies			Time, Energy, Love Keeping the FCA alive & well!!!
	5 \$50. Gift Certificates Paintings by Numbers		

## FIFTY FABULOUS FEDERATION ARTISTS WHO DONATED \$56,500 IN PAINTINGS TO THE PAINTINGS BY NUMBERS FUNDRAISER

Robert Bateman SFCA	Brent Heighton SFCA	Marija Petricevic AFCA
George Bates SFCA	Kiff Holland SFCA	Myrtle-Anne Rempel AFCA
Judi Betts SFCA (Hon)	Tom Huntley AFCA	Robert Rennie AFCA
Alessandra Bitelli SFCA	Joyce Kamikura SFCA	Janice Robertson SFCA
Darlene Botkin ACIPA, AFCA	David Langevin	Alice Ruskin AFCA
Tuk Caldwell AFCA	Lisse Legge AFCA	Kenson Seto AFCA
Tinyan Chan SFCA	Chi-Keung Leung AFCA	Merrilee Sett AFCA
Nancy Clayton AFCA	Jack Livesey AFCA	B. Carol Short AFCA
Lucy Collings AFCA	Ed Loenen AFCA	C. Michael Svob SFCA
Michael den Hertog AFCA	Brent Lynch SFCA	Sheila Symington AFCA
Lorna Dockstader SFCA	Pauline Martland AFCA	Gerry Tompson AFCA
Jeane Duffey SFCA	Andrew McDermott AFCA	Larry Tillyer AFCA
Kathleen England AFCA	Richard McDiarmid SFCA	Marilyn Timms SFCA
Margaret Elliot AFCA	Robert McMurray AFCA	Marjorie Turnbull AFCA
H. Louise Falardeau AFCA	Sue Northcott SFCA	Linda Wagner AFCA
Robert Genn SFCA	Michael O'Toole SFCA	Alan Wylie SFCA, AWS
Anne-Maire Harvey AFCA	Neil Patterson SFCA	



EIGHT ARTIST AWARDED

SENIOR FCA STATUS!



**Anthony (Tony) Batten SFCA**  
(Toronto, On)

My 'passions' - Canada, my adopted country! I go into a slow burn when individuals take it, its accomplishments or its considerable history for granted! -My friends and the chance to share quality time with them. Hopefully in a great painting location. -Travel, pretty much anywhere! - Great architecture and the need to conserve the best and the unique.



**Neil Boyle SFCA**  
(Thousand Oaks, California)

It's been about 51 years since I first came down to Lotus Land at the tender age of 19 intending to make my fortune. So far this hasn't happened but it's been a grand ride. My wife, Betty, and I have been threatening to move up to "The True North Strong and Free" for some years now, and it looks as if we'll finally do it. Some time in May we'll be kicking the tires on Vancouver Island. Wish us luck.



**Lorna Dockstader SFCA**  
(Calgary, Ab)

Working towards SFCA status is a goal I have always wanted to achieve. Now I am feeling both elated and inspired. How quickly one forgets the rejections along the path when the final destination has been reached!



**David Goatley SFCA**  
(Victoria, BC)

I guess most artists work alone, spending long hours closeted with the struggles of creating, fighting self doubt, uncertainty and the nagging suspicion that maybe we're not quite all we could be. I know I do, and, as a portrait painter who works largely on commission, I rarely get to share my work with more than the immediate circle of my latest subjects, or interested students at my classes and workshops, so feedback of any kind is welcome. Imagine my delight when the news that I had been awarded SFCA status came through. To be affirmed by my peers is a real honour. It's humbling. Thank you.



**Brent Lynch, SFCA**  
(Surrey, BC)

It is an honour to spend my time in the creative pursuit; hanging out with other creative people, pondering the best questions in life and, it is an honour to be accepted as an SFCA in an organization dedicated to these good things.



**Michael O'Toole, SFCA**  
(Lions Bay, BC)

I've been told that I was born with a talent. Others have said I should have been a plumber. In any case, it was passion and desire that spurred me on toward my love for painting. There's no prayer quite like desire when it comes to the priesthood of being an artist. I feel honoured!



**Richard Plincke, SFCA, RI, NWS**  
(England)

Being elected to SFCA status is a very considerable honour that also comes with a responsibility. It is notable, in Canada as much as in the U.K., that excellence in artistic expression is on the increase. In the R.I., for example, a higher standard of work is especially apparent in the younger of our new members. My own reaction to this tendency, now that I am able to add the FCA to my earlier memberships of the R.I and the N.W.S. respectively, is that I should begin taking a more detached view of my own work, tear up the failures, and endeavour to express worthwhile ideas, visions, real contributions to the world of art, and also to pay homage and respect to the generous welcome given me by the Canadian art establishment. For me, this new circumstance is really quite a milestone.



**Vivian Thierflder, SFCA**  
(Spruce Grove, Ab)

Nature's offerings in flowers and fruit, the rich colours of the living world - these I employ as my palette. To me, the vibrant green that leaps from a backlit leaf is so life affirming. The delicate veining of an orchid's ivory petal speaks to me of life's intricacies, its secret underpinnings and surprising order. The marriage of Art and Science is a fascinating one.

In addition to electing eight new SFCA's the Board of Governors also elected thirteen new Associate members. Congratulations to **Gaye Adams, Darlene Botkin, Barrie Chadwick, Renli Chen, Daniel Chuang, Drew Gillies, Jutta Kaiser, Margaret Lloyd, Manya Milkovich, Sherry Mitchell, Gerald St Maur, Johnson Wu, and Barbara Younger.** AFCA's all!

Celebrating  
**60**  
Years of Artistic  
Achievement

# 60TH ANNIVERSARY ARTIST TALKS



Alessandra Bitelli and Margaret Elliot

## About Beauty, Responsibility and Fun!

**Alessandra Bitelli, SFCA, CSPWC** by Margaret Elliot

Alessandra Bitelli told us a 'tale' in the third person about a newly arrived Italian lady, who, in 1981, was directed to the FCA on Water Street. There she fell in love with the large 'finished' watercolours of the FCA's 'greats.' She threw herself into workshops and demonstrations, and attended the famous Saltspring seminars. Alessandra mentioned being particularly helped by Allan Edwards, Christopher Schink, Rex Brandt and Kiff Holland.

After this, the 'lady' started to teach and volunteer, became an AFCA in 1985 and started to show outside of BC with success (CSPWC, NWS, NWWWS, AWS and RI). By 1990 she had achieved SFCA status and in 1997, became president of the FCA. After all this activity, there has been a period of study and development in isolation, after which she will continue teaching.

Alessandra showed sides illustrating her artistic career from the age of 18 up to the present. In Italy, before family responsibilities, she painted exquisite miniatures on ivory and illustrated children's books. In Vancouver, she started to work in watercolour on paper, experimented on illustration board and with acrylics on paper.

Bitelli likes the semi-abstract and strikes a balance between reality and abstraction, putting more emphasis on composition than on the objects. Recently, she has been working on small acrylics on canvas. Two, three, or four of these are arranged as parts of a whole and may be re-arranged in a different configuration.

From Alessandra's tale, we see that since her Canadian arrival in 1981, the artist has been working very hard and in a focused manner. She has enhanced the FCA through her teachings and by her serious work as President. We were fortunate indeed that she was directed to our door.

## Paintings & Painters from the FCA Archives - Ellen Poole & Friends

by Robert Ascroft

This talk struck me as potentially interesting because I was surprised that the FCA had a permanent collection.

Ellen Poole, FCA's volunteer archivist since 1997, ably presented art works from the FCA's permanent collection and provided historical background information. Ellen's special friend was Robert Genn, SFCA, (painter, teacher and author) and his dog, Emily Carr. Genn provided the 'colour commentary,' sharing his personal observations about the paintings and providing anecdotes (some indeed quite colourful) about painters he knew. Emily Carr was well behaved (except at the end when appreciative gifts from Duso's and Terra Bread were given to Mr. Genn, Emily figured she was entitled to share too).

The works presented ran the gamut - watercolours, oils, serigraphs, woodcut, and fish prints ('Gyotaku' to the newly cognoscenti). Some painters I had heard about, like Sam Black and Allan Edwards. A work of Alessandra Bitelli, SFCA was shown and a fish print, an old Japanese art form, from the 'Fish Lady,' Eva Zbar.

Thanks to Ellen for rooting through the collection to find these gems and for sharing your enthusiasm and love of the works with us. Congratulations are also due to the Federation for having the foresight to have a permanent collection. Now if these works could be viewed on a regular basis, say one a month at the gallery, what a treat for all the members.

Bob has followed through on his suggestion and people can now view selections from the collection in the magazine and at the Federation Gallery. The first two pieces are on pages 3 and 17 of this issue.



Ellen Poole and Robert Ascroft

## Illustration is Fine Art - George McLachlan, SFCA

by Audrey Cook

A former graphic artist, George McLachlan demonstrated how subject matter dictates the painting procedure in both 'illustration' and 'fine' art.

After early training at the Vancouver School of Art and the Chicago Academy of Fine Art, George McLachlan began his career in illustration and design. His love of fine art paralleled his career and George's paintings were selected and hung in the Vancouver Art Gallery where the FCA held their annual shows some forty years ago.

George usually lets the subject dictate the painting procedure and medium, whether it be watercolour, acrylic or oil. He showed us samples from his work-in-progress files as well as slides of finished pieces. His paintings always reflect a fine sense of colour, design and composition. He prefers mat or illustration board for most of his work.

The theme of his McLachlan's talk was expressing your subject in such way that design, colour and the focal point is congenial. Perspective, in an illustration, depends on the subject that you need to 'sell.'

When a scene is dull or uninteresting, McLachlan suggested making it a night or evening scene, using reflected light in the windows and in the sky. Shadows painted in the foreground can provide dramatic effect. An otherwise dull scene can also be made more interesting and full of life by the addition of people, animals or birds.

George agreed that when you work 'on site' for a client, the setting may not be what you artistically want but the painting will, most likely, turn out 'fresh' because you won't overwork it. Artists have the license to omit part of the scenery - like trees that otherwise might clog it up. He illustrated this point by showing us paintings for ads where the Fraser Valley and surrounding mountains had been simply compressed into recognizable shapes, and a piece for a mining brochure which was made more interesting with a South American site painted into the background.

McLachlan gave a very compelling talk using his personal experiences to illustrate his theories. Thanks George.



George McLachlan and Audrey Cook



# MIXEDMEDIA COLLAGE

By Pat Lowes, Painters-in-Action

Pat Peacock SFCA collaged and painted 'subjects close to her heart' at her Granville Island demonstration. The Heritage Canada artist brought along many materials, including patterned envelopes, colour photocopies, new and used postage stamps, stencils, rubber stamps, transfers, skeleton leaves, and wrapping paper. To work with these materials she also included brayer, for affixing and painting, acrylic inks, Golden Fluid acrylics, acrylic matte medium, medium weight illustration board, and a selection of round and flat brushes.

Peacock's techniques included staining tissue paper with acrylic ink, spraying webbing and acrylic paint on freezer paper, using a blender pen to transfer Photostats, newsprint or coloured pictures from magazines to tissue paper. Pat also instructed the audience on creating stamps from high density foam by making imprints and setting them with a heat gun and how to create acrylic medium transfers or 'skins' (apply 5 coats of acrylic medium to a paper image allowing each layer to dry, then soak it in water and remove the paper).

Pat began her first mixed media demo collage by gluing several images with matte medium onto illustration board, placing a paper towel on top and affixing the image with a brayer. Layers of painting, stamping, stenciling, and more images and skins followed this initial layer. Pat carefully critiqued her work as it developed, redesigning accordingly.

Peacock composed several mixed media paintings utilizing the techniques and materials above. Many of her works depicted Nordic heroines, travel destinations, life experiences and journeys.

The array of materials and techniques that Peacock manipulated to complete her demonstration was amazing. It was very informative and enjoyable for all, thank you Pat!



Sea Days  
Patricia Peacock, SFCA  
collage, 24" x 30"

## ART AVENUE NEXT ISSUE:

Vol 2, No 3, Summer 2002

**Submission Deadline: June 1, 2002**

(submit or inquire to [artavenues@artists.ca](mailto:artavenues@artists.ca))

Feature shows:

## Spring Open Watermedia Show Active Members Only Show

And articles on:  
**Corporate and Private  
Commissions  
Artist Statements**

## 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

<u>DATE</u>	<u>ARTIST/SUBJECT</u>
March 13	<b>Danny Chen, AFCA</b> Experimental Chinese Art on Canvas
June 10	<b>Barrie Chadwick, AFCA</b> Acrylic on Canvas
July 15	<b>Jutta Kaiser, AFCA</b> Adventures into Mixed Media
August 19	<b>Larry Tillyer, AFCA</b> Figures in Acrylic

Please note new dates for demos

## The Federation's Premiere Fundraising Event PAINTINGS, by numbers



a very exclusive evening of drawing for paintings, September 26th at Performance Works on Granville Island. Join Federation artists and patrons for a gala evening and take home a beautiful original work of art. Contributing artists include Michael O'Toole, Janice Robertson, Neil Patterson and many more. Tickets are just \$500 for you and a guest. For more information and to reserve yours, call Federation Office at 604-681-2744

All proceeds to benefit the goals and programs of the Federation of Canadian Artists.

WestCoast Sunday  
**Art Market**  
on Robson Street

## CALL FOR ARTISTS

Submissions invited from established West Coast Artists. Art Market is perfect showplace for painters, sculptors, jewellers, photographers, potters, etc. Interested artists can be juried any Sunday during market hours, 11am- 4pm. Limited display space available!

Located in The Empire Landmark Hotel, 1400 Robson Street (Robson and Nicola)

For more info visit [www.westcoastartmarket.com](http://www.westcoastartmarket.com),

or contact 604-733-3794/604-987-2279

Sponsored by the Empire Landmark Hotel and Conference Centre.

## MAY AND JUNE 2002 AT THE FEDERATION GALLERY

April 16 to May 5 - Spring Open Watermedia Juried Show

May 7 to May 19 - Art Visionaries Student Show

May 21 to June 2 - Active Members Only Juried Show

June 4 to June 23 - Pieces of Eight featuring work by SFCA's Janice Robertson, Alan Wylie, Kiff Holland, Mike Svob, George Bates, Alessandra Bitelli, Ann Zielinski, and Jeane Duffey

June 25 to July 7 - June 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 \$3.37 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

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

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

**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.

**LIFE DRAWING SESSIONS** twice weekly @New Westminster Artsclub, 662 Clarkson St., N.W. near Skytrain Station, 604-525-7741. Drop-ins & new members welcome.

**CALL FOR ENTRY** - Paint the Town, September 7, 2002 Maple Ridge Art Gallery Society is asking for artists to paint on location in five hours and donate artwork for evening auction dinner to raise money for our new Arts Centre. Monetary Prizes awarded and artwork exhibited in Gallery from Sept. 15 to 20. For entry form information, call 604-467-5855 or email [mrag@direct.ca](mailto:mrag@direct.ca)

## 6th ANNUAL ART IN THE PARK

Call for Artists. Art in the park is one of the largest outdoor shows in the North Fraser Valley. Individually showcasing nearly 40 artists in all media. This year's show is June 21, 22, and 23. For more information and registration forms call Lyn 604-462-8380.

**SELECT PUBLICATIONS**, a leading publication and book distribution company is currently seeking original art for license and reproduction. This artwork will be reproduced on a variety of greeting cards, stationery and gift items. We are interested in a range of styles and subject matter. However, floral and natural elements, as well as whimsical styles suitable for children are preferred. If you are interested in having your work reproduced, please send a low-resolution digital sample to [gillan@select-books.com](mailto:gillan@select-books.com) or send photocopies to: Gillian Boyd, Select Publications Ltd., 8036 Enterprise Street, Burnaby, BC, Canada V5A 1V7.

**ARTISTS OF 1000 PARKER STREET** are having an **ART SPRING SALE** with open studios on May 3rd from 5-9 p.m., and May 4th & 5th from 11- 6 p.m. For pre-viewing go to [www.myartclub.com/artists.of.1000.parker.st.](http://www.myartclub.com/artists.of.1000.parker.st.), then gather your friends, come visit us and take home something special from an Artist you've met.

## LEADING EDGE ART WORKSHOPS

Calgary Workshops:

Doug Swinton	Oil	May 31, June 1-2/02	\$210.
Suzanne Northcott, sfca	Figure	Oct 406/02	\$335.
Judi Betts, aws	Watercolour	Oct 26-30/02	\$535.
Alan Wylie, sfca, aws	Oil	Nov 8-10/02	\$310.

Sylvan Lake Workshops:

Ann Hunter, bfa	Watercolour	May 10-12/02	\$275.
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Winnipeg Workshops:

Ann Hunter, bfa	Watercolour	May 4-6/02 Nov 2-6/02	\$535.
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Leading Edge Art Workshops, Louise Grey at 403 233 7389  
email [greyart@cadvision.com](mailto:greyart@cadvision.com) web [www.greatartworkshops.com](http://www.greatartworkshops.com)

## THE FEDERATION OF CANADIAN ARTISTS PROUDLY PRESENTS

### PIECES OF EIGHT

New Works by Senior FCA Artists

ALESSANDRA BITELLI, GEORGE BATES,  
JEANE DUFFEY, KIFF HOLLAND,  
JANICE ROBERTSON, MIKE SVOB,  
ALAN WYLIE & ANN ZIELINSKI

Federation Gallery, 1241 Cartwright Street  
(Granville Island) Vancouver, BC  
June 4 to June 23, 2002

Opening Reception - Thursday, June 6, 5:30 to 9:30pm  
Panel Discussion - Saturday, June 8, 1:00 to 3:00pm

## Members:

Office staff would like to apologize to all those members who received a 'final notice' for non-payment of membership dues and had actually already paid. A gremlin was at work in our database but we think we've got the problem fixed now. If you have any questions about your membership please call Susan or Deanna at 604-681-2744

## New Members Feb 8th to April 4th, 2002

Anil Auluck, Neva Baxter, Joanne Beaulieu Ruggles, Heather Buchanan, Zora Georgina Ascroft, Doo-Young Bang, Anthony Batten SFCA, Gordon Begg, Alice Belford, Lillian Bengtsson, Keith Bramwell, Marian Churchland, Donna Clark, Katharine Clifford, Sherry Cooper, Lyla Couzens, Sheila Davis, Olga de Sanctis, Ronald Desormeaux, Janice Dickie, Leah Dockrill, Charles Dool, Marie Claire Dupuis, Elizabeth, Evans, Christine Fiegert, David Goatley, Robert Greelmann, Lynne Green, Lillian Hansen, Denise Holland, Teresa Jeromkin, Barb Kadarishko, Sami Lesani, Bonnie Luchtmeijer, K. Marjorie, Jeff Munroe, Angela O'Sullivan, Rose Marie Patterson, Riitta Peirone, Murray Phillips, Jerry Rivard, Melanie Rockett, Stacey Sakai, Elizabeth Scott, Barb Smith, Dale Syrota, Carol Tatham, Vivian Thierfelder, Gerrit Verstraete, Leigh Whillans, Henry Woronko, Darlene Zimmerman





www.artists.ca

The Mexican  
**Heidi Lambert**  
watercolour  
17" x 14.5"  
\$525



**Beaver Pond, Patricia Rust**  
acrylic, 14" x 18" \$360



**Tell Tail Tracks, Rene Thibault**  
acrylic, 18" x 24" \$1,175



**art avenue**  
May/June 2002  
The Winter Juried Show

**Langley in Winter, Bernard Major**  
watercolour  
13.5" x 17.5"  
\$600



**Grounded, Sally Milne**  
watercolour, 18.5" x 28.5"  
\$2,000



**Old Shed, Marjorie Turnbull, AFCA**  
oil, 12" x 16"  
SOLD



**Cliffhanger, Jill Brown**  
mixed media  
15" x 15"  
SOLD



**Chalk Art, Debbie Milner**  
acrylic, 18" x 24" \$1,180



**Fire & Water, Sun & Shore, Bob McMurray, AFCA**  
oil, 24" x 36" \$2,200



**Ladies Day Out, Genevieve Pfeiffer**  
gouache & pastel, 11" x 18" SOLD

**Self Portrait "Values", Annette Waterbeek**  
watercolour, 19" x 24"  
\$700



**Serenity, Sharon Lynn Williams**  
acrylic, 22" x 30" \$975



**View from Spencer Battery No.2, Ryan Lawrie**  
oil, 12.25" x 13.25" SOLD





## ARTISTS... LIMITED EDITION PRINTS WITH QUALITY AND AFFORDABLE PRICING



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We offer a complete printing and production service, including photography supplied in an 8" x 10" to 4" x 5" colour transparency format from your original art, colour scanning, colour proofing and 200 line screen printing with a maximum image size of 39" x 27".

As one of the few printers in the lower mainland to offer this unique service, our goal to streamline and minimize production costs mean competitive prices – a necessity when budgets are tight.



### **3S PRINTERS INC.**

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