



art avenue

A Federation of Canadian  
Artists Publication

**Featuring:**

*June Juried Show &*

*Active Members Only Juried Show*

*Prayer*

**John Liang**

Oil, 30" x 16"

\$2,000

**TinYan Chan**

SFCA Award

Vol. 2 - No.5  
September  
October 2002



\$4<sup>25</sup>



Cover Image by **John Liang**, *Prayer*, Oil, 30" x 16" \$2,000 Tin Yan Chan, SFCA Award

The person in the painting is one of my friends. She came to my studio in the afternoon and sat on the chair under the window. At that moment sunshine came through the window. I thought the way the sun's rays reflected off the back of her head would be perfect to paint. I quickly sketched her on paper, and later painted the picture on canvas. She was wearing a necklace that had a cross on it. Behind her, the window was like a cross too, so I named it Prayer. This painting received the Tin Yan Chan SFCA Award at Federation Gallery's June Juried Show.

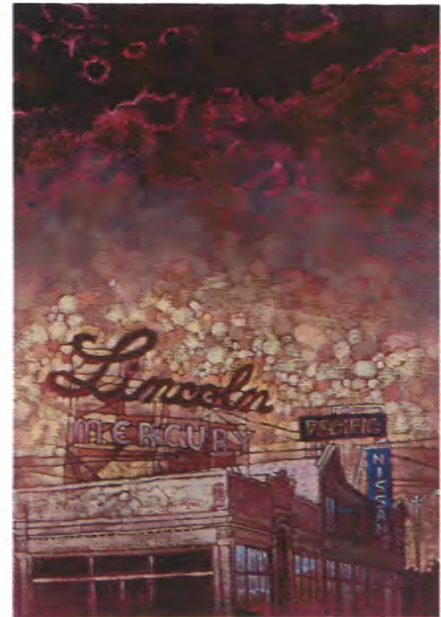
John Liang



*White Lillies Reflecting Light*, **Tatjana Mirkov-Popovicki**, watercolour and grisaille, 7" x 10" \$550



*Corner*, **John Liang**, oil, 30" x 20" \$2,000



*Untitled*, **Jeff Depner**, oil, 22" x 16" \$875 Honourable Mention



*Symphony of Rust #2*, **Kerk Hwang Lok**, watercolour and rice paper, 22.5" x 30.5" \$4,950



*The Cellar Window*, **Diana Pointing**, AFCA, Pastel, 18" x 13.5" \$1,525



*Winnie's Summer Kitchen*, **Dinnie Robertson**, Pastel, 9.75" x 6.5" SOLD

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

Volume 2, No. 5 September/October 2002

Art Avenue is published 6 times per year.

News, articles, good contrast black/white or colour photos are welcome. Advertising and subscription information is available by following the Art Avenue link at www.artists.ca or phone 604-681-8534

Next submission deadline October 1, 2002 - for details contact the editor.  
FCA Office, Gallery and mailing address:

1241 Cartwright Street (Granville Island) Vancouver, B.C. V6H 4B7  
Gallery: 604-681-8534 Office: 604-681-2744 Fax 604-681-2740  
email: fcaoffice@artists.ca web site: www.artists.ca

<b>Publisher:</b>	Federation of Canadian Artists		
<b>Editor:</b>	Federation of Canadian Artists	artavenues@artists.ca	604-681-2744
<b>Advertising:</b>	Susan Foster	fcaoffice@artists.ca	604-681-2744
<b>Photography:</b>	Sid Dyke AFCA	sidyke@telus.net	604-853-3400
<b>Layout/Design:</b>	Graphics Garage	leonardo@shawbiz.ca	604-888-0874
<b>Proofreading:</b>	Susan Rivard		
<b>Printer:</b>	3S Printers Inc.		604-433-8899

**Advertisers in Art Avenue support and assist the Federation with their ads. Members can help by buying their supplies from these good people. PLEASE SUPPORT OUR ADVERTISERS!**

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



**Iris Giclée Printers**

*Invitation to experience giclée at its finest!*

- \* A 7000 sq.ft. commercial facility complete with Art Gallery.
- \* Direct digital scanning from original.
- \* Five Iris printers, including the latest and only two IXIA/Iris printers in Canada.
- \* 62 inch, Mutah continuous roll printer using pigmented inks.
- \* Custom framing on site

**ZheeClay Arts Ltd**

1618 West 75th Avenue, Vancouver, B.C. V6P 6G2  
Tel: (604) 263-2902 Fax: (604) 263-1568  
e-mail: zc@telus.net

PERMANENT COLLECTION BY ROBERT ASCROFT  
FOR SEPTEMBER GALLERY DISPLAY

**HARRY OSCAR HEINE** RSMA, OSMA, NWS, SFCA(former)



*The Windward Mark*, (International Thunderbird Race Victoria 1987)  
watercolour 18"x 24"

Born in 1928 in Edmonton, Alberta, Harry Heine trained with the Commercial Art & Illustration's "Famous Artists" course in Westport, CT, USA, through an extension course at the University of Alberta. His professional memberships include the Royal Society of Marine Artists (elected as the first Canadian member) and the Canadian Society of Marine Artists.

In 1968 Heine was commissioned to design a scene depicting the armed forces in action for the front of the Montgomery Legion building in Edmonton. The bas-relief mural was cast in white concrete. Heine is considered by many as one of the leading marine artists in Canada, and has exhibited with the Mystic Seaport International, the Canadian Society of Marine Artists and the Federation of Canadian Artists. Working in watercolour and mixed media, he has conducted teaching and painting tours to all parts of the world. He has painted murals for Expo '86 in Vancouver, Syncrude Canada, the Royal Canadian Legion in Edmonton, and the towns of Chemainus, Chetwynd, Fort Saskatchewan and Vegreville. His work hangs in many private and public collections including the Legislative Buildings in Victoria, Washington State Arts Commission Collection, Mystic Seaport Museum, New England, Edmonton Art Gallery and the Alberta Art Foundation.

He was made an Honorary Citizen of the City of Victoria in 1985 and an Honorary Alberta Artist in 1983. In 1991 Heine earned a Life membership in the Salt & Life Training Society and in 1996 was made an Honorary Life member, Vintage Vessel Registry, Maritime Museum of BC for his efforts in supporting the restoration of the historical vessel "The Ivanhoe." Heine now lives in Brentwood near Victoria where he continues to paint.

THE ARTS CONNECTION PRESENTS AN

## Introduction to Mixed Media Workshop

with

**ADRIENNE MOORE, AFCA**

FRIDAY, SEPTEMBER 27, 2002, 7:00-8:00PM

DISCUSSION AND SLIDE SHOW

SATURDAY & SUNDAY, SEPTEMBER 28-29, 2002

9:00AM-4:00PM

LUNCH AND SNACKS INCLUDED

COST: \$275

- Enjoy painting in a non-representational way
- Adapt a new approach to traditional painting
- Emphasis on colour theory, composition and design
- Opportunities to develop a more imaginative approach
- Suitable for all levels—beginner to advanced



the arts connection  
visual & performing arts centre

To register call:

604.241.0141

12191 First Ave.,

Richmond, BC V7E 3M3

[www.theartsconnection.ca](http://www.theartsconnection.ca)



## WEST KOOTENAY CHAPTER by Faith Welsh

I hope everyone had a fruitful and creative summer. Some of our members have been busy with the various art walks in the area. Carol Reynolds and Sandra Donohue enjoyed brisk sales at their respective venues. Barb Myers opened her gallery and nearly sold out! Pat Forsyth had a solo show in Grand Forks, entitled Wild Woman. Elaine Alföldy participated in a group show in Creston. Faith Welsh and Jennie Baillie's work adorn the walls at the newly reopened Kootenay Gallery in Castlegar. Dave Davies has organized an ongoing venue at Trail Regional Hospital entitled Art from the Heart that is a showcase for the Thursday night painters, most of whom are active Chapter members. These shows are just the ones I know of and the artists mentioned are examples of the generative nature of our members, their geographic divergence and initiative.

The Chapter is hosting a drawing workshop at the end of August with Tom Huntley AFCA, the inspiring instructor. The class was full to overflowing with people on the waiting list. Obviously popular, we will be offering more workshops of this nature soon.

West Kootenay members, please remember that our regular meetings will resume on Saturday, September 21 at 1 pm and will be held on the third Saturday of every other month following that.

We are organizing a Chapter Juried Show opening at the Capital Theatre in Nelson on Friday, November 1 at 7 pm. Mark your calendars -- this will be a momentous event! The show will travel to VISAC Gallery in Trail in January. We will send our slides to Vancouver as a collective entry to be juried at the FCA on October 10. Please remember that the deadline for submitting slides and entry fees to the Chapter will be the September 21 meeting. We have recommended each member submit 3 or 4 slides at \$5.00 per slide. New work is preferred.

## NORTH OKANAGAN CHAPTER by Ev McDougall

I know it's been some time since we've sent a newsletter, but that doesn't mean we haven't been doing anything. Our small chapter has been very busy over the last few months with the FCA Foundation Courses and with a variety of shows. David Langevin will be completing his course on acrylics in September and October. The critique of homework for "Understanding Painting Mediums and Techniques" will be held in September at the same time as the general meeting and our fall potluck supper. We thank Gail Short for again hosting the get-together.

The last Foundation Course, "Colour Theory," will be instructed by Bonnie Roberts and will begin October 15. It will run for eight weeks. As well, a number of chapter members contributed to the very successful Vernon Public Art Gallery's Midsummer Eve of the Arts July fundraising auction, and in August, participated in the Okanagan Summer Wine and Wildflower Festival on Silver Star Mountain. Artists are now busy preparing work for fall exhibitions, including the North Okanagan Open Juried Show (sponsored by the Vernon Art Gallery), Lake Country Artwalk, Grey Monk Wineries, Art Essentials in Calgary, and a variety of pre-Christmas shows.

Any North Okanagan Federation members that would like to be on our local mailing list, please contact me at mcdougall@shaw.ca, or (250) 542-9131, or you can contact Elizabeth at ea.peter@telus.net or (250) 545-2432. Our general area is the triangle from Winfield to Sicamous to Salmon Arm. We do, however, have members from Kelowna attending some events as well. Happy painting, everyone.

## VICTORIA CHAPTER by Marney Ward AFCA

Well it's been a hot summer for Victoria with eleven FCA members participating in the largest ever Moss Street Paint-In along with 90

other artists. 25,000 to 30,000 visitors are expected to attend the one-day event. Six members were accepted for the prestigious Sooke Fine Arts 2002 show, with Sherry Mitchell AFCA winning a Juror's Choice Award and Margarita Huang the Best Photo Award. June Haynes has paintings in Gallery 1248's Sizzling Summer Show and Karel Doruyter is showing at the new Lighthouse Gallery. Marney Ward AFCA and Alan Mark Cross will be in an RBC Dominion Securities show Investing in Art, at the McPherson Theatre in September and K. McDonald will be the feature artist in the opening show of the new Equinox Gallery in Sidney in September.

Our fall show will be juried by brand new signature members David Goatley SFCA and Sherry Mitchell AFCA as well as our faithful and experienced Dorothy Oxborough SFCA. Since paintings previously shown in Victoria will not be accepted at the Gallery at the Mac, make sure you have new work framed and ready for drop-off (in a new location) by September 22. Details to come in the next Grapevine.

To contact our chapter phone Marney Ward (250-595-0220) or email marneyward@shaw.ca

## FRASER VALLEY CHAPTER by Annette Waterbeek

What a grand summer we all had. Our chapter's Mid-Summer Show at the Kariton House Gallery was a success. Show coordinator Megan Arundel did a wonderful job. Thanks also to Lynn Pajunen & Gwen Gregorig, the publicity committee. The show displayed fifty works, and Mayor George Ferguson awarded the Mayor's choice award to Irene Enns. Dianna Ponting AFCA received The Co-operators Insurance and the People's Choice Award. Alice Mahon received the Bev's House of Frames Award, Lora Armbruster received the Don Quast Hyundai Award, Lynn Lawson Pajunen received the Designer Framing Award and Megan Arundel received The Robert Genn Award. Robert Genn SFCA was there to present the award in person!

Members are encouraged to submit photos to Reet Herder for additions to our website. Our next show will be at the Maple Ridge Art Gallery from November 10 to December 5. We hope to see you all there.

## ARROWSMITH CHAPTER by Helene McIntosh

It's countdown time for our August Juried Show, which takes place at Oceanside Community Arts Council in Parksville from August 9 to September 3. This Federation chapter has been invited to represent the arts in the community for a local Salmon Festival with exhibits and by providing art activities for children on "Kids' Day." This honour is another demonstration of the esteem with which the Federation is held.

Busy member Joan Larson wishes to thank everyone that came out for the Open Pastel Studio Tour in June, which was held jointly with pastel artist Dan Gray. It was an enormous success and Joan really appreciated the local support. Joan recently won the Artists' Choice Award for The Yearling at the Calgary Stampede Art Auction and is now off to the Filberg Festival in Comox.

Barb Botham writes, "Since moving to the Island last September, I have been busy putting in a studio, which is ready but for cosmetics. I can now get down to the essentials of an artist. With a silk painter, folk artist and potter, I have formed the Columbia Beach Artisans, and held our first very successful show in May. The art community here is very active, and has been participating in shows. My local chapter of the FCA is most welcoming and supportive. Thanks!"

Lynn Orriss, Jean Grant-Horner, Janice Bridgman and Helene McIntosh will be taking part in the resident artists' show Off the Walls at the Old School House from August 19 to September 14. Disa Hale AFCA is leaving for Namakualand, Africa with five other photographers to photograph the spring flowers. She promises to have a slide show when she returns. Janice Bridgman is holding a three-month exhibit at the Qualicum Heritage Inn (formerly the Qualicum College Inn) in the middle of October. She will be following Disa Hale's show.

## SOUTH OKANAGAN & SIMILKAMEEN CHAPTER

by Linda Anderson

This has been a busy year for our chapter (thanks to our exhibition co-chairs Sandy Albo and Barb Hofer), with our shows at Hester Creek Winery and a new venture in conjunction with the Pentiction Museum. Both shows have been very successful. The show at the Hillside Winery starts on August 14 and goes until October 20th. We are hoping for a great juried show for October 26th through to November 16, at the Osoyoos Art Gallery.

Our chapter would like to give thanks to Michele Becker for the quality of the Arts Avenue magazine and hope that the publication will continue in the same fashion. Everyone in our chapter waits for the next edition, so we can view the entries into the shows in Vancouver. The change from black and white to color was very important to us visually. Our thanks to all who work on this.

We are now working on co-ordinating dates for a drawing workshop with Tom Huntley AFCA. With a club that takes in a large geographical pattern, it is hard to get 4 weeks that will accommodate the majority of our membership. Our workshop co-chairs Enid Baker and Rose Shingler work many hours on this. It is a testament to Enid's persistence that we have managed to partake in many of the workshops offered through Vancouver. The quality of our exhibitions and the many artworks accepted in the Federation Gallery's juried shows reflect this as well.

## CENTRAL OKANAGAN CHAPTER by Sharon Weber

The annual Art Walk in Lake Country September 7 and 8 will feature our chapter's Fall Non-Juried Show. This has been a wonderful venue in past years to showcase the FCA and in conjunction with the International Sculpture Symposium taking place in the Valley this summer, this year's theme will be "Sculpture Mania."

The construction of the new Rotary Arts Centre in Kelowna promises to enhance and unify the arts in the Central Okanagan and our chapter will benefit in two ways. On completion this fall, our monthly meetings will re-locate to the Centre. As well, our Fall Juried Show will also find a new home in this outstanding new facility.

## COMOX VALLEY CHAPTER by Bev Wolsey

The setting for the summer show was the Filberg Lodge, a heritage home in the beautiful garden park. From its lush lawns you can see the sailboats in the Comox Harbor and the mountain range beyond. The paintings were shown to perfection on the warm old wood walls of this home with its antique furniture. Des, Trish and Bev sold paintings and there were many art card sales by Brenda, Kay and Elsie. Congratulations and a thank you to those who organized this show. Congratulations are also due to Trish Montague who received an honorable mention for her painting Evening Sentinels, in the Comox Valley Arts Council Juried Show at the Muir Gallery.

As fall approaches we are looking forward to a different format of meetings. Starting in September they will be on Mondays from 10:00 am to 3:00 pm at the Muir Gallery in Courtenay. The group will paint

together and plan upcoming events. New members are welcome to join. Enjoy the fall colors and pleasant days after the delightful summer.

## CALGARY CHAPTER by Marian Bax-Slayer

We are proud of the results of our Edgemont Show and Sale held this past May 11, with a record attendance of over 400 people, and 24 paintings sold. Thanks to everyone who participated in the Stampede Artists Window and to Neil Locke for his organization. The day was a great success! Calgary enjoyed a beautiful summer, with many wonderful days to enjoy painting and sketching outdoors. We will resume our efforts in September, concentrating on our next show December 14 at the Strathcona-Christie Community Centre, and a new chapter brochure. David Langevin will be offering a workshop entitled "Mastering Acrylics" October 19 to 20. This is the first of several workshops that will be offered through the FCA Calgary Chapter. We hope you all had a wonderful summer season! Visit our site at [www.fcacalgary.ca](http://www.fcacalgary.ca)

Chapter not reporting this issue: Nanaimo Chapter

Next submission deadline is October 1, 2002

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

## 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>
<b>September 30</b>	<b>Carol Short, AFCA</b> Let's Talk About Composition
<b>October 21</b>	<b>Sheila Symington, AFCA</b> Collage
<b>November 4</b>	<b>Loreen Lee</b> Watercolour Portraits

Please note new dates for demos

## New Members from June 17 to August 1, 2002

Linda Allen, Rachelle Amiot, Filitsa Apostolopoulos, Robin Arkell, Sue Bayley, Michele Becker, Edina Bencsik, Vivian Bevis, Stephen Cheng, Nancy Crawford, Anne Davies, Shannon Hunt, Diane Hunter, Leah Jewall, Pamela Johnstone, Marjorie Kjarsgaard, Diane Knight, Anne Lagasse, Fiona Lawson, George Lohin, Lucie Lukey, Karen Makowski, Julie McDowell, Becky McMahon, Ann Mitchell, Susan Nelson, Anees Peterman, David Repchuk, Daniel Sam, Carolyn Stewart, Sigrid Stobie, Savithri Surya, Laura Toren, Ekaterina Tzekova, Irene Wang

## 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

## YOUR PAINTINGS PHOTOGRAPHED

For Portfolio or Submission Purposes - Slides or Prints

100% Guaranteed with Special Pricing for FCA Members

Photographic Portfolios prepared to best show your work

All photos done in your own studio so don't move your paintings

Tom Buchanan - Photographer - 604-582-6440

Call anytime or visit our web-site: [www.thebuchanangallery.com](http://www.thebuchanangallery.com)



# Art Techniques

## Permanence: Who Cares?

with David Langevin

When I was taking art in university I figured that permanence was the problem of conservationists. Later, when I became interested in the techniques of the so-called "Old Masters" I learned that permanence was a topic a great concern for them and their clients. They took great care to insure that their paintings would last for hundreds of years. They chose their materials and used them in ways that were proven over the centuries to stand the test of time. Often the artists signed contracts that specified which materials (pigments in particular) would be used to create a painting. That is not to say that all old paintings are in good condition, but in general the artists were aware of the implications of their choices when it came to materials and techniques. This awareness gradually faded over time as artists became less involved in the actual manufacturing of their materials. Now very few artists are educated in this aspect of their work.

Permanence has indeed become the problem of the conservationists and it is through conservationists' writings we are becoming aware of the effects of our creative choices. Louis Pomerantz, a conservationist in Chicago, wrote a groundbreaking book in the early '60s to alert artists to the significance of permanence in artwork. The book is called "Is Your Contemporary Painting More Temporary Than You Think?" Pomerantz was inspired by the realization that he was spending more time restoring contemporary paintings than ones done hundreds of years ago.

Museums are full of paintings by modern artists that are in very poor condition and are quickly becoming unrecognizable because of unstoppable deterioration resulting from their use of unstable materials. Paintings that are considered to have great artistic and cultural significance are being lost forever. We all know of artists, some very famous, using household paints and commercial products, found objects, and even perishable food products in their works. The dilemma faced by museums and their staff, collectors, and art lovers, is what to do to keep the art in its original state for as long as possible. Most of these people believe it is the responsibility of the artist to choose materials carefully to ensure permanence. The question of permanence thus becomes a philosophical issue. Many artists do not expect their paintings to last and don't care -- they are not concerned about permanence, and if this is a conscious, deliberate choice, then it is a legitimate one. Occasionally, however, the issue also turns into a financial one.

Museums, galleries, and collectors often end up spending a lot of money on restoration to keep their investments from deteriorating. There have been a number of court cases where galleries and artists were sued because paintings began to fade, crack, or fall apart. Once again, we are seeing the emergence of artists having to sign contracts or being held financially responsible for the permanence of expensive works of art and commissions.

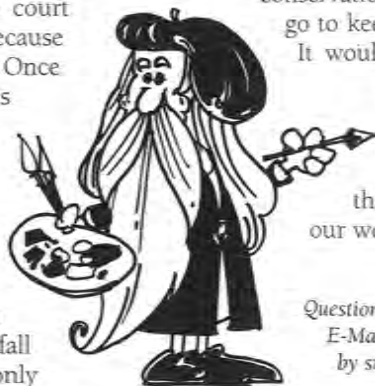
The question turns to the artist of modest fame, or the amateur artist. Probably 99% of us fit into this category. Why should we care about permanence? No one is asking us to sign contracts guaranteeing that our paintings won't fall apart. Consider too, as history has shown; only time will determine who will be regarded as

significant in the centuries ahead. Bougeureau's paintings were selling for one quarter of a million dollars U.S. at the end of the 1800's (imagine how much that would be in today's dollars!) and he was one of the most renowned artists of his time. Van Gogh was a nobody. Yet how many people have ever heard of Bougeureau? Will Picasso still be considered a great artist in two hundred years? I can tell you that a lot of his paintings will be in very poor condition.

I was lucky to be teaching at the Montreal Museum of Fine Arts after I graduated and I came into contact with the conservationists working there. I discovered that they knew more about materials and techniques than any artist or painting instructor that I had ever come across. More importantly, they were a source of resource material and literature on the topic. I began my years long study and research to try to learn as much as I could about the "craft" of painting. My idea was that the "art" of painting was a lot easier to learn as it was the main emphasis of every painting class or workshop that I was aware of and there seemed to be endless resources in the writings of art historians and artists. Reliable information about the "craft" of painting, that is the physical and chemical properties of the paints and their applications, was more elusive. I later obtained a Masters Degree in Art Education and the "craft" of painting was the theme of my monograph. I was not particularly interested in permanence, but learning about it was an automatic result of learning how to use the materials to achieve all of the effects that we recognize in the work of the great painters of the past. I just wanted to be a better painter. I am not one of those people who argue that artists should take responsibility for the permanence of their expressions. The choice is up to each artist. As an artist I appreciate the ability to make a choice based on the simple facts of the permanence of materials and their interactions with each other and with the environment. That way, if I decide I want the painting to last I can chose my materials accordingly. If I am doing experimentation or simple studies or exercises I may decide to use cheaper, less permanent materials. Then again, you don't necessarily have to spend a lot of money on materials to make a permanent work of art. My objective in teaching these facts and writing these articles is to offer artists the same ability to make knowledgeable choices.

I remember reading about one of the American Abstract Expressionist painters who was invited by the conservation department of the Museum of Modern Art in New York to come and look at the state of his paintings. He was shocked. The conservationists wanted to know how far he thought they should go to keep the paintings from deteriorating beyond recognition.

It would eventually mean laying them flat and under glass. Many artists of the past may have, if they had had the proper information, made different choices to preserve their expressions for future; others, perhaps not. For some of us it is just nice to know that our choices will make a difference to the longevity of our work, and to know what our choices are... any questions?



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



## BEHIND THE EASEL with Robert Genn, SFCA

One of my favorite destinations is Brittany.

This part of France, slightly off the beaten track, has not been for long out of her wooden shoes. 'Tis home to a race of strong men, wide-eyed women, the remnants of the Celtic arts, the religious Pardon, quaint seaside villages, Atlantic breezes and crepes as thin and delicate as lace handkerchiefs.

I guess it has something to do with the slow march of history, the lingering presence of historical artists, and the idea that you can take a lot of it in with one breath. In Brittany there's a pace that an artist can handle. It's a step back to a simpler world--a fantasy that somehow makes the artistic stroke more genuine. On the quay at Pont-Aven I have never taken so long to decide where on the canvas to put my brush.

Nearby there's the Bois d'Amour--the woods of love--a pathway under chestnuts along the River Aven, made still by her ancient mills. Gauguin and Van Gogh argued here, and Paul Serusier and Emile Bernard climbed the narrow path up the hill to the cool and silent chapel at Tremalo where a wooden effigy gave Gauguin his inspiration for *The Yellow Christ*. This place is a hobnob with the gods of art. While I was painting under the chapel's Calvary a woman in peasant dress and distinctive lace cap silently watched me for a while, then asked, "Are you important?" I replied that I was not. At that moment I saw it all: the love, the joy, the history, the sense of place, the sense of discovery, the way art gives a shot of humility, the simple gift and eternal value of me and everyone else--just struggling.

'Tis the gift to be simple,  
'Tis the gift to be free,  
'Tis the gift to come down where we ought to be.  
-Joseph Brackett Jr.

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)

Chartered Accountants  
Suite 200-17618 58th Ave,  
Surrey, BC, V3S 1L3  
Phone: 604-576-9121  
Fax: 604-576-2890  
E-Mail: [mcmurray@axion.net](mailto:mcmurray@axion.net)

MCMURRAY, ROBERTS, HEMING & WYBORN

...working with artists  
and income taxes.

Robert H. McMurray F.C.A.  
Partner

## CALL FOR ENTRIES

### EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER

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

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

**ENTRY FEE:** Members may submit up to three slides per show for a non-refundable entry fee of \$10 each. Mail your entry form with a self-addressed stamped envelope (SASE) for receipts and returns.

**ACCEPTED ENTRIES:** All slide entries must include 1) Properly labeled slide(s), 2) Entry fee, 3) Complete entry form, and 4) SASE. Incomplete entries will not be juried. Advice of the jury's decision will be sent by mail in your SASE. No phone calls please.

**DECLINED ENTRIES:** Declined slide(s) will be returned in your SASE.

#### EXHIBITION REGULATIONS:

Artwork must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taut and not less than 4.5" below the centre-top of the frame. Glass with clips is not acceptable.

Entries must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs.

Painting done under instruction cannot be submitted to FCA Juries.

Not-For-Sale Paintings and work previously hung at this gallery will not be accepted.

The FCA will take the utmost care in handling work submitted but cannot accept responsibility for loss or damage. Insurance is the responsibility of the artist.

A 35% commission will be deducted from the selling price. Please advise the Gallery if you are GST-registered.

It is the obligation of the artist to be sure their work is available and for sale. Failure to do so wastes the opportunity for another artist to display work, or to be eligible to apply for Signature status in the FCA.

Artists submitting work agree to allow their images to be published in the FCA magazine or in FCA advertising. Consent is given, by the artist, through the act of submitting.

## EXHIBITIONS/CALLS:

#### FALL JURIED SHOW (Oct 15 - 27, 2002)

Slide entries due: **Sept 12, 2002**

Scheduled Jurors: Brent Heighton SFCA, Robert Genn SFCA, and Britton Faulkes AFCA  
Details: All media, Active & Signature Members

#### SPILSBURY MEDAL SHOW (Oct 29 - Nov 10, 2002)

AFCA slides due: **Sept 26, 2002**

SFCAs paintings due: **Oct 24, 2002**

Scheduled Jury: Pat Peacock SFCA, Ruth Sawatsky SFCA, and Andrew McDermott AFCA  
Awards Jury: Britton Francis SFCA, Catherine Moffat SFCA, & Iba  
Details: All media, Signature Members Only

#### HUMAN FIGURE SHOW (Nov 12 - 24, 2002)

Slide entries due: **October 10, 2002**

Scheduled Jurors: Suzanne Northcott SFCA, Elizabeth Smily SFCA and Gerry Thompson, AFCA

Details: Active and Signature members, all media

#### HOLIDAY SEASON JURIED SHOW (Dec 10 - 24, 2002)

Slides due: **November 7, 2002**

Scheduled Jurors: Law Wai Hin SFCA, George McLaughlin SFCA, Robert Rennie AFCA  
Details: **CHANGE FROM LAST YEAR: ALL PAINTINGS TO BE JURIED FROM SLIDES**

Please do not bring your originals to the gallery

Maximum image size: 165 square inches

#### MIXED MESSAGES-2003 Mixed Media Juried Show (Jan 14 - Feb 2)

Slide entries due: **December 12, 2002**

Scheduled Jurors: Suzanne Northcott SFCA, Donna Baspaly SFCA, Jutta Kaiser AFCA  
Details: All work must be executed in more than one medium, Active & Signature Members

Please consult the 2003 Calendar (inserted in this issue) because there are several due dates early in the New Year.

CLIP AND KEEP FOR REFERENCE

# Grand Opening

October 2002

## North Vancouver

We are pleased to announce the opening of our fifth and newest store in British Columbia, this time in North Vancouver. Our big, bright, new store will occupy a heritage building, at 120 Lonsdale Avenue — close to shopping at Lonsdale Quay and a number of local shops and restaurants.

The addition of this new store will help us to better serve our customers on the North Shore as well as adjacent communities including Bowen Island, Burnaby, Squamish, the Sunshine Coast and Whistler.

Throughout October we will have a number of events scheduled to celebrate our Grand Opening. These will include free special demonstrations, prizes, exclusive store promotions along with our everyday great service and selection.

We are looking forward to building strong partnerships with North Vancouver's arts organizations and businesses and we invite you and your friends to drop by for a visit.



**OPUS**  
FRAMING &  
ART SUPPLIES

*'where artists prefer to shop'*



Vancouver • Victoria • Langley • Kelowna • North Vancouver  
National Mail Order toll free 1-800-663-6953  
[www.opusframing.com](http://www.opusframing.com)





# MEMBERS IN THE NEWS

Artists **Virginia Chin, Judy Loree, Gary Tees, Roxsane Tiernan, Marjorie Wong,** and **Kathleen Susan Young** are having a group exhibition called *Scattered Shapes Art Show*, which will be held at the Creative Framing Company, 3524 Kingsway, Vancouver, BC, V5R 5X4 from September 7 to 28 2002. Reception is September 7, noon to 5 pm.

The following Fraser Valley Chapter members will be showing at the Mission Arts Centre Gallery (604-826-0029) in Mission, BC during the autumn of 2002: **Lora Armbruster, Loreena Lee** and **Alice Mahon**, September 4 to 22; **Eileen Farrer** and **Gwen Gregorig**, October 2 to 13; and **Roberta Coombs** and **Tiffany Hastie**, October 16 to November 3.

**Margarita Huang** of Victoria received the Audrey St. Denys Johnson Award for Photography at the 17th Annual Sooke Fine Arts Show, the largest juried art show on Vancouver Island, which ran from August 3 to 11. Margarita also had two paintings in the show as well.

**Sherry Mitchell AFCA** received a Juror's Choice Award, also at the 17th Annual Sooke Fine Arts Show, for her watercolour painting, *March, in Devonian Park*. Two of her botanical watercolours, that were included in the American Society of Botanical Artists' exhibition *Art Imitates Life - Botanical Art in 2002* in New Jersey in April and May, will travel with the show to the Moravian College Gallery in Bethlehem, Pennsylvania and be shown there for September and October. One of her pieces, *Hollyhocks - Althea Rosea*, received an Award of Merit in the show. As well, Sherry will have a botanical watercolour shown in the American Society of Botanical Artists' Juried International Exhibition at the U.S. Botanic Garden in Washington D.C. October 4 to November 17, 2002.



Neil Patterson SFCF assists Marjorie Turnbull AFCA at a recent workshop.

**Neil Patterson SFCF** has recently been selected to be a member on the Board of

Directors of Oil Painters of America. OPA President Betty Schmidt writes, "Neil Patterson OPA has demonstrated over a number of years a sincere interest in the success of OPA. He has consistently participated in and attended both regional and national exhibitions. His thoughtful suggestions have provided appreciated guidance. The Executive Committee was enthusiastically unanimous in its appointment of Neil Patterson OPA to the Board of Directors. We are looking forward to his participation and input on policy issues as we move forward in our organization."

When asked how he felt about this honour Neil said, "It's a tremendous thrill to be one of only 34 artists given this designation and it is especially nice to be recognized by another country." Neil doesn't have specific plans for his two-year term on the board, other than to support the mandate of the OPA, which is "dedicated to the preservation of representational art." Congratulations, Neil! Neil is teaching in Vancouver October 25-29, 2002. For more information phone 604-681-7093



**Cim MacDonald AFCA's** watercolour painting *Charles E. Redfern*, which depicts the Parliament Buildings as they might have been early 1900's, has been made into a limited edition print that the Victoria Fire Department Historical Society is selling to help raise funds to keep their antique apparatus in good working order for future generations to see. (They own the Charles E. Redfern steamer and show it often in parades in Victoria and out of town.)

Cim wrote to The Queen, offering her one of the prints to celebrate Her 50th Jubilee and received a letter back from her Lady-in-Waiting that said, "Although Her Majesty

cannot normally accept unsolicited gifts of this kind she would be pleased to accept." It was framed and shipped to Buckingham Palace on the 16th of July.

**Anna-Lise Cooke** had a solo exhibition at the Chilliwack Arts Centre during the month of July.

**Eileen Fong** exhibited at the Mission Arts Centre Gallery in Mission, BC from July 3 to 21 and **Sharon Clark** exhibited from August 14 to September 1.

New active member **Jarnail Singh** and his painter wife **Baljit Kaur** will have display of their works at Whally branch of Surrey Public Library, from September 1 to October 31, 2002. People, places and life in general are subjects of his paintings. Jarnail Singh's painting of two Buddhist women praying in Meditation was displayed in the June Juried Show at Federation Gallery. Baljit paints landscapes and her depiction of Indian women in different moods is noteworthy. For more information Jarnail Singh/Baljit Kaur can be contacted by phone (604) 592-2652 or email at [jarnailarts@hotmail.com](mailto:jarnailarts@hotmail.com).

The Editorial Staff of *Art Avenue* would like to apologize to artist **Gerry Marchand** for missing the announcement of his solo exhibition in our last issue of the magazine. You can view Gerry's work, with its brilliant use of colour and light, at his website: [www3.telus.net/gmarchand](http://www3.telus.net/gmarchand)

**Barbara Younger, AFCA** will be having a solo show at Portfolio Gallery (863 West Hastings Street, Terminal City Club). The Show, which hangs from October 3 to November 6 will open with a reception from 5 to 7 on Thursday October 3, 2002.



Honorary Life Member **Jeane Duffey SFCF** celebrated her 39th birthday (again) with friends and FCA members including Susan Flaig, Kathy Swift, Mike Svob SFCF, Joyce Kamikura SFCF, Donna Baspaly SFCF, and David Goatley SFCF.



Village in June, **Johnson Wu**, AFCA, oil, 24"x 40" \$2,000



Pumpkin Patch, **Leslie J. Allen**, oil, 8"x 10" \$890



Timeless Strata, **Miriam Friedberg**, acrylic, 11"x 15" \$325



Alexandra Bridge, **Brittani Faulkes**, AFCA, ink, 28"x 15.75" \$895



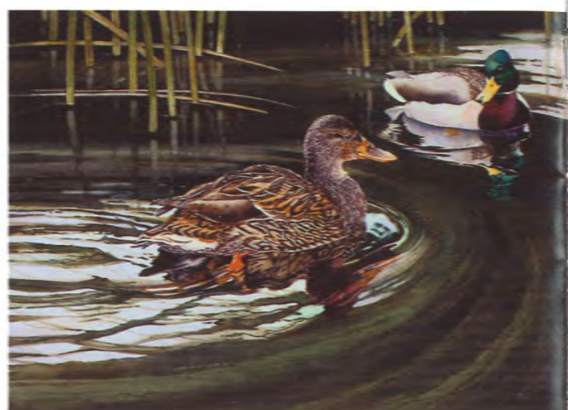
Too Hot for Coffee, **Charlene Woodbury**, mixed media, 26"x 16" SOLD



At the Window, **Mihaela Cosovanu**, acrylic, 35.5"x 35.5" \$600



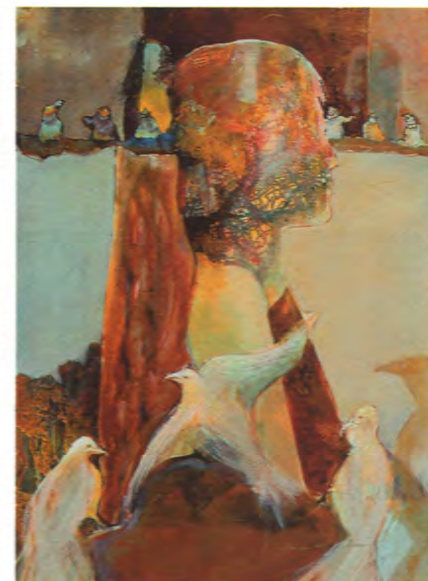
Crystal Bowl, **Pia Messina**, watercolour, 17"x 23" SOLD



Be My Valentine, **Harold Allanson**, watercolour, 20"x 27.5" \$2,800



Barbara Ann, **Drew Gillies**, AFCA oil, 16"x 20" \$700



Storyteller, **Donna Swain**, mixed media, 20"x 15" \$475



Shades of Venice, **Louise Lenko**, watercolour, 20"x 15" SOLD



Eagle Spirit, **Anne Marie Harvey**, AFCA acrylic, 24"x 12" \$1,200



Natalie, **Richard Morris**, watercolour, 22"x 14" \$750



Un Ballo in Maschera, **Mike Fiorentino**, oil, 27.5"x 19.5" \$1,500



Upstairs, Downstairs I, **Sam Naccarato**, acrylic, 40"x 30" \$2,950



Ruddy Turnstone, **Breen Robison**, watercolour, 21"x 29" \$2,500 Peggy and Harry Evans Award

1. Iris & Green Sabers  
**Marie-Pierre Schlievinsky**  
oil, 24"x 130"  
\$2,050



2. Look at the Hills  
**Lissa Legge** AFCA  
oil, 18"x 24"  
\$800



Outside the Box, **Teresa Bernard**, AFCA collage, 16"x 22" \$700 Alessandra Bitelli, SFCA Award



Alpine Glow, **Nancy Lucas**, acrylic, 20"x 16" \$500 Honourable Mention



Untitled, **Sally Turton**, oil, 16"x 12" SOLD

June Jury Panel: **Brent Lynch** SFCA, **Mike Svob** SFCA and **Kathy Kelly** AFCA

Baja Pattern Series #1050, **Annette Waterbeek**, watercolour, 6.5" x 13" \$350



**Howard at the Beach**, **Faye-Gordon Lewis**, acrylic, 36" x 31" \$600



**City Red**, **Leslie Allen**, oil, 10" x 14.5" \$1,310



**Basking in the Sun**, **Lynn Webster**, oil, 16" x 20" \$400



**Blue Vase**, **Sheila Simpson**, acrylic, 29" x 19" \$950 Honorable Mention



**Untitled**, **Jeff Depner**, acrylic, 21.5" x 14.75" \$875  
 Alan Wylie, SFCA Award

Active Members Jury Panel: Daniel Izzard SFCA,  
 Michael O'Toole SFCA and Tom Huntley AFCA



**Pear Trio**, **Lynn Colpitts**, watercolour, 11" x 15" SOLD



**Magnolia Time**, **Joyce Poppein**, watercolour, 22" x 30" \$1,500



**North Coast**, **Motoko Baum**, mixed media, 11" x 11" \$500

# Art Business

concerning THE FEDERATION  
OF CANADIAN ARTISTS  
FCA CONTACTS:

## CA Executive Committee - 2002/03:

President: Bob McMurray, AFCA bobmcmurray@telus.net r-604-535-5069  
1st VP: Marjorie Turnbull, AFCA amturnbull@telus.net 604-941-7695  
2nd VP: Michael den Hertog, AFCA michaeldenherzog@telus.net 604-731-0068  
Treasurer: Sam Naccarato samnacc@telus.net 604-681-4299  
Secretary: Robert Ascroft robert\_ascroft@telus.net 604-552-0721  
Past President: Janice Robertson, SFCA jrobertson13@shaw.ca 604-888-2230

## Appointments to the Board 2002/03:

Communications: Gerry Thompson, AFCA g.thompson@telus.net 604-942-6672  
Member-At-Large: Kathy Young ksyoung@telus.net 604-437-4863

## Committees:

Archives: Ellen Poole ellenpoole@telus.net 604-732-5251  
Chapters: Bob McMurray, AFCA bobmcmurray@telus.net 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@shaw.ca 604-888-2230  
Volunteer Co-ordinator: Kathy Young ksyoung@telus.net 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

## Professional

Services: Weekend Gallery Supervisor: Ellen Poole  
Bookkeeper: Natalie Turner  
Auditor: Jones, Richards & Co.  
Web Master: Glenn Marcus glenn@marcuslink.com 604-522-3134

## PERMANENT COLLECTION BY ROBERT ASCROFT FOR OCTOBER GALLERY DISPLAY



Hawaiian Gems, watercolour, 14"x 21"

## RICHARD NELSON, B.F.A.

Richard (Dick) Nelson graduated from the Punahou School in Honolulu, Hawaii and received his Bachelor of Fine Arts Degree from the California College of Arts and Crafts.

Nelson developed what he calls the "Tri-Hue" process of watercolour painting. The process is based on the colour theory investigations of Josef Albers, a celebrated colourist of the 20th century, with whom Nelson studied at Yale University.

Nelson was one of the popular instructors for the Federation of Canadian Artists' Salt Spring Island workshops in the late 1980's. He is currently experimenting with digital animation in his home island of Maui, Hawaii.

FCA thanks Associated Graphics for their generous assistance framing Hawaiian Gems and The Windward Mark.

# CardBlanks.com™

## INVITATION & GREETING CARD BLANKS

PAINTING • PRINTMAKING • COLLAGE • STAMPING • PHOTOS • LASER & INKJET • WEDDINGS

5"x7" and 4"x5" Folded Sizes

### HEAVYWEIGHT CARDS

Deckle Edged: White • Warm White  
Black • Fawn • Grey  
Soft Flecks: Coffee • Cream • Sugar  
Clean Cuts: Red • Green • Sky Blue  
Snow White • Natural

CardBlanks • 26 styles

Pre-scored for clean folding  
Embossed white-on-white  
Silver and gold edged with deckled folds  
Envelopes to Match all cards  
Cards and envelopes also sold separately  
Ask about our sample packs

Priced in Bulk from 50 to 1000

<b>5x7 Coffee, Cream, Sugar (Soft Flecks)</b>		
50 Cards & 50 Envelopes		20.50
100 Cards & 100 Envelopes		38.00
<b>5x7 White, Warm White (Deckled Edges)</b>		
50 Cards & 50 Envelopes		25.50
100 Cards & 100 Envelopes		48.00
250 Cards & 250 Envelopes		112.50
<b>4x5 White, Warm White (Deckled Edges)</b>		
50 Cards & 50 Envelopes		22.50
100 Cards & 100 Envelopes		42.00
250 Cards & 250 Envelopes		95.00

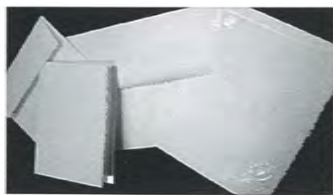
### CRYSTAL CLEAR SLEEVES PRESENTATION & PROTECTION

GREETING CARDS • ARTWORK • DOCUMENTS  
175 DIFFERENT SIZES **Sale!**

RESEALABLE FLAPS	PKG 100
B4x6 4 <sup>1/4</sup> x 6 <sup>1/8</sup> (4 <sup>1/4</sup> opening)	8.00
B54 4 <sup>5/8</sup> x 5 <sup>3/4</sup> (4 <sup>5/8</sup> opening)	8.80
B75 5 <sup>7/16</sup> x 7 <sup>1/4</sup> (5 <sup>7/16</sup> opening)	10.40
B96 6 <sup>3/16</sup> x 9 <sup>9/16</sup> (6 <sup>3/16</sup> opening)	14.40
B108 8 <sup>7/16</sup> x 10 <sup>1/4</sup> (8 <sup>7/16</sup> opening)	17.60
B11 11 <sup>7/16</sup> x 14 <sup>1/4</sup> (11 <sup>7/16</sup> opening)	27.20



Black, fawn & white deckled cards,  
warm-white deckled envelope,  
flower inclusion paper



TOP: Gold edged deckled card,  
pearl embossed deckled card.  
BOTTOM: Gold embossed frame, 2 sizes.



Wedding invitations made with  
warm-white and white deckled cardstock,  
flowered papers and ribbons to match.

www.cardblanks.com enquiry@cardblanks.com Fax (250) 384-6268 Toll-free 1-800-711-5811



ASSOCIATED GRAPHIC SUPPLIES LTD. PRESENTS

# Elmwood Boxes and Sketch Easels



HOURS:  
Mon - Fri:  
8am - 5pm  
Sat: 10am - 4pm

Limited quantity.  
Delivery late  
September,  
early October

SPECIAL BACK-TO-SCHOOL PRICING

**Special \$189.95**  
Incline Easel  
60 x 68 x 180 cm  
AGS13134

**Special \$35.68**  
Parts Box  
40 x 20 x 15 cm  
AGS01016

**Special \$39.95**  
Easel  
96 x 96 x 192 cm  
AGS13102

**Special \$34.20**  
Box Easel  
44 x 33 x 10 cm  
AGS13124

**Special \$52.98**  
Box Easel  
38 x 41 x 13 cm  
AGS13117

**Special \$199.66**  
Easel  
56 x 61 x 241 cm  
AGS13132

**Special \$149.96**  
French Easel  
72 x 14 x 180 cm  
AGS13134

**Special \$24.98**  
Sketch Box  
42 x 33 x 8 cm  
AGS13127

**ASSOCIATED GRAPHIC SUPPLIES LTD.**  
1664 WEST 4TH AVE, VANCOUVER TEL: 604-733-1331 FAX: 604-733-7202 TOLL FREE: 1-877-733-3188

# 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.

**ARTISTS STUDIOS** Commercial building in Coquitlam has 4 studios and potential for shared gallery. Reasonable rent. Artists interested in setting up studio space and increasing their profile, please call Denise 604-931-0540.

**HORNBY ISLAND WITH MARILYN TIMMS SFCA** 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 \$395 (includes tax, travel costs extra). Two sessions offered in 2003:  
Session one: May 30 - June 2 OR Session two: September 12 - 15  
For more info, Check the web at [www.timmsfineart.com](http://www.timmsfineart.com) or call (Toll free) 1-866-334-8877 or direct (250) 334-8877.

**COMPUTER SERVICES** for artists now available. Whether you need help with a virus, organizing or electronically cataloguing your work we can help. DOS Computer Services specializes in networking, upgrading, repair and training. Phone 604-729-6695 or email [amird@uniserve.com](mailto:amird@uniserve.com) Reasonable rates and flexible hours.

**CALL FOR ENTRIES** The Burnaby Arts Council invites the participation of Artists for its first Artists Amongst Us - Burnaby Studio Tour, 2002, Nov 1-3. Entry fee \$10 and membership required. Deadline Sept 15. To register call the office at 604-298-7322 or e-mail: [eileen.fong@canada.com](mailto:eileen.fong@canada.com). Visit [www.burnabyartscouncil.bc.ca](http://www.burnabyartscouncil.bc.ca)

Why buy canvas boards when you can buy prestretched canvas at the SAME PRICE?

ASSOCIATED GRAPHIC SUPPLIES LTD. PRESENTS

## Stretched Canvas

SPECIAL BACK-TO-SCHOOL PRICING



AGSE 5x7	\$2.50	AGSE 12x16	\$4.96	AGSE 20x24	\$7.89
AGSE 8x10	\$2.75	AGSE 14x18	\$5.56	AGSE 22x28	\$8.98
AGSE 9x12	\$3.50	AGSE 16x20	\$6.98	AGSE 24x30	\$9.95
AGSE 11x14	\$3.98	AGSE 18x24	\$7.89	AGSE 24x36	\$11.98

## The Match Maker

WE WILL MATCH ANY PRICE FROM ANY STORE IN CANADA

10 Free parking stalls to greet you  
5 Knowledgeable staff members to assist you  
One large and well stocked Art Supply store to serve you



# ASSOCIATED GRAPHIC SUPPLIES LTD.



1664 West 4th Ave Vancouver Tel: 604-733-1331 Fax: 604-733-7202 Toll Free: 1-877-733-3188

# SOME TRADITIONS NEVER DIE

## A LOOK AT THE STUDIO CRITIQUE METHOD OF TEACHING

BY GERRIT VERSTRAETE AOCA, BFA

*I attended the Renaissance Drawing Workshop and was impressed by the methods Gerritt used for this Life Drawing Course. As a beginner I could quickly understand and apply the techniques. As he came around to help and critique each artist, with a few lines to lengthen an arm or straighten a leg, the lovely model began to appear in our drawings.*

-Bev Wolsey

I had the wonderful opportunity of teaching a workshop in Renaissance Drawing, hosted by the FCA's Comox Valley chapter. It was an informative and productive experience for me and all the others who attended. When Bev Wolsey asked me about my method of teaching, I answered, "It's called Studio Critique." I confess, I am somewhat passionate about this method.

I once attended a drawing workshop where the instructor sat at a desk from where he explained his workshop procedure. He then handed everyone an assignment with careful step-by-step instructions. Everyone got down to copying the teacher's method of drawing and if anyone got stuck they walked to his desk for help. He was most helpful, but the result was that every drawing looked the same -- like his. By contrast, Studio critique is a method of teaching that allows each student to develop his or her own techniques, styles, and methods. For example, in a life drawing workshop using the studio critique method, the instructor may recommend particular media but the student is welcome to choose his or her own.

In a post-modern age when "tradition" often seems to be a dirty word, the studio critique method is one tradition I hope will never die. It was first modeled, and later worked to perfection, in the 1400's in the Bottega, the studio of Renaissance Florence in Italy. It was my studies of the Italian Renaissance that gave me some of the most revealing glimpses of this special method of teaching. I was actually in Florence, Italy, in 1969, to see for myself the results of this method. My visit convinced me it was a superior method of teaching and a tradition worth preserving and promoting.

The essence of this method is simple. Through a close working relationship between student and teacher, the teacher encourages the students to artistically develop and grow in their own personal style. The teacher gives continuous instruction and feedback while the student draws. The instruction is not so much a methodology of step-by-step technique, as it is a form of "coaching" to encourage the artist to press on and not give up. Although this



Verstraete in front of his painting *Shulamite Woman*, acrylic on canvas, 48" x 48"



*Summer Sun*, graphite on paper, 18" x 23" (The model for this drawing was Krista, who modelled at the Comox workshop)



*Father and Daughter*, conte, oil and water on paper, 17" x 16" (adapted from a drawing by Guercino 1591-1666)

method favours long-term teaching such as at an art school, short-term individual teaching sessions with this tried-and-proven method can benefit students as well.

This was precisely the method I employed that day in Comox as I taught my classical drawing workshop. After relatively few opening remarks, I took a pad of paper and a conté stick to demonstrate what I had described. I made everyone feel comfortable and at ease, assuring them that they would surprise themselves after just a day's drawing. I was right.

As soon as I had set the model's pose and everyone began their drawings, I began to move from artist to artist, nudging them with helpful hints, encouraging words, and gentle correction. When a drawing threatened to falter, I did what is unique to studio critique teaching. I asked the artist to move over and I sat myself down at his or her drawing, often to his or her surprise. Some even feared I was about to "tear their drawing to pieces." However, using the artist's own medium, I instead would, with a few quick strokes, correct the drawing and put the whole thing back on course. Each time, I assured the artist his or her drawing was still 100% original, even after I had made considerable lines on the drawing. The whole atmosphere was a positive one as everyone saw worthwhile drawings emerge. I introduced the group to such terms as "sfumato, chiaroscuro, drifts, blind contours, reference points, and gestures." A special exercise I particularly like is to ask each artist to begin a drawing only to pass his or her drawing to the next person for finishing.

At the end of the workshop, all work is carefully placed on the floor. Armed with a pair of L-shaped mats, I conduct a special critique that clearly demonstrates how no drawing is a write-off. What some artists consider a dismal failure often contains some of the most beautiful "vignettes" that can be trimmed from the overall drawing. For instance I saw one "bad" drawing turn into two very good smaller ones.

(continued on next page)

At the heart of my studio critique method is a belief that meticulous study of form, when combined with creative freedom of expression, is the foundation for good drawing. Much of the studio critique method focusses on careful observation. Too many artists spend too much time looking at their drawing and too little time looking at the model. Form and freedom need each other. Form without freedom is artistic tyranny. Freedom without form is artistic anarchy. Michelangelo called good drawing, based on form and freedom, the "fountainhead" of all creative arts. Studio critique has been my personal style of teaching for over thirty years and continues to be.

You can visit Gerrit's Gabriola Island studio page at [www.gverstraete.com](http://www.gverstraete.com) or read about the *Drawing Society of Canada* at [www.drawingsociety.com](http://www.drawingsociety.com) an organization he founded in 1998. The society page features a question & answer educational section where you can "ask a master" any question you may have about drawing. Questions and answers are then posted for everyone to read. Gerrit is teaching in Vancouver Nov. 1-3, 2002. For details contact Soula at 604-681-7093

## IN MEMORY OF ALBERT BROOKES NATURALIST - PHOTOGRAPHER - ARTIST



Reflections  
of Winter  
watercolour  
20"x 28"

Albert Brookes was a talented and accomplished Calgary artist. To enhance his natural artistic abilities, he fine-tuned his technical art skills through studies under such well-known artists and art instructors as Robert Genn SFCA, Harry Heine, Zoltan Szabo, Allan Edwards, Jack Reid, Alan Wylie SFCA and Rex Brandt.

Albert became a member of the Federation of Canadian Artists in 1981 and, in addition to being a lifetime member of the Calgary Sketch Club, he also belonged to the National Watercolour Society (NWS). Albert placed 5th in Canada in the world-wide Winsor-Newton Competition 2000, for watercolour excellence.

During the decade, Albert was promoted by Alfred Schmidt, Professor of Art at the University of Alberta, to the highest membership status - that of Senior Advanced Member - in the Alberta Community Art Clubs Association (ACACA). Through his participation in exhibitions with this organization, he was honoured with the Martha Houston Scholarship Award.

After taking early retirement from the Oil & Gas industry in 1980, Albert devoted much of his time to painting and teaching. Both he and his wife, Jeanette McClelland AFCA, have been teaching art in their Abb-A-Jan Studio (Calgary and Okanagan Valley) since 1982. He found time to conduct workshops in many community art clubs throughout Alberta, even while participating in as many as twenty exhibitions one year.

Albert and Jeanette travelled extensively by camper throughout the summer months, having "a whale of a time" painting and gathering material and ideas for their paintings, seminars and workshops.

"From the time I was a small boy, the natural world around me was fascinating and the joy of observation became an obsession. To paint nature is an emotional experience. To show that emotion in a painting is my goal".

Albert Brookes passed away in March, 2002. We will miss him. Our deepest sympathy to Jeanette McClelland Brookes.

## "Pieces of 8" Raffle Winners

Federation Gallery would like to extend congratulations to the six winners in the Pieces of Eight raffle, drawn on Monday July 8, 2002. The works, which were generously donated by Alessandra Bitelli, Jeane Duffey, Janice Robertson, Mike Svob, Alan Wylie and Ann Zielinski, helped raise approximately \$1,600 for the FCA.

Synchronicity played a part in one case. A Port Coquitlam couple were attending Trail High School's 45th Reunion one weekend where they found out that former classmate Ann Zielinski's work was on display at Federation Gallery. Upon returning to Vancouver, they decided to come and see the Pieces of Eight show and purchased several raffle tickets. A few weeks later the draw was held and they were awarded a work, none other than Ann Zielinski's beautiful acrylic monotype. The husband, and former classmate of Ann's, was kind enough to tell us the story of this happy co-incidence when he came to pick up the painting at the Gallery.

The other paintings are destined to homes in the Lower Mainland, Sicamous and California. Thanks go to all who supported the gallery by purchasing tickets and most of all to the artists who made this raffle possible.

### SEPTEMBER & OCTOBER 2002 AT THE FEDERATION GALLERY

**September 3-22** - Group Show...Three Artists...Three Perspectives

**September 24-October 13** - Cultural Intersections

**October 15-27** - Fall Juried Show

## Giclée Reproductions

- Breathtaking images on canvas and watercolour using giclée archival print-making technology.  
*Giclée prices start at \$55.00 for a 11"x14" on watercolour, \$75 for canvas (scanning extra).*
- 4"x5" and 8"x10" copy transparencies and negatives
- Hi-resolution scanning, image archiving to CD Rom

[www.gammaeditions.com](http://www.gammaeditions.com)

# Gamma Editions

A Division of Gamma Pro Imaging Inc. Est. 1983

164 West 5th Avenue (between Cambie St. & Main St.)  
Free parking at rear of building. Hours 8:30a.m.-5:30p.m. M-F

**Tel: 604.707.1000**



# 48 HOURS AT CAMP CATHARSIS: DO YOU DARE?

BY SOULA GROUMOUTIS

Recently, I took my six-year-old niece to an artist's studio to paint. What began as an exciting adventure to paint on canvas with acrylics and professional brushes turned into a struggle with her well-developed ego. I observed her resistance as her acute sense of reality was challenged by an artist who was eager to encourage her to see beyond what she knew and to find abstract line, shape and colour. Her desire and persistence to represent her world accurately was crushed when it was suggested she did not have to stay within her usual boundaries and that colour could exist without delimitating an object. She left with a painting she defined as "just a bunch of colours." I suggested she take it to show-and-tell but was quickly shut down with an emphatic "No!" She will not show her classmates because she intuitively knows she will receive little or no validation for her efforts.

The studio visit was not supposed to frustrate her. It was intended to be an opportunity for someone who loves to paint to expand her already well-formed notions of painting. However, I realized, by observing her struggle, how early on it begins: the ego getting attached to the validation we receive for conforming to external expectations. This insight became invaluable in understanding the genesis of Camp Catharsis and answering the many questions that have arisen regarding this workshop.

This 48-hour workshop was conceived and developed as an opportunity for artists who are proficient in their medium but long to expand their creative horizons. The intention was to create a safe environment

for creative exploration where artists could let go of the external influences, that become rigid rules, to allow for the development of one's own iconography. Both Michael den Hertog AFCA and Suzanne Northcott SFCA, who will teach this workshop, work from a place they call "trusting in the creative process." Even though both have weaved in and out from producing figurative and abstract work, their process remains true to their belief that one is always responding to an inner guide as opposed to outside forces.

This workshop will provide the space for artists who need to remove themselves from their everyday lives and reduce the external stimuli. It is, in fact, a retreat from the world in order to quiet yourself to hear your inner wisdom and connect to your creative center. Familiar tools, techniques and subject matter will be set aside for 48-hours, so students can begin to work outside of their conceptual areas of comfort. Students should view this 48-hours as a journey toward "active non-striving," an opportunity to break down tired patterns and surrender attachment to outcome, making way for

more authentic results. This will undoubtedly require students to have faith in and surrender to the process, and relinquish the ego's plans and expectation. Given that most of us believe that determination and conscientious work lead to successful results, this is not an easy thing to do.

In spite of the uncertainty and fear that can be associated with this place of surrender, Michael's and Suzanne's work is a testament to their faith in the process. Both will bring their unique way of working to encourage students to find their own path. This workshop is not intended to create abstract painters but to help artists experience this place of surrender in order to find new ways of working, or to bring something fresh to their existing methodology. It is an opportunity to let go of artistic conventions in order to find value in mark making. Engaging in unstructured, unplanned creativity paves the way to producing work that is clearly identifiable as one's own. In order to create the space for this to happen one has to allow everything else to drop away and listen to the quiet voice within so one can make contact with what moves through him or her at that moment.

It's ironic how as children we stop listening to the inner voice as we become aware of the external expectations that will validate our place in the world and feed our egos. As adults we begin to search for ways to tear down all the rules we learned in order to be more authentic and establish our place, not by conforming, but by making our distinctive mark



Michael den Hertog AFCA  
Archipelago (detail), mixed  
media on canvas, 48"x 60"

*A few years ago, what I felt was a level of relative technical competence and the learning curve associated with that began to flatten out, I found I began to feel less and less inspired working in a representational manner. I had been increasingly drawn to the abstract works of other artists, but had yet to find my own path into that level of self-expression. What I felt lacking in my way of working was the inventiveness that I saw in others. Over a protracted period of experimentation with non-representational painting, I noticed a language of my own beginning to emerge, more in spite of my conscious efforts than as a result of them. Through this process I have come to believe that true creativity is best cultivated in a*

*posture of surrender rather than willful mastery, of receptivity instead of determinism, and of absolute faith in a source of inspiration which I can honestly only describe peripherally.*



Suzanne Northcott SFCA,  
Untitled, copper and acrylic  
on canvas, 40"x 60"

*Our processes are similar in that they arise from this sense of faith in the source, the cultivating of receptivity and the entering of a place of surrender. Where they differ somewhat is that I am drawn to words and to imagery as links between the material world and the subconscious world. I am always listening for these impulses and have the same sense of faith in their veracity as part of the process. They are often the genesis of my paintings. As such, when I stand in front of the canvas, I often have a general idea where it is going. Once I begin working, I want to be in that place of surrender, led by the process, trusting that the imagery is wound into the same source*

Camp Catharsis is scheduled for November 15-17, 2002. For more information contact Soula at 604-681-7093. To view work by Michael den Hertog visit [www.michael-denherzog.com](http://www.michael-denherzog.com). For work by Suzanne Northcott visit [www.lindalandofineart.com](http://www.lindalandofineart.com)



*Canning Time*, **Jerry Rivard**, Graphite, 17" x 23" \$1,500  
Honourable Mention



*Kom-Ombo Temple*, **Kathryn Taylor**  
acrylic, 30" x 24" SOLD

**A**  
art avenue  
Active Members  
Only Juried Show

(continued from page 12)



*London Street II*, **Woon Lam Ng**, watercolour, 22" x 30"  
\$2,000 Fred Schaefer Prize



*Louis*, **Heidi Lambert**  
watercolour, 12.5" x 14.5" \$425  
Honorable Mention



*Railway Station, Singapore*, **Woon Lam Ng**, watercolour,  
22" x 30" \$2,200 Honourable Mention



*Crossing Paths*, **Jackie Warawa**, watercolour, 8.5" x 19.5" \$700



*Piggy Peace*, **Winifred Smith**, watercolour, 11.5" x 9" \$350



*I Walk in Silence, Chinook Arch*, **Marj Jordan**, oil & encaustic on canvas,  
36" x 48" \$1,600

# AT FEDERATION GALLERY



Kwan Yu, Crowd #3, oil on panel, 48"x 72"

## CULTURAL INTERSECTIONS

September 24 to October 13, 2002

Featuring work by  
**Farheen Haq, Brian Harris  
Jutta Kaiser AFCA, Marj Jordan,  
Scott Plumbe, Jennifer Sowerby,  
Daryl Lynne Wood, Kwan Yu,  
Perry Rath and Chin Yeun**

Reception with the artists in  
attendance September 24th at  
6:30 pm at Federation Gallery



Lissi Legge AFCA, Foothills Neighbours, oil, 24"x 28"

## GROUP SHOW THREE ARTISTS... THREE PERSPECTIVES

September 3-22, 2002

New works by **Jeff Depner,  
Ryan Lawrie & Lissi Legge AFCA**

Reception with the artists Friday  
September 6th, 2002 6:30 pm  
at Federation Gallery



Daniel Chuang AFCA, Near Moraine Lake, acrylic, 20"x 23"

## GROUP SHOW

November 26 to December 8, 2002

**Daniel Chuang AFCA, Lucy Collings AFCA,  
Makiko Seki and Barbara Younger AFCA**

Opening Reception with the artists  
Thursday November 28th, 2002  
6:30 pm at Federation Gallery

**1241 CARTWRIGHT STREET, VANCOUVER PH: 604-681-8534**