

Issue No.1 May/June

Art Avenues



The Federation of Canadian Artists Magazine

THE FCA's
60th ANNIVERSARY
Tribute Issue

Featuring :
Winter Juried Show
& Open Watermedia
- Water Theme
Juried Show

AWARD OF EXCELLENCE

Erin 1

Jeff Depner

Oil, 28"x 16"

\$3⁹⁵



a.



c.



d.

Art Avenues

Winter Juried Show AWARDS OF EXCELLENCE*

e.



- a. *Believe in the Flower*, **Pat Holland** AFCA
Mixed Media, 14"x 19" Award of Excellence
- b. *Journey's End*, **Robert McMurray** AFCA
Oil, 24"x 30" Award of Excellence
- c. *Gelato Break*, **Manya Milkovich**
Watercolour, 13.5"x 23" Award of Excellence
- d. *Warm and Wolly*, **Gaye Adams**
Pastel, 18"x 24" Award of Excellence
- e. *Self Portrait #3*, **Rita Walters**
Oil, 12"x 16" Award of Excellence
- f. *For the Love of Trees*, **Sheila Simpson**
Acrylic, 30"x 22" Award of Excellence
- g. *Woman in Green*, **Sue Cowan**
Pastel on Acrylic, 14"x 9.5" Award of Excellence

f.



*Winter Juried Show Jury: Kiff Holland SFCA,
Jeane Duffey SFCA and Alice Ruskin AFCA



g.

COVER IMAGE: Jeff Depner
Erin, Oil 28" x 16"
"This was the first of two paintings I did of Erin McSavaney. It was done on linen, which has a very fine grain, so I wanted some areas to be left with just the thin washes and pencil showing through. In other areas, I built the paint up thicker, especially towards the face and top of the painting. To me the most interesting paintings are usually the ones where the artist has left some hints of his working methods behind. I tried to capture more than just likeness in this picture.

(cont'd on page 9)

Art Avenues

A PUBLICATION BY
THE FEDERATION OF
CANADIAN ARTISTS

Issue No. 1 May/June 2001
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News, articles, good contrast black/white or colour
photos welcome Note: Deadline for submissions is
the 1st day of the month preceding the month of issue.

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LETTERS

Dear People at the Federation of Canadian Artists' News, I'm so excited to hear about your new format and I'm looking forward to seeing it in May. The March 2001 magazine was really exciting because it held articles that were things I wanted information on or confirmation on and some really entertaining pieces; such as the one entitled My First Art Show. I sent that to my curator to brighten her day. I wish that I could attend some of your workshops but unfortunately I am physically handicapped and these adventures are not options for me. However, I find your magazine so encouraging. Its presence makes me feel not so alone.

Thank you, **Sharon Graham Sargent**, Calgary, Alberta.

Hi Sharon, Your letter is very encouraging, especially considering that all the people who contribute submissions to the magazine do so on a voluntary basis. Is there anything special you would like to read about in the magazine? As for the workshops, you will read in this issue that we are seeking camera people so we can send these benefits out to those who cannot attend. Programs that bring us together as an artistic community seem to be limited only by manpower. But do not get discouraged as many things seem to be afoot at the FCA. I am also wondering if you have a computer at home? The FCA site is not only amazing in its comprehension but also as a tool for communicating with other artists.

Michele Becker, Art Avenues Editor (This is a first for me!).

Dear Editor, I read with interest the letters between Louise Falardeau and Bob McMurray in March. I thought I would share my recent experience shipping a painting to the NWWW show in Seattle. First of all, I contacted Canada Customs about the form that Bob referred to and was told that this form required permanently numbering the painting and that they had adopted the practice of stamping a photograph of the painting instead. So I took down a 4x6" colour print of my painting to the Canada Customs office here in Victoria and they stamped it and told me to affix it to the back of the painting, so that the customs people would know it was the same painting I had sent down. They also stamped one of my business cards, which I included in the envelope. If I had taken the acceptance form from the NWWW they would have stamped that as well, but they told me to tape it to the front of the crate, and I also included a copy with my stamped print. I had no problems with customs either way. However, I shipped with UPS and was very unhappy with them. Not only did I have to pay their brokerage fees (and my painting was under \$1200 US) but they damaged the crate and painting upon return. They obviously dropped it from a considerable height. Although it was insured for the return trip (UPS Canada will not insure paintings but American UPS will) they wouldn't reimburse me because I'd already had the painting repaired. They said they would have had to pick up both the crate and the painting within a day or two and take them away for an unspecified period of time in order for me to receive any insurance money. They also left the crate at my door when I wasn't home, six days before Christmas, out in the rain. I could have been away for weeks on holiday. And it was left on its side although it was clearly marked up with large red arrows. The crate was made by a professional business specializing in art crates. Fortunately the painting itself was not damaged; it was glazed in Plexiglass and only the frame was damaged. I have since heard that FedEx used to be a lot better than UPS but that they now also use conveyor belts, which can have drops up to six feet, for paintings. I don't know how recently Alan Wylie used them but if Louise uses FedEx I urge her to make sure the crate will not be traveling by conveyor belt. I would appreciate hearing from anyone else who has used FedEx recently or has any other approved method of shipping to recommend. Good luck Louise and congratulations on your acceptance.

Sincerely, **Marney Ward AFCA**, Vancouver Island

Thanks Marney, hopefully others will share their tips & experiences as well. While I'm at it, thanks for the excellent article in the March issue of the FCA News.

Michele Becker, Art Avenues Editor

The Federation of Canadian Artists sincerely thanks The Royal Bank of Canada

for its generous donation of \$500 to assist with the purchase of new computer equipment.

This grant is made possible by the Royal Bank's Employee Volunteer Program.

Through her regular volunteer work at the FCA, Karen Marcus AFCA, allowed us to qualify for grant money from her employer.

Congratulations Karen and thanks, Royal Bank!



SIXTY YEARS LATER...

- Ellen Poole, FCA Archivist

This year the Federation of Canadian Artists celebrates its sixtieth birthday. As the FCA's archivist, one of my goals is to try and understand how the FCA fits into the Canadian cultural community and why a once truly national organization became a chiefly western one. Obviously, the effort to be a national body while still representing the diversity of Canada (both culturally and economically) is an age-old struggle in the history of Canada. But, as more information comes to light, our own unique pieces of the puzzle are slowly fitting together.

The FCA's beginnings are well documented as the vision of a group of Canadian artists led by painter and fine art professor, André Biéler. After teaching at the Banff Summer School in 1940 and meeting western artists for the first time, Biéler recognized a "great need for Canada's artists to meet, commune and understand each other." So, with the blessing of his employer, Queens University, the sponsorship of the Carnegie Corporation of New York, under its then president, F.P. Keppel (who directed that his \$3000. be used to assist in travel expenses for artists), and assistance from the National Gallery of Canada - who agreed to mount a special exhibition of Canadian art - Biéler organized the 1941 Conference of Canadian Artists at the university in Kingston, Ontario. Over 150 professional artists, art critics and art educators from across the nation attended a series of technical workshops, seminars, and discussion groups. Delegates to the conference included several members of the famed "Group of Seven" - plus an impressive list of painters from the traditional school including Lismer and Holgate, as well as abstract artists such as Fritz Brandtner. According to Frances K. Smith, Biéler's biographer and good friend, "this was the first time any meeting of artists from east and west in Canada had been conceived and organized to examine the role of the artist in Canadian society in free and open discussion."

During the final session of the conference, delegates, acknowledging the need for a national representative body, struck a 'Continuation Committee' that was charged with planning a permanent national arts organization. Members of the committee included Biéler, A.Y. Jackson, J.P. Lemieux, Arthur Lismer, Walter Abell and Frances Loring. In 1942, after several meetings, the group made the Federation of Canadian Artists a reality, electing Andre Biéler as its first national president. (Lawren Harris, living in Vancouver, followed in 1943 for a three-year term). The membership was divided into regions with a representative in each. The list is very impressive, featuring Lawren Harris as West Coast Rep., Ernest Lindner in Saskatchewan, and A.Y. Jackson in Ontario as well as a Western, Manitoba, and Maritimes representatives. The newly formed federation's principle objective was "to unite all Canadian artists, related art workers and interested laymen for mutual support in promoting common aims; the chief of these is to make the arts a creative factor in the national life of Canada and the artist an integral part of society." Their first annual general meeting, attended by delegates from all regions, was held in Charles Comfort's Toronto studio, May 1 to 2, 1942.

The Carnegie Corporation continued to support the FCA during its first two years. Apart from this, the sole financial support of the

federation seems to have been from membership fees (which were then \$5 annually for artist members and \$3 for interested laymen). Our first publishing endeavour, apart from our constitution, was a 1943 reprint of the technical part of the Kingston Conference Proceedings in response to artist demand. These bound books included scientific information and formulas that were shared during the Conference workshops. The FCA made this publication available to all, free upon request.

The aim of the federation, under the leadership of Messrs. Biéler, Harris and their successors, was being realized, as the organization became a unifying voice for artists across Canada. In December 1941, Lawren Harris wrote to A.Y. Jackson; "The Federation has made a good start. It should not be permitted to fade out... No, this thing is important - far more important - than the Canadian Group of Painters for if hell doesn't freeze over, only a country-wide, all inclusive society or federation of artists can hope to handle the problems with which art and artists will be faced."

Members of the FCA collectively and individually began to use the growing influence of their organization to represent the voice of artists across the country. They wrote briefs and organized petitions to the government in a sustained effort which would contribute significantly to the formation of the annual Canadian Conference of the Arts and later, to the Massey Commission report.

A National Plan for the Arts, the federation's brief addressing the problem of establishing and servicing cultural community centres across Canada, was incorporated in the more major brief submitted by the federation in 1949 to the Royal Commission on National Developments in the Arts, Letters and Sciences (known as the Massey Commission). Its main emphasis was the nationwide extension of the National Gallery of Canada services. In 1951, having urged its regional branches as well as other cultural organizations to submit additional briefs to the Royal Commission, the FCA reprinted some 500 copies of its own 1949 brief and sent them to members of Parliament to coincide with the tabling of The Massey Report in the House. Given time, it became clear that the report contributed significantly to the establishment of the Canada Council in 1957.

The Canadian Arts Council (CAC), now known as The Canadian Conference of the Arts, also began gaining strength and recognition with a mandate that grew to encompass not only artists but also all cultural workers from writers, poets, and administrators, to musicians and actors. This representative body took on the role of cultural voice to the government. The federation began phasing itself out as a national body. In 1955, membership had dropped off sharply in the east and the remaining assemblage was left with the financial debts. A meeting of the national executive was held in Edmonton to consider reorganization. Jack Shadbolt expressed his views, "Now that the Canada Council of Arts is on the point of becoming a reality, this would seem like a good time to re-evaluate the function of the FCA in the light of its two original basic aims: to offer a professional bond and program for the artists of Canada, and to provide a group cohesion of all others interested in art and who would like to contribute their interest and energies to the supplementary community art activities that make for an invigorating artistic climate."

Shadbolt argued that while the Federation had done much for artists its initial aims were now over and, with so many splinter art groups having been formed to pursue their regional interests, it was time for the FCA to get 'up-to-date' and become a 'Federation of Canadian Arts' (e.g., a 'federation of Canadian art societies' rather than individual members,



A.Y. Jackson & André Biéler - 1941

as originally proposed by Lawren Harris]. A proposal was made to reconstitute membership into a federation of Canadian art groups, with independent branches, offering national news and national exhibitions, but there was not enough member will, time or energy to make this happen. The dream of an FCA to meet the demands of Canada's changing art scene was put on hold.

In the 60's, the federation was reduced to a mainly social club. However the 70's brought renewed interest and the relentless energy of Allan Edwards. His enthusiasm and dreams for the group infused everyone with whom he came in contact and membership grew. Operating out of Alan's business office, a permanent FCA gallery with classroom space was established followed shortly by the wildly successful annual Saltspring Island art seminars, and summer painting classes for children held in the public parks. The FCA was alive and thriving again.

Our current constitution cites the FCA's purpose, "to share and promote the passion and pleasure of the visual arts through exhibition, education and communication." We continue to meet these aims through a significant number of traveling and international exhibitions, through the Federation gallery, through international art exchanges, through the individuals that comprise our membership, and most recently, through the very successful AIM For Art show in 2000. These activities and combined efforts are largely responsible for the current level of public awareness and the continuing growth in membership, both national and international.

The only constant thing in our travels through time is change. However, today, with new technologies in place, with the legacy of our founding members to back us, and with the intent and spirit of our current membership, we are once again a force in Canada's cultural community.



BEHIND THE EASEL

With Robert Genn, SFCA

Over the last while I've been re-reading The autobiography of Alice B Tokias by Gertrude Stein. It's a good read - a name-dropping eternal Paris dinner party from the turn of the century to the twenties. The cubists are there, art dealers, and all kinds of other celebrities.

In 1903, Gertrude Stein commissioned Picasso to paint her portrait. It was during the time when Picasso was still trying to paint in a relatively realistic manner. Gertrude attended no less than 90 sittings in Picasso's studio. Every afternoon for three months she trotted forth with her little dog and took position. On what was to be the last sitting, Picasso told her not to come back and he scraped away everything he had done on her face later painting in a head 'from memory.'

Everyone who saw the work didn't think it looked like Miss Stein. Contemporary photos of her bear little or no resemblance to it. Picasso admitted that it didn't look like her saying "but she will begin to look like it." About this time Sargent and Whistler were doing portraits of quality, elegance - and with a likeness - in less than a dozen sittings. We must conclude that Picasso didn't know what he was doing.

There's a lesson from all of this. Shortly after the Stein portrait Picasso turned to and even co-invented cubism. The rest is history. The cubist style did not require likeness. It required something else. Something that Picasso had. Picasso's lesson was to follow a direction that gave him a chance of success.

PS Titian, Rembrandt and Goya were the great painters. I am only a public clown." - Pablo Picasso

Robert Genn's twice weekly letters may be received free on-line by subscribing at <http://saraphina.com/painterskeys/sub.htm>



G. Stein by P. Picasso

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Doug Swinton of Swinton's Art supplies in Calgary will take you back to his native Scotland for a remarkable painting holiday. Highlights of the itinerary include a 6 of the 8-night stay in Airth Castle originally built in 1488. The group will explore, sketch and paint the famous highlands, ancient towns and castles. With daytrips to Glasgow, galleries and famous sites, ghost walk and pub meal, this trip will definitely create memories to last a lifetime. Doug will inspire you with his abilities and knowledge of painting, master artists, materials and technique. You will thoroughly enjoy the relaxing, educational and fun environment that Doug inspires.

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Vineyards and water...

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BE YOURSELF (that's plenty good enough)

Peter Ohler

Art dealers are always looking for "the next Emily Carr." I was in a gallery 'touristing' one Spring day in Toronto, some 30 years ago. The dealer was extolling the virtues of one of his young artists to a prospective buyer and actually said, "I think this painter is the next Emily Carr." I still haven't decided whether that was a compliment or a condemnation. I don't think Emily's main man, her great dealer, Dr. Max Stern, ever said of her art, "This is the work of the next...?" What...Paul Kane?

I have always been enthusiastic about young people and have coached football since 1965 at many high schools and the Universities of Calgary, Simon Fraser and BC. I have also talked to thousands of young painters and sculptors and enthusiastically looked at their work and portfolios. It can be an experience fraught with nervousness, tension, high expectation, and disappointment. I have always tried to find complimentary and encouraging things to say. And, depending on the situation, perhaps even suggest some avenues an artist can take to better unleash their latent creativity and talent.

I remind myself that many, a great many, cultural giants of our country, and indeed the world, were ignored, criticized, and constantly rebuffed by dealers and critics and sold precious little work during their lifetime.

Van Gogh never went. His ear did, but not his paintings. The 'group of seven' were dubbed "the school of hot mush," and Emily Carr, at her death, was probably more recognized for her books, (which I think every artist should read, especially the journal, *Hundreds and Thousands*), than her monumental canvases.

I hope I never again hear someone say, "Well, they don't look like trees to me." In football, coaches, even at the professional level, are constantly teaching 'technique' and 'fundamentals.'

Remembering a twenty-something year old man who brought me his portfolio actually prompted me to write this. It was obvious he couldn't draw. At the end of our 'viewing' I ventured; "Why don't you perhaps take some life drawing classes?"

He recoiled indignantly, puffed up his chest, and said; "They've got nothing to teach me." He perfunctorily gathered up his stuff and left in a huff. Technique and fundamentals, I thought, it's a good thing for him that art is not a contact sport.

So my hope for all of you young and not so young artists is that you become the next you, and not "the next Emily Carr."

Art dealers need you. No art, no sales. No sales, no money. No money, no art dealer.

It's a tough proposition. I admire artists, of any ilk, who persist in the face of adversity. But remember, if you wear glasses, you need both your ears.

BEYOND THE IMAGE

By Soula Graumoutis

Recently, the striking resemblance between the photograph below and the painting, *Path*, by Donna Zhang, was brought to my attention. The photograph, taken by Pierre Lemire, is featured in a book titled *Voices of the Summit* (Editors John Matt & Bernadette McDonald) and *Path* was one of 208 paintings shown in the *AIM for Arts International Exhibition*.

From a casual observer's point of view the resemblance may appear as an infringement on copyright, but interestingly, both were created independent of each other. Once pointed out, the differences are obvious. In Lemire's photograph the mountain Ama Dablam, with its distinctive peak, places the monk in the Khumbu region in Nepal while in Donna's painting the woman, dressed in traditional Tibetan clothing, is situated in the province of Yunnan in China.



Photo by P. Lemire

From an art historian's perspective, the similarity between these two figures speaks to the issue of how images cease to be the private property of their authors and become cultural goods. Each of these images, produced by different artists, in different forms, and during different times, can be read by a public who has no prior relationship with the first-hand experience from which they emerged. The circulated image, then, settles in as part of our vocabulary. It can be read as text, if not as clearly as prose then conceivably as poetry.

I was intrigued by the possibility that the likeness between the two images might be a circumstance of 'something in the process of becoming something else.' So I sat with Donna, over a cup of coffee, to

discuss her art, her intentions and, most of all, what circumstances led to the production of *Path*. Donna is an Active member of the FCA who frequently shows at the FCA gallery. Two years ago, Donna began to focus her work, almost exclusively, on portraits from photographs taken on an expedition to China. *Path*, as a part of this series, is unique. Given that what is distinctive in Donna's work is the care and insight she gives to her subject's eyes (an attempt to express their soul), her departure in *Path* is precisely what makes it so captivating. It is only the woman's back that the viewer has access to but it is a portrait, without question.

For Donna, this unconventional portrait of a woman circling a temple as part of a devout pilgrimage, not only represents her view of the locals, it encapsulates an intangible relationship between nature and human society. The woman without a face to identify her, in essence, becomes the potential in everyone.

Lemire also positions his camera to capture the monk on a prayer walk, in an almost identical posture and gesture. It is does not matter whether or not the photographer saw potential for expressing a behavior that went beyond characterizing the region. What is of consequence is that, in the act of taking the photograph, he, and Donna, participated in giving a voice to an image that can speak volumes outside its cultural specificity.

Donna's artist statement, which hung next to *Path* in the *AIM for Arts* show read: *Through Path I try to find some answers to my pursuit of the essence of life. We human beings have so many questions about life and yet we don't seem to have many answers. We may sometimes catch one or two glimpses of an answer, but we never know for sure of our findings. That's why we are still seeking.*

The artist, who is herself seeking, finds some social value in this simple yet poignant image of a human being walking, in prayer. The figure, represented from behind, allows for special attention to the clasped hands that grip the prayer beads, in a foreground that is compositionally parallel to the natural wonders in the background. Donna uses her work to identify with someone asking universal questions. The manner in which she chooses to ask the questions, subtly, speaks to a universal desire to connect with something outside ourselves - whatever one chooses to call it.

This image is impregnated with meaning because it connects with an underlying desire we all have. A desire to live beyond survival, to connect with a divine power. We are all seeking, asking questions about our existence, we all have awareness beyond everyday concerns. This image becomes representative of this desire. Its universality is precisely its appeal, from both an artist's and viewer's perspective.

When I asked Donna to speak about her experiences during the expedition through China, she said, "It changes you. It's too great to speak of." But she does speak of it in her painting and, I believe, Lemire speaks of it as well.



Path by D. Zhang

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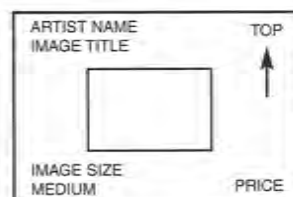
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ENTRY FEE: Members may submit up to three slides per show for an entry fee of \$10 each. Please mail your entry form with a self-addressed stamped envelope (SASE) for the slide committee to use when informing you of the jury's decision and sending your receipt.

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

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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.

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Not-For-Sale Paintings and work that has 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 (Sept. 4 - 16) Slide entries due: **Thurs. Aug. 2**
Scheduled Jurors: Pat Peacock SFCA, Ruth Sawatzky SFCA, Ray Ward AFCA
Details: All Active & Signature members. Anything BUT watermedia.

ISLAND CHAPTERS JURIED SHOW (Oct. 9 - 21)
Slide entries due: **Thurs. Sept 6**
Scheduled Jurors: Sue Northcott SFCA, Ken Prescott SFCA, Sue McIvor AFCA
Details: Open to members of Victoria, Campbell River, Comox, Arrowsmith, and Nanaimo Chapters ONLY. All media.

MEDAL SHOW (Oct. 23 - Nov. 11)
Slide entries due: **Thurs. Sept 13** (AFCA's only)
SFCA and accepted entries due Fri. Oct 19
Scheduled Jurors: Rick McDiarmid SFCA, Wai-Hin Law SFCA, Bob McMurray AFCA
Details: Associate and Senior members only. All media

BLACK AND WHITE JURIED SHOW (Nov. 13 - 25)
Slide entries due **Thurs. Oct 11**
Scheduled Jurors: Robert Genn SFCA, Don Farrell SFCA, Teresa Bernard AFCA
Details: All Active & Signature members. All media. Black and white ONLY.

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	Series 4	12.11	10.29
14ml	Series 1	14.44	12.27
	Series 2	15.94	13.55
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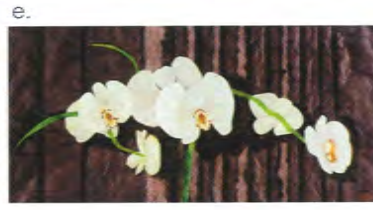
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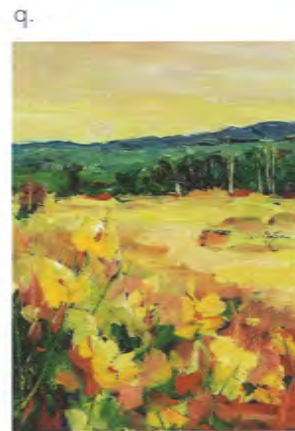


(continued from page 2)

Art Avenues

Winter Juried Show

- a. *Alberta Quilt*, **Marilyn Harris**
Acrylic and Ink, 15" x 22"
- b. *Fisherman's Dream*, **Mila Kostic**
Mixed Media, 5.5" x 20"
- c. *Grand Hotel*, **Johnson Wu** Oil, 20" x 24"
- d. *Cowboy Dance*, **Lynn Grillmair**
Watermedia, 30" x 12"
- e. *Motoko's Flowers*, **Roxsane Tiernan**
Chigiri-e, 12" x 24"
- f. *Venice Garden's*, **Sam Naccarato** Acrylic, 36" x 28"
- g. *To Win*, **Therese Johnston** Mixed Media, 14" x 21"
- h. *Northwest Business Meeting*, **Robert Rennie AFCA**,
Watercolour, 14" x 20"
- i. *Larch Grocery*, **James Jones** Oil, 14" x 18"
- j. *Arabesque*, **Dena Press**
Watercolour Collage, 24" x 30"
- k. *Nicola Valley*, **T.K. Daniel Chuang** Acrylic, 8" x 10"
- l. *B.C. Fishing Boats*, **Barry Walker** Acrylic, 14" x 18"
- m. *Varnishing*, **Merry Meredith** Acrylic, 9.5" x 13.5"
- n. *Squamish Loggers*, **Barrie Chadwick**
Acrylic, 24" x 26"
- o. *The Appy*, **Joan Larson** Egg Tempera, 9.5" x 13"
- p. *Frost II*, **Eveline Gallant Fournier** Oil, 12" x 24"
- q. *Farm Trails*, **Lissi Legge AFCA**, Oil, 12" x 9"
- r. *Morning Fog*, **Karl W. Rieche** Watercolour, 20" x 14"





a.



Art
Avenues

Watermedia
Water Theme
Juried Show*

b.



a. *Contemplation*

Cindy Sorley-Keichinger

Gouche, 30.5" x 20.5"

Rose Zivot SFCA Award

b. *On Silvermere Lake*

Tiffany Hastie

Acrylic, 3.25" x 3.25"

Peggy and Harry Evans Award

c. *Trafalgar Square*

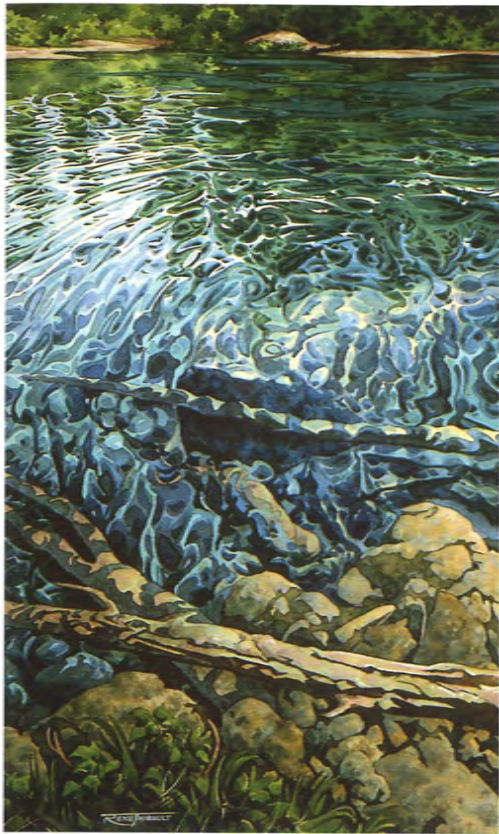
Woon Lam Ng

Watercolour, 22" x 30"

LindaLando Fine Art Award

*Watermedia Show Jury: Janice Robertson SFCA,
Donna Baspaly SFCA and Amanda Jones AFCA

c.



d.



e.

d. *Grassi Lakes Afternoon*
Rene Thibault
 Watercolour, 20.5"x 11.5"
 Award of Excellence

e. *Untitled II*
Mila Kostic
 Watermedia, 21"x 26"
 Award of Excellence

f. *Sisters of the Ocean*
Thomas Love
 Watercolour, 13"x 20"
 Award of Excellence

g. *Almost Raven Haven*
Jutta Kaiser
 Acrylic, 20"x 24"
 Award of Excellence

g.



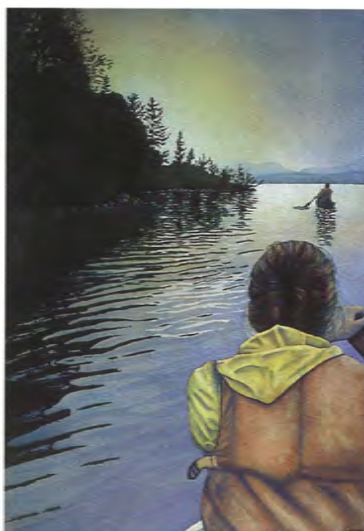
f.



h.



i.



j.

h. *Baja Mexico Meets Sea of Cortez*
Annette Waterbeek
 Watercolour, 20"x 12"

i. *The Pond*
William Schuss
 Watercolour

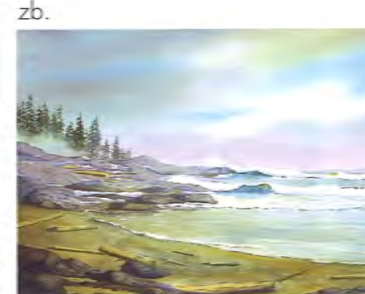
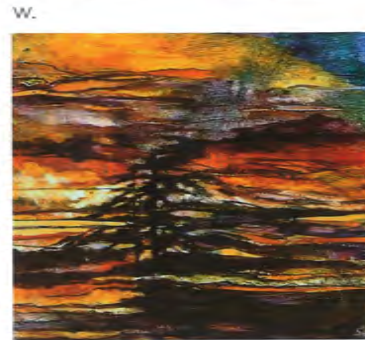
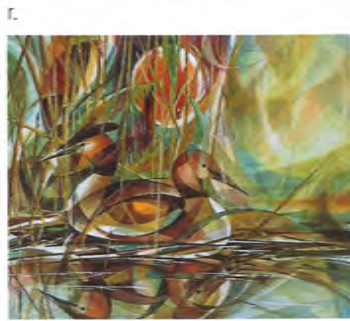
j. *Paddling*
Jackie Warawa
 Watercolour, 28"x 20.5"



k.

Watermedia Show

- k. *Past Reflections*, **Harold Allanson**, Watercolour, 40"x 20"
 l. *French Beach IV*, **Grant McLean AFCA**, Watercolour, 15"x 22"
 m. *Afternoon Beach*, **Heidi Lambert**, Watercolour, 14"x 21"
 n. *Around the Bend*, **Lora Armbruster**, Acrylic, 20"x 24"
 o. *Warm Sailing*, **Lucy Collings AFCA**, Watercolour, 5"x 7"
 p. *Spring Run-off*, **Adrienne Moore AFCA**, Acrylic, 16"x 20"
 q. *Aitutaki*, Cook Island, **Christina Hepburn**, Watercolour, 17"x 21.5"
 r. *Reflections*, **Eugene Ristau**, Watercolour, 21"x 27"
 s. *Rocks and Water I*, **Lynn Grillmair**, Watercolour, 11"x 14.5"
 t. *Voyages End*, **Robert Ascroft**, Watercolour, 10"x 14"
 u. *Late Day Fishing*, **Jolanta McPherson**, Acrylic, 8.5"x 14"
 v. *Sailing to Orcas*, **Larry Mason**, Watercolour, 12"x 18"



- w. *Lake in the Woods*, **Merrilee Sett AFCA**, Acrylic, 11"x 13"
 x. *The Island*, **Nicoletta Baumeister**, Watercolour, 14"x 18"
 y. *Sunset at Fraser*, **T.K. Daniel Chuang**, Ink, 7"x 7"
 z. *'Til Morning*, **Nancy Cantelon**, Watercolour, 19"x 13.5"
 za. *It's for the Birds*, **Sheila Symington AFCA**, Watermedia, 19"x 14"
 zb. *Wickinnish Inn*, **Robert Rennie AFCA**, Watercolour, 22"x 28"

Art Business concerning THE FEDERATION OF CANADIAN ARTISTS

GALLERY MANAGER'S REPORT by Nancy Clayton, AFCA

It is so exciting to welcome you all to the Federation's new Art Avenues – it is most appropriate that the inaugural issue is a tribute to the Federation's 60th Anniversary in June. I like the image choice – one of Jeff Depner's portraits that gallery visitors have been appreciating of Erin McSavanney, an artist who has also been submitting outstanding paintings to Federation shows. Congratulations to Michele Becker for pulling this off, and to the team she gathered together for this issue.

Were you in the crowd that came out to the AGM in March? Sixty-two people turned up at the Granville Island Hotel to witness the changing of the guard on the Board of Directors. Lucky for us Janice Robertson will still sit on the Board in her capacity as Past President. Lucky for her, she will have one or two fewer distractions from painting. Bob McMurray will be filling Janice's shoes (less the heels, we hope) besides breaking in a few new pairs of his own, to be sure.

It seems an oversimplification to reduce our busy exhibits of wonderful paintings to a few numbers but visualize this. The total number of members peaked at 1,993 in 2000 – the lowest point in the year was at about 1,500. The total number of Federation Gallery exhibits during 2000 was 20 (9 Juried, 5 Member Groups, 2 Senior Member, Student Show, All-Chapter Juried, Summer Gallery and the Success I Show). The total number of paintings hung in the gallery was 1,663 with an average of 86 per show (the smallest number was 56 and the largest 130). The average number of artist/members represented per show was 32. The total number of artist/members represented at least once in the gallery in 2000 was 236. 178 paintings were sold from Federation Gallery in addition to 50 shrinkwraps for a grand total of 228 paintings sold. These numbers do not reflect the increasing number of members welcomed from out of town and out of province who take part in our Juried Shows, which means an increase in the numbers of paintings shipping in and out of the gallery. The total number of applicants for Active Status was 164 with 136 accepted. The total number of Volunteer Hours spent in the gallery was well over the 1,198. The total number of gallery visitors last year was 41,319 which is 4,255 more than in 1999. 2,022 of those visited the gallery in September and October during the AIM Show across the street.

FCA Elected Executive 2001/02:

President: Bob McMurray, AFCA bobmcmurray@telus.net (r 535-5069)
 1st VP: Marjorie Turnbull, AFCA amtturnbull@telus.net(941-7695)
 2nd VP: Alice Ruskin, AFCA artistalice@telus.net(228-8050)
 Treasurer: Sam Naccarato (681-4299)
 Secretary: Darlene Botkin (541-8899)

Appointments to the Board 2001/02:

Communications: Carol Short, AFCA Carol_Short@telus.net (538-7155)
 Revenue Development: Baird McLean baird_mclean@telus.net (602-6776)
 Member-At-Large: Michael den Hertog, AFCA (731-0068)
 Standards: Janice Robertson, SFCA jrobertson13@home.com (888-2230)

Committees:

Archives: Ellen Poole ellenpoole@telus.net (732-5251)
 Chapters: Bob McMurray, AFCA bobmcmurray@telus.net (o 576-9121)
 Education: Soula Groumoutis soulag@istar.ca (681-7093)
 Painters-In-Action: Pat Lowes (274-5482)
 SaltSpring: Robert Rennie, AFCA rrennie@capcollege.bc.ca(929-3608)
 Slide Coordinator: Margaret Elliot, AFCA (940-8030)

Staff:

Gallery Manager: Nancy Clayton, clayton@istar.ca
 Education Coordinator: Soula Groumoutis
 Executive Director: Susan Foster
 Office Assistant: Andrea Petrovic
 Weekend Gallery Supervisor: Ellen Poole
 Bookkeeper: Natalie Turner
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 Web Master: Glenn Marcus glenn@marcuslink.com (522-3134)

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Art Visions Fall 2001 Class Registration Friday, June 1, 2001 3:00 to 7:00 pm

Location: Federation Gallery
1241 Cartwright St. Granville Island

Donna Baspaly
Darleen Botkin
Cori Creed
Don Farrell
Ann-Marie Harvey
Kiff Holland
Joyce Kamikura
David Langevin
Brent Lynch
Hele Kowallek
Andrew McDermott
Rick McDiarmid
Suzanne Northcott
Michael O'Toole
Janice Robertson
Mike Svob

Alan Wylie

Join us for coffee, tea & cookies
Talk to the instructors about the classes

Register on June 1st and receive 20% off tuition

For details contact Soula at 604.681.7093
e-mail soulag@istar.ca or visit www.artists.ca

CANADIAN SCENE

Chapter News and Events

ARROWSMITH CHAPTER Helene MacIntosh

Our members took turns manning the annual *Oceanside Community Arts Council Juried Show* at the Qualicum Beach Civic Centre, following our March monthly meeting. This provided us with an opportunity to show off our new navy blue sweatshirts/ T-shirts complete with embroidered chapter name and FCA logo.

April's meeting was held in **Maureen Walker's** studio where we were treated to a demo in silk painting. Maureen's creations are sensational. We were amazed at her ability to complete a beautiful project while imparting an enormous amount of information on design, colour and technique, all in just one hour! Special thanks to you, Maureen.

Winners of the first, second and third prizes in the annual *Spring Juried Show* were **Pat Holland AFCA**, for *Columns*, **Carmen Mongeau**, for *Legacy* in mixed media and **Pauline Pike** for her watercolour, *Tofino Trees*. Jurors **Donna Baspaly SFCA**, **Bruce Cryer SFCA** and **Don Farrell SFCA**, came to a unanimous decision in their selections and commented on the strength of the show in general. Of 71 entries, 37 pieces were accepted by the jury.

Our May meeting promises to be a meaningful one with a visit by **Bob McMurray AFCA**, who will show us slides of Federation Gallery exhibits from the year 2000. We are pleased to welcome **Marilyn Riopel** and **Maureen Fielden** to our group.

CAMPBELL RIVER CHAPTER Sandra Ohlinger

Campbell River members are very pleased with the Baspaly workshop at Sybil Andrews Cottage. It was limited to 12 participants and filled up fast. Donna, who is an extraordinary artist, lead an amazing course.

After many years of faithful service, **Doris Ritchie SFCA**, is retiring from the Campbell River Art Gallery Board of Directors. Doris has worked very hard to promote the arts and artists in this community. Many have benefited from Doris' vision and quiet determination and she will continue to inspire us. Thank you Doris, from the bottom of our hearts.

COMOX VALLEY CHAPTER Beverly Wolsey

As the Comox Valley Chapter starts with a new executive we thank the retiring members of the past year. A special thank-you to **Bob Ross** for his wonderful, humorous and very informative newsletters. They were appreciated. The new Executive is; Chairperson, **Martin Brown**. Vice Chairperson, **Patricia Montague**. Secretary, **Bev Wolsey**; and Treasurer, **Virginia Lukay**.

We had an enjoyable demonstration by local artist/mural painter **Robert Inquist** on the use of acrylic paint to lay down skies and to build rocks at our April Meeting. We are reaching out to other Island Chapters to visit us and share ideas. We hope Arrowsmith can join us for our May meeting. There was an enthusiastic response to the Campbell River invitation to paint with them on Tuesdays in Sybil Morgan's cottage and we hope we have a joint show with them again soon. We were pleased to hear of plans for another *AIM for Arts* in 2003 as two of our members, **Norm Paulsen** and **Marty Brown** were accepted and both sold their paintings. We wish Marty a speedy recovery and back to painting soon.

FRASER VALLEY CHAPTER Annette Waterbeek

At our last meeting we discussed ways of increasing the attendance at our shows (word of mouth, signage, and advertising) in order to increase sales. We also talked about the possibility of doing a group show with another FCA chapter.

Our treasurer, **Susan Reilly AFCA**, is in the process of putting together a new membership list for the chapter. If you would like to be included please make sure your dues are paid.

NANAIMO CHAPTER Pat Holland

Our March meeting was punctuated by a presentation of drawing skills in charcoal, mixed media, graphite, gouache, sanguine, and silverpoint by **Gerit Verstraete, AOCA**. We were treated to incredible work brought about with a good deal of passion by an artist who promotes drawing as the fountainhead of all creative expression, for both realistic and intuitive rendering.

To quote Ian Thomas: "Drawing invites private contemplation." To pull a line across a page is to feel a quickening of brain and muscle. Our president, **Margaret Bonneau**, reminds us to keep painting for our summer show as well as the *Island Chapter Juried Show* in the Fall.

Bob McMurray's coming in May!



SOUTH OKANAGAN-SIMILKAMEEN

Linda Anderson

Our second year is in progress and our membership intact. Exhibition Chair, **Beth Sellars**, has a busy line-up planned for this year. After the April non-juried show we will have *Simply Original*, a

juried show at the Summerland Gallery (June 29 to July 23). This is followed by the *Jazz Festival non-juried Show* in Penticton, on Sept. 7, 8 & 9.

Welcome to new members **Barbara Derksen**, **Sue Neville-Terada**, **Joan Lang**, **Yvonne Morrish**, and **Edna Woods**. Also, congratulations to **Jean Duncan**, **Bernie Cattani**, and **Lynn Woloshyniuk**, all of whom were juried to Active status. Everyone is excited about **Donna Baspaly SFCA's** course in June. She is sure to expand our minds.

SaltSpring is being offered again this year. I went last year and had a great time. I'm sorry not to be able to go again but encourage anyone else to forget the Fremont experience and do THE SALTSPRING EXPERIENCE!

VICTORIA CHAPTER Alan Mark Cross

Our *Annual Spring Show*, that coincides with *Be a Tourist in Your Own Town*, has been hailed as one of our best ever. The three jurors, **Ed Spears AFCA**, **Ardath Davis SFCA**, and **Marney Ward AFCA**, had a hard time narrowing down the submissions. Awards of Excellence went to **Les Funk**, **Mary Ann Laing** and **Judith Saunders**; Jurors' Choice Awards went to **Robert Owen**, **Alan Mark Cross**, and **June McCrea**. Congrats to all. Of 43 paintings juried into the show, 17 were given Vancouver designation and the remaining 26 received Chapter's Choice. Many thanks to the Jurors and all the volunteer, you gave us a well run and exciting show.

Congratulations to new Active members **Frances Hummell**, **Marie Robillard**, and **Kay Davies**.

Chapters not reporting this issue:
NORTH OKANAGAN CHAPTER - CALGARY CHAPTER

FEDERATION OF CANADIAN ARTISTS MEMBERSHIP RATES

(All memberships, regardless of their date of issue, expire December 31)

New Supporting Memberships		Membership Renewal	
1st Quarter	\$30.00	Supporting	\$40.00
2nd Quarter	\$20.00	Active	\$60.00
3rd Quarter	\$10.00	AFCA	\$80.00
4th Quarter	\$40.00	SFCA	\$90.00

Supporting Membership includes 6 issues of *Art Avenues* per year, free admission to Painters-in-Action workshops, reduced rates for Art Vision courses, access to member-only workshops and reduced entry fees for all open exhibitions. Active Membership includes all of the above plus the right to enter FCA juried shows, group rental shows and exhibit on the FCA website.

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AGM GUEST SPEAKER KEVIN HEAD

Faye Takeuchi and Martine Gourbault

Kevin Head of Kroma Artist's Acrylics began his presentation by saying that he was not there to give a demonstration but rather to talk about acrylic paints. As an acrylic paint formulator, Kevin wanted to share his unique perspective but more than that, he wanted to dispel myths and answer questions. He wanted to encourage artists to explore the medium.

Kevin's presentation and the questions he answered provide us with many facts about paint, both scientific and historic. He reminded us that the same pigments have been used for any medium from the time when artists made their own paints to the development of the three-roller grinder, which made commercial production possible.

Pigments can be categorized as Organic (with organic chemical compounds, usually transparent) and Inorganic, such as the cadmiums, iron oxides, hansas, and quinacridones. The cadmiums in particular are vulnerable to humidity and therefore not good for outside murals.

Oil paints are crushed pigments in linseed oil; or poppy seed oil for the whites and watercolor paint is pigment in gum arabic and glycerin. Comparatively, acrylic paints (water dilutable) are pigments in colloidal suspension. Leonard Beaucour, one of the first people to manufacture acrylics for artists, made magna but in order for his product to be clear used toxic solvents.

The manufacturer's job is to get as much pigment in the acrylic emulsion as possible. Inks and fluid acrylics have the potential to be higher pigment loaded. It is the ammonia hydroxide used in making the acrylic emulsion

that can be an irritant. Some people are affected by it while others do not notice it.

Acrylic paints were developed in response to a specific need. The polyvinyl acetate used in commercial paints (latex) makes the acrylic harder, but susceptible to early breakdown with UV exposure. The support is not as important as for other mediums because the acrylic holds itself together. Acrylic gesso is designed to have a tooth to hold the paint and will take either acrylic or oil mediums on top of it (be sure to remember to allow at least five drying days).

Some artists use retardant (propylene glycol with acrylic resin) with their acrylics. It allows for a longer working time before it sets permanently, but too much makes the paint vulnerable to hazards like scuffing and marking. Acrylic paints dry differently than other mediums since when they are wet the emulsion looks milky white; it dries clear.

The art market is affected by the attitudes of artists and galleries, and acrylics were not accepted readily. Although developed in the 1940s and 50s, acrylic paints did not gain much acceptance in the marketplace until recently.

We would have hoped Kevin would have talked more about the Kroma Artist's Acrylics line; how it compared with other products, given they are fresh and made locally in small batches (Robert Genn always says to buy the freshest paints). Kevin generously donated a paint pack for a door prize and he did what he came to do; he inspired all of us and left his product to speak for itself. Thank you Kevin for your expertise and your time. You did an excellent job.

Members can avail themselves of Kevin's services at Kroma Industries, 1649 Duranleau St., Granville Is. 604 669-4030

AGM 2000

Susan Foster

A record fifty-eight members and four staff came to the Granville Island Hotel, on a rainy March afternoon, for the 2001 Annual General Meeting of the Federation of Canadian Artists.

Members listened to reports by Committee Chairs and staff before approving the FCA's Audited Financial Statements for the year ended December 31, 2000, which showed an excess of revenue over expenses of \$8,571 after allowing for depreciation and amortization.

The slate of nominations put forward by the Nominating Committee was elected unopposed and unanimously (see board profiles).

Janice handed the gavel to Bob McMurray who thanked her for her years of service to the Federation and presented her with a clock inscribed "Janice Robertson, SFCA In appreciation for her term as FCA President 03/99 - 03/01" Marjorie presented her with flowers and the members gave her a heartfelt ovation.

A number of topics were discussed under new business:

- One member asked if it would be possible to create multi-year memberships to encourage people to join for longer than a year and provide the Federation higher cash flow. If there was a five-year membership, could the price be reduced? This will be referred to the Board of Directors.
- Island members asked to receive membership cards and receipts when they pay their dues. Susan explained that in the past receipts have only been issued on request and cards are sent with the magazine to save postage.
- A question that comes up often is "have we considered exhibiting sculptured works"? Nancy advised that we have three times but that those members qualified for the show on the basis of their painting and they arranged to deliver the sculpture, provide the stands and pick it up. The problems we have are lack of space, shipping, and a lack of qualified people to jury the work.
- A member asked what the statistics are regarding the number of people who are turned down from juried shows explaining that she has a

problem with not getting any feedback. Bob McMurray referred to a form for jurors to complete, developed by Rick McDiarmid, but it was too much work and the jurors wouldn't do it. Nancy advised that the typical acceptance rate is between one third and one half of the entries received.

- Someone suggested that if members can't get feedback from jurors perhaps the FCA could hold a critique session from time to time or perhaps a critique workshop or critique road show. Janice advised that she has done this in the past with varying degrees of success but if members want it we will try again.
- Another person suggested that we gather information and publish it in the Newsmagazine three times a year on the most common reasons why artists are rejected from juried shows. Certainly many felt that a chief reason was poor quality of slides. For those who have trouble with slides or don't want to waste a roll of film for one slide, there are people like Sid Dyke who provide this service.

The meeting, adjourned at 2:30pm, was followed by a talk on acrylic paint and a draw for the door prizes.

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MARCH 2001 EXECUTIVE BOARD OF DIRECTORS:



PRESIDENT: Bob McMurray AFCA— The FCA is a dynamic organization entering into a new phase of growth and development. It is an exciting time to be involved, and particularly, to serve as president. The Board of Directors is a creative and energetic team of volunteers that are capable of guiding the FCA as it continues to evolve. I believe that we need to stress that

the Federation is a national organizational and increase its relevance to the Chapters and our members. While maintaining a strong code of standards and ethics we will look at policies with not only growth in mind but constituent feedback. The Federation of Canadian Artists is unique. It is not a media-specific organization but a national association run by its members. We have an excellent Executive Director, a small number of dedicated and professional staff members and we have an army of volunteers. I am pleased to be part of it.



1ST VICE PRESIDENT: Marjorie Turnbull AFCA— The Federation has been a part of my life for many years going back to the days of Allan Edwards. I have gained a great deal as an artist from belonging to this organization. I hope, as 1st Vice President, I can give something back to the Federation.



2ND VICE PRESIDENT: Alice Ruskin AFCA— I was born and raised in New York City and have lived in Vancouver for 15 years. I loved art as a child, but by the time I reached university I took the view that one has to earn a living, and although I continued to study art and painting part time, I pursued a career in business and subsequently in law. Several years ago I

decided that I wanted to follow my real passion while I was still (relatively) young and began pursuing a full time art career. I have taken a number of courses offered by the Federation as well as several workshops offered in the U.S. I am pleased to have this opportunity to give back something to the Federation, as I have gained a great deal from my membership.



TREASURER: Sam Naccarato— Approximately four years ago I made an important decision to finally pursue a passion in my life and decided to drastically cut down on my medical practice in order to pursue a career in painting. With a few of my first paintings in hand, I started to scout out some galleries in the hope of finding someone who could educate me about the art

world. One of the gallery owners recommended I check out the Federation of Canadian Artists. Well I did, and to shorten this story, since that time I have had two successful solo shows and three group shows. I am most impressed with the hard work, commitment, and dedication FCA members and volunteers have been providing. By becoming a member of the board, I hope to share in this commitment and dedication and to help enrich other artists and members just as my life has been enriched in the last few years.



SECRETARY: Darlene Botkin— After a rewarding career in the health field, I retired to pursue my two great passions traveling and painting. I have taken a number of the Federation's Foundation Courses (now Art Visions), and teach a drawing course in South Surrey. Volunteering for AIM for Arts Exhibition gave me

new insight into the FCA and its mandate, since I was working in the office. I look forward to an enriching experience as Secretary on the FCA Board of Directors. The Board is a dynamic team working hard to achieve the goals of the Federation and to enhance the lives of all people with an interest in the visual fine arts.



NEW APPOINTMENTS:

Revenue Development Director: Baird McLean— I am really excited about being a member of the FCA Board and I'm confident in my skills as a Revenue Development Person. Born and educated here in Vancouver, I'm a career BC Tel management person, co-owner of a small family business, President of the Canadian

Cancer Society for the BC/Yukon region and am involved in other community work as well. In becoming involved with the FCA, I am personally fulfilling a commitment to my aunt, Alma M Shore, who taught art in Vancouver for many years. My volunteerism at the FCA is important because of my aunt and also because I wholeheartedly love and support the arts.

CONTINUING ON THE BOARD:

Director of Communications: Carol Short AFCA

Member-at-Large: Michael den Hertog AFCA

Past President/Standards: Janice Robertson SFCA, NWWS— Being the President of the FCA was an unforgettable experience for me. The people that I had the privilege to work with made a wonderful team and are truly dedicated to the organization. The quality of people that come forward as volunteers for the FCA never ceases to amaze me. I think that we are all united by a love for the organization.


I look forward to continuing on the Board as the past President. It will be exciting to see where the FCA goes in the next few years. I hope the Federation will always be a place of support and inspiration for artists of all levels.

WANTED! VOLUNTEER CO-ORDINATOR

- The Federation of Canadian Artists is now interviewing for the position of Volunteer Coordinator. Duties may be carried out at home, at Federation Gallery, or a combination, and they include:
- Interviewing applicants for volunteer positions
 - Scheduling Federation Gallery volunteers
 - Develop/maintain phone trees
 - Schedule/organize volunteer team for magazine and mailings
 - Administer volunteer awards and recognition program
 - Coordinate needs of the FCA with volunteer skills.

If you are well organized, love talking to people and are a big fan of art, please contact Susan Foster, Executive Director at 681-2744 or email foaoffice@artists.ca

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MEMBERS IN THE NEWS

It is once again time for *Spring Splash* in the Okanagan. FCA members are well represented for the all-day event on Sunday, May 6. Members of the Central Okanagan Chapter showing their work are **Yvonne Morrish, Marlene McPherson, Evalynne McDougal, and Sindy Downey**. North Okanagan Chapter is represented by **Mae Roberts, Rita Routley, Gail Short, Gladys Goode, Angelica Jaeger, Charlene Woodbury, Beryl Goodall, Bascha Cash, and Rick Bond AFCA**. The art exhibition is to be held in Oyama at the Community Hall. For more information call 250-766-5116. Everyone welcome.

Britton Francis SFCA, was one of thirteen finalists chosen from thousands of international entries for *International Artist's Prize Challenge Series #2*. Congratulations Britton!

Fred Peters, a member in Nanaimo, was not only accepted in *ArtExpo* in New York City, his paintings are now scattered throughout the USA, including Hawaii! Good on you Fred!

Sharon Graham Sargent's show, *It Goes With the Couch*, will be on display in the Akokiniskway Gallery, Rosebud Art College, Rosebud, Alberta, from the present through to June 6. People visiting the gallery can also take in the Rosebud Dinner Theatre (currently showing a play about Helen Keller but must book theatre-tickets in advance at 1-800-267-7553). Make sure to leave Sharon a note in the guest book if you attend the gallery!

1000 Parker Street, a large warehouse of artists studios, is holding their *Spring Art Sale* May 5th & 6th. While you're there don't forget to visit the studio of member, **Judith Madsen (#280)**,



Myrtle-Anne Rempel AFCA, CSPWC, has just received word of her acceptance into the Canadian Society of Painters in Watercolour. Myrtle's painting, *Cannon Beach, Oregon*, (shown left) will join the CSPWC's permanent collection. Myrtle has earned her Signature

Status with the CSPWC through consistency, hard work, and being accepted into their annual juried show three years in a row. Well done Myrtle!

Verna L. Tomlinson was recently honoured with an invitational solo exhibition at the Summerland Art Gallery. The show, entitled *As I See*, featured watercolours and acrylics, in both realistic and abstract style, and was well received. Congratulations Verna.

Spencer Wynn, an eastern member of the FCA, recently gained the attention of Sotheby's through his web site (northshoestudio.ca). As a result, Spencer was included in their *Important Canadian Art Auction* to be held this spring at the ROM. Very well done, Spencer!

Doris Charest, from St. Albert, had her painting chosen by the Association Canadienne D'Education de Langue Francaise for a poster advertising their 2001 Fall convention in Edmonton. Great exposure Doris!

David Butt, a contributor to this magazine and recognized artist, recently won the painting portion of the *Muskoka Writing and Painting Contest*. Coincidentally, David's mother won in the writing category of the same contest! David will also be a feature artist in the summer issue of *International Artist Magazine*. Keep up the good work David.



Dan Gray, a member from Vancouver Island, was asked to send a pastel to represent the Canadian Pastel Society at the International Pastel Society's Convention in Santa Fe, New Mexico, this year. Dan sent the image pictured

bottom left, which he painted in Trinidad, California this February. They chose wisely. Congrats Dan!

Ardath Davis NWWWS, SFCA will be having an exhibition of her work in Victoria during the month of May. The show is at the Godard House, 2495 Arbutus (4 to 8 pm, closed weekends). We all wish you success Ardath.

Jill Louise Campbell will be opening a new gallery in Victoria at 636 Fort Street this month! Look for the same personal touch and warm welcome that Jill offered in her Salt Spring Gallery. Congratulations Jill.

Congratulations to local pastel artist **Page Samis-Hill PSC** (Pastel Society of Canada). This month she was honoured to receive (by jury) membership in the prestigious Pastel Society of America in New York.

Page recently returned home after staying and working for three weeks with Master Pastellists at the National Arts Club in New York. She is preparing work for submission to be a Master Pastellist with the Society of America in New York.



ACRYLIC GEL MEDIUM AND GESSO

Pat Lowes, Painters-In-Action

The texture of a painting surface can be manipulated to resemble many organic shapes before painting. Shirley Kolb demonstrated this by applying a thin layer of acrylic gel medium and gesso to 140 lb. Watercolour paper and sculpting textures that resembled grass, rocks, trees, and feathers.

To set these images within her composition, Shirley relied on many tools to shape and move the gel and gesso. They included:

- A palette knife to dabble, scrape, and scratch,
- Various small squirt bottles with various nozzles,
- Stiff brushes to stipple textures,
- Saran wrap, and
- Film canisters and empty yogurt cups for mixing and pouring.

When the planned areas dried, they formed an etched surface representing textures and shapes, which then do not have to be painted. In Shirley's work the extruded lines became the positive areas of trees and trunks. The untouched areas then comprised the negative shapes. This treatment also created two different surfaces for the paint to adhere to. The textured shapes became a resist for paint and the negative or non-textured areas absorbed the paint. This reaction created a tactile image that could not be attained with brush and paint alone.

Shirley recommends the following for artists experimenting with this process:

- Adding ox gal and water to watercolour paint so it will adhere to acrylic paint without beading,
- Mixing gel and gesso together so it bonds firmly to the paper,
- Testing watercolour paint on an acrylic underpainting before proceeding with the hue, and
- Pouring, splattering, spraying paint on textured wet gesso or medium in order to achieve a soft edge and/or random design (the colour will become opaque when it touches the gesso).

Shirley's techniques using gesso and gel medium demonstrated a quick way of establishing a dimensional quality to painting surfaces. It was a very enlightening afternoon. Thanks Shirley, for your demo and your extraordinary energy.

CAMERA-PERSON NEEDED

Individuals living in the Vancouver area are fortunate to be able to avail themselves of our excellent Painter-in-Action demonstrations coordinated by Pat Lowes. These demos are free to members and we would like to extend that spirit by having the events captured on video. We are looking for members with their own video equipment to tape demos, which could then be made available to the whole membership through a video library. If you are interested please call Soula Groumoutis, Education Coordinator, at 604-681-7093 or email soulag@hotmail.com

A & D

Alessandra Bitelli & Don Farrell

Talking about Painting

Ten 3 hour sessions every 2nd Tuesday 9:30am - 12:30pm
Oct. 16 to Dec. 11, 2001 - Feb. 5 to Apr. 2, 2002
at St. Anthony's Church, Office Entrance
2347 Inglewood Avenue, West Vancouver, BC

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

PAINTERS IN ACTION 2001 - MONDAYS

Demonstrations At Federation Gallery

1241 Cartwright Street, Vancouver 1 to 4 pm

Free to FCA Members - \$10.00 to NonMembers

DATE	ARTIST/SUBJECT
May 7	Larry Mason Watercolour Landscapes.
June 4	Alice Ruskin AFCA, Watercolour Collage
July 16	Loreena Lee Finding negative space in W/C
August 27	Rina Pita Mixed media & monoprinting
September 10	Adrienne Moore AFCA, Painting in Oil
October 1	Nancy Clayton AFCA, Opaque watercolour
November 5	Pat Peacock SFCA, Mixed media collage

NANCY T CLARIFIES...

Senior (SFCA) members do not submit work to FCA juries. Paintings by Senior members may be exhibited in any of the FCA Juried Shows. As paintings by Senior Members are not juried they are not considered in the placement of most FCA awards.

ART AVENUES NEXT ISSUE:

Submission deadline: June 1, 2001

Feature writers: SFCA's Kiff Holland, Rick McDiarmid, and Suzanne Northcott as well as AFCA Jo Scott-B write about the jury process. David Langevin also shares his expertise. Feature shows: *Success! Show* and *Human Figure in Painting Juried Show*

MAY & JUNE AT THE FEDERATION GALLERY

April 24 to May 6 - MEMBER GROUP SHOW #2,
Naturally Inclined, Wildly Divergent, featuring new work by Eileen Fong, Andres Gurumeta, Loreena Lee, and Deena Press.
Reception: Tuesday, April 24, 6 to 8 pm.

May 8 to May 20 - HUMAN FIGURE IN PAINTING JURIED SHOW

May 22 to June 3 - MEMBER GROUP SHOW #3,
Drivin by Colour, featuring Jo Scott-B, Steve Amsden, Kit Shing, Johnson Wu, and Janet Lee. Reception Tuesday, May 22, 6 to 8 pm.

June 5 to 24 - SENIOR MEMBER GROUP SHOW,
Signatures 2001 Show featuring new images by SFCA's Joyce Kamikura, Suzanne Northcott, Pat Peacock, Ruth Sawatzky, Marilyn Timms, and Law Wai Hin
Reception: Sunday, June 10, 1 to 3 pm.

CLASSIFIED ADS

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 typed ad wording along with cheque or credit card information to the Federation of Canadian Artists by the 1st day of the month preceding 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 each Canadian funds plus 7% PST and 7% GST and \$6.00 Shipping and Handling, to Federation of Canadian Artists, 1241 Cartwright Street, Vancouver, BC V6H 4B7 (or pick up your video at Federation Gallery and save the shipping costs). Full Copyright reserved.

Enhance your watermedia 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 Avenue, Winnipeg, MB R2Y 1Z3. Fax 204-889-6467 or email: kor@escape.ca

DEMONSTRATOR'S OPPORTUNITY - 2001 Demo opportunity for qualified member-artists on Mondays from 1 to 4 pm at Federation 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

5-DAY WATERCOLOUR WORKSHOP, TELEGRAPH COVE RESORTS, MAY 14 - 18, 2001. Artist/Instructor: Gordon Henschel, AFCA lives and works from his studio and gallery located between Telegraph Cove and Port McNeill. He has a Master's degree in education and is a popular workshop instructor. His work can be viewed on his website: <http://www.henschelfinearts.com> The Workshop: Fun and creativity will be the emphasis in a rustic village designed to put you in touch with nature and yourself. Sea, sky, forest and eagles are literally "in your face" to enchant and delight you. For 5 days Gordon will help you put it all together on your palette for a "creativity roll" that will keep you going for years. Professionals and beginners alike will enjoy exchanging ideas! Morning demonstrations and critiques will be followed by afternoon sketching and painting. Basics in technique, colour and design will be covered. Cost, Accommodations and Activities: The fee of \$900/person covers the workshop fee, 5 nights accommodation, reception, all meals, coffee/tea breaks, all taxes and gratuities. A reduced rate is available for shared accommodation and for spouses or partners who wish to come, but are non-painters. Suggested activities for non-artist partners include: fishing or sightseeing charters, hiking, caving, kayaking, relaxation, etc. For an information package or Registration, please contact: Telegraph Cove Resorts, Box 1, Telegraph Cove, BC V0N 3J0 Phone: 1-250-928-3131 or Fax 1-250-956-4760 or email: tcrltd@island.net or Henschel Fine Arts, 801 Nimpkish Heights, Port McNeill, BC V0N 2R0. Phone 956-3539 or toll free 1-888-663-2787 or email: henschel@island.net

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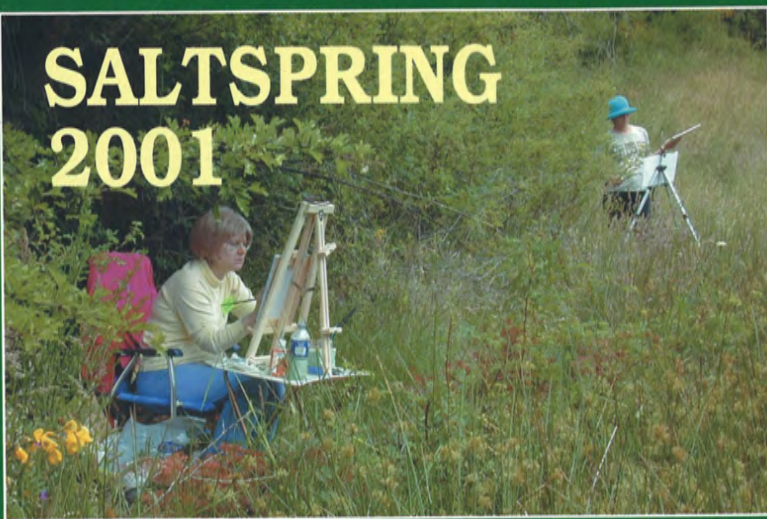
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Neil Patterson , ASA, SFCA, OPA, KA August 13 - 17 OR August 20 - 24	\$400
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us realize truth, at least the truth that is given us to under-
stand. The artist must know the manner whereby to con-
vince others of the truthfulness of his lies."

- Pablo Picasso, 1923



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