

Volume 1 - Issue No.3  
September/October - 2001

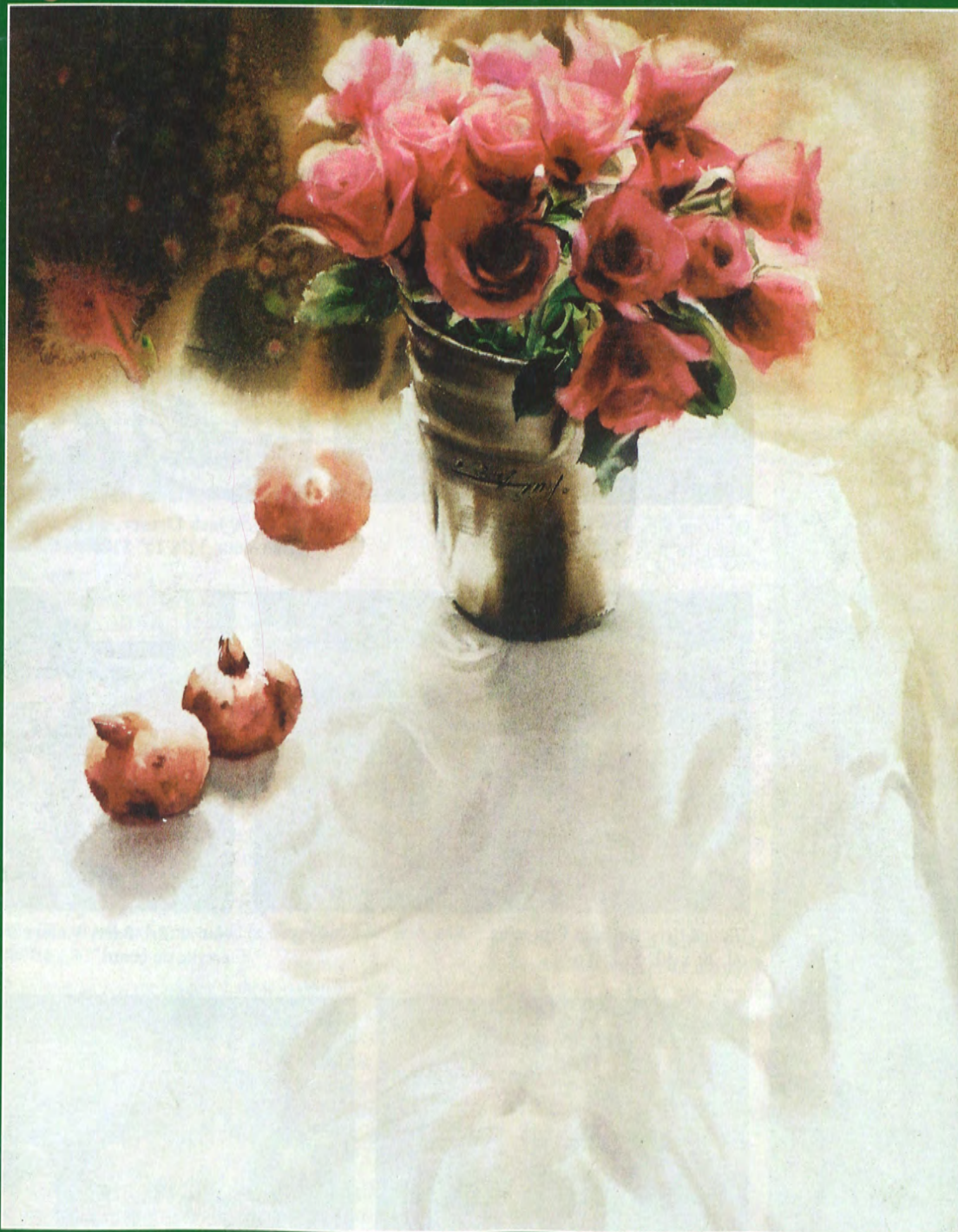


\$4.25

# Art Avenues

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

Celebrating  
**60**  
Years of Artistic  
Achievement



The Provisos  
of Happiness  
*Youmee Park*  
Watercolour,  
SOLD

Featuring :  
*Summer Gallery 2001 & Signatures 2001*





# Art Avenues

Summer Gallery 2001



*Sherry Time*, Darlene Botkin  
oil, 12"x 12" SOLD



*Upwardly Mobile*, Jo-Scott-B AFCA  
watercolour and acrylic, 12"x 18"  
\$450



*The Red Road*, Donna Zhang  
oil, 36"x 36" \$4,930



*Qualicum View*, D.F. Gray  
pastel, 18"x 24" \$1,200



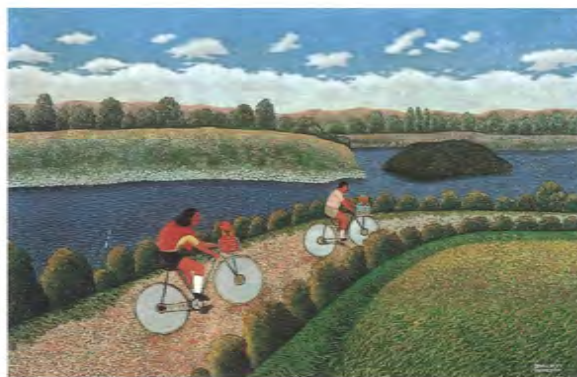
*Tamarack*, Jack Livesey AFCA  
watercolour, 11"x 15" \$500

## COVER IMAGE By Youmee Park

I used my private studio to teach when I was in university (1977 to 1980). I usually had about 30 students, most of them from secondary school. Last year I had a guest to the studio who brought me a beautiful bundle of roses. This guest was a former student who had seen my name in an exhibition brochure and came hoping to find her former teacher. I was very happy to meet my student again and drew a picture called *The Provisos of Happiness* so I would not forget.

I still have a private studio in Seoul, Korea. Since 1994 I have visited Korea twice a year for two-month trips. The main purpose of my visit this year is to open an exhibit and teach once again. I will have about 40 primary and secondary school students. Time goes by and my students change but not the pleasure of teaching.

I hope my paintings give peace and love to those people who stop and see them.



*His and Hers*, Barbara Pratezina  
oil, 20"x 30" \$1,250



*Native Girl*, Barry Walker  
acrylic on board, 14"x 18" \$500



*Summer Fun*, Larry Tillyer AFCA  
acrylic, 20"x 24" \$1,450



*Five Pears and a Few Grapes*, Karen Marcus AFCA  
acrylic, watercolour and crayon, 6"x 10" SOLD





**Art Avenues** is published 6 times per year.  
**News, articles, good contrast black/white or colour photos welcome. Advertising and subscription information is available by following the Art Avenues link at www.artists.ca**

Next submission deadline October 1, 2001 - 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: http://www.artists.ca

**Publisher:** Federation of Canadian Artists  
**Editor:** Michele Becker artavenues@artists.ca 604-222-1452  
**Advertising:** Ralph Roper 604-224-7974  
**Photography:** Sid Dyke AFCA sidyke@uniserve.com 604-853-3400  
**Layout/Design:** Graphics Garage leo.nardo@home.com 604-888-0874  
**Proofreading:** Chris Greenwood, Nancy Clayton & Ellen Poole  
**Printer:** Glenmore Printing

**Advertisers in Art Avenues 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.

## LETTERS

Dear Salt Spring Seminar Artists:

Several people reported having received questions on the last day of the Salt Spring event about whether or not they could/should enter paintings done at the workshop in juried art exhibits, particularly those hosted by the Federation of Canadian Artists. For the benefit of those artists, I will attempt to clarify the rules and policies in these circumstances.

The FCA policy is quite clear on the matter and the entry form for our juried exhibits requires that "painting done under instruction cannot be submitted to FCA juries". Most other major juried exhibits have similar restrictions.

The reason for this policy is that if an instructor in a workshop has had input into the finished painting then it is not entirely the work of the artist. In such situations it is often the case that the artist has executed the major part of the painting but it just does not have that 'something' that successfully completes it until the instructor comes along and identifies what it needs. In other cases, the instructor may have had significant input throughout the development of the painting. In either case the work is "tainted" when it comes to entering juried exhibits and such work would be disqualified if the jurors were to become aware of its origin.

A grey area arises when the artist does the painting in the workshop but does not receive advice from the instructor. If that is the case the artist takes a chance when entering such a painting in a juried show. If other artists think they can identify that work as having been done under instruction or in the presence of the instructor, your reputation may suffer. In these circumstances the artist may be technically and morally correct but still be perceived to be offside. It is up to the artist whether or not to enter such work in a juried exhibit but my policy is "when in doubt, don't do it" because a good reputation is not easy to re-acquire after it is damaged.

It is also worth noting that these same works are eligible for showing in the *Summer Gallery* and in *Member Rental Shows* at the Federation Gallery as well as any FCA Chapter non-qualifying show or commercial gallery.

I hope this answers the questions, **Bob McMurray, AFCA, FCA President**

To FCA Members - Hanger Beware! I am writing to relate my story so that other artists can benefit from my experience hanging art in a non-gallery venue.

Two of my friends and an acquaintance that was represented by a high-end gallery had all shown work on the walls of a popular coffee shop located within the confines of a chain bookstore. After getting details from my friends, I wrote the manager of the store proposing a body of work for a solo show and enclosing photographs of the work. Upon receipt of the package, the manager phoned me and invited me to hang my images from the beginning of July to the end of August 2000.

My friend, the previous artist, helped as we took her work down and hung mine (21 framed pieces). There was no manager on duty but a staff member noted our arrival, actions, and departure, as did the coffee shop staff.

I had no real contact with the staff after that and all seemed well. I visited the store every two weeks over the course of the summer to align and clean and make sure nothing was amiss. One morning, near the end of August, I was shocked to find gaping spaces where my work had been. 11 of the 21 pieces were missing. I had a business card on the glass of each piece to direct customer inquiries and since I hadn't heard anything I rationalized that perhaps the work had been moved to storage. With no manager on staff, again, I left a message to have the manager call me at home immediately after his arrival. I made note of the missing work and left. Finally I got a hold of a manager in the afternoon. She knew nothing and would check with the manager on the next shift. At six I phoned again. This time another manager agreed that the work had probably been stolen and guessed that it had happened within the last three days.

I phoned the RCMP, filed a theft report, and was told that without videotaped surveillance or the name of a suspect there wasn't much they could do. The next morning I returned to the bookstore, husband in tow, to give my detailed list of missing items to the manager and remove the remaining work. The manager had questioned his staff and indicated that he believed the night cleaners had stolen the artwork. He also informed me that the thief had probably stolen the work for the frames and would throw out the art. I reported the manager's suspicions to the RCMP who said it was too vague to do anything about.

The next day the bookstore manager that I had spoken with, phoned to inform me that I was to speak only to his boss, the district manager, and was not to contact any other staff member. The district manager neither answered his phone nor returned calls. The RCMP said they had made note of the store's lack of cooperation and suggested I go to the Legal Aid Society of BC.

After a Legal Aid referral and a 20-minute consultation with a contract lawyer, my consultant agreed to take the case pro bono because he felt strongly about it. Focusing on contracts, it became apparent that because I was not given a disclaimer to sign, which would absolve the bookstore of responsibility, and so the bookstore had essentially held the work on a trust basis. Even though a judge could put some responsibility on me for not asking for a contract, my lawyer felt I had a good chance in small claims court.

We filed suit, which cost about \$325, in September 2000 and were scheduled for a settlement conference (with a judge and both parties) in March 2001. In the suit I asked for the value of the missing work but because the bookstore was experiencing difficulty my lawyer advised me to set a bottom line; realistically I could hope for half the value of the work. The worst-case scenario was that I would win and the bookstore would manoeuvre out of paying - something they could easily do since the onus, in a small claims case, is on the winner to collect, not the court. While all this was going on, my lawyer also warned me to be careful about saying anything before we settled as I could be hit with a counter suit or slander.

Three days before the settlement conference, the district manager phoned me at home - it was the first time he had contacted me. He asked if we could meet to negotiate. After a call to my lawyer and, with my husband for support, we met and came to an agreement that was two hours in the making. Two days later I attended the settlement conference alone to ask for a six week adjournment. If the bookstore didn't pay within that time period the suit would resume. In April 2001 I finally received payment, eight months after the theft of my still-missing artwork.



What can be learned from my experience - get it in writing! Never do as I naively did and assume that if nothing is said everything is okay. Ask about insurance and the concept of 'mall insurance' against damage. Get signatures and keep copies. Don't be afraid, just be aware!

From **Brittani Faulkes**

*Snakehead Lanterns (above)* is just one of Brittani's missing images

*continued on page 4*



# Art TECHNIQUES WITH DAVID LANGEVIN

Michele Becker, Editor of the FCA magazine, asked me to take a stab at answering this question from the FCA website's discussion forum. I thought it would be of interest for some other artists considering alternative watermedia paints.

*Does anyone know if Casein paint is considered archival, and how its light-fastness compares with watercolour? Jennifer Annesley*

Hi Jennifer, Casein is a milk protein that was commonly used by painters of the past to make paints and its use dates back to ancient Egyptian times. Casein can be diluted with water and has very good adhesive properties, and has often been used as a glue. I know of at least one company that makes it in tubes.

The problem with casein paint is that it is water-resistant when dry but not really water-proof. Also, it becomes quite brittle with age and will crack easily if it is applied too thick or on a flexible support like paper or canvas.

Light-fastness is a property of the pigment, not the type of paint. The same pigments are used to make all the different types of paints. So, a good quality cadmium yellow pigment will have comparable light-fastness in watercolours, casein paints, oils, or acrylics.

Casein paints are very similar to egg tempera paints in the way that they handle and look when dry. Egg tempera has been the preferred choice of most artists over casein for hundreds of years, you might want to consider looking up a little book called *The Practice of Tempera Painting* by Daniel Thompson. Hope that helps to answer you question.

Hi David, Thanks for the information about casein. Question: You had mentioned that a good cadmium yellow, for instance, had the same light-fastness in whichever medium. However, I was surfing around in the Alberta Foundation for the Arts website ([www.affta.ab.ca](http://www.affta.ab.ca)) and found an article on conservation that mentions how watercolours are highly light-sensitive because the pigment particles are spread out in a thin gum binder, exposing more surface area to light. So would caseins be similar? How long can we expect good quality watercolour paintings on cotton paper under conservation glass to last? (I realize this is almost impossible to answer, but I thought I'd throw it out there.)

This issue is starting to bother me. I have painted professionally for 12 years with watercolour and have had great reception, except when it comes to some galleries, who won't consider carrying watercolours because people don't want glass. Someone suggested I switch to acrylic, but



after refining one's skill at a media such as watercolour, a radical change seems alarming.

*I was hoping caseins may be an answer - although they have to be varnished for protection. Are there any water-based archival quality varnishes on the market?*

*My website is [www.annesleystudio.com](http://www.annesleystudio.com). It might help for you to see the kind of work I do to understand my concerns.*

*I would appreciate any more information you have. Thank you! Jennifer*

Hi Jennifer, I did see one of your paintings at the AIM show in Vancouver I think, was it an interior of a hotel lobby or something like that? I checked out your web site too. Your work is awesome!

Watercolour paintings are generally not as durable as oil or acrylic paintings for obvious reasons but when properly framed under glass with acid free mats, a watercolour is considered to be a "permanent" media from a museum's viewpoint. That is, it is expected to last at least 100 years in its original condition under museum conditions (this is a generally accepted definition of 'permanence'). It is true that because the paint is applied in thin layers the colours are not as lightfast but that is also true of any medium when the paint is applied thinly (low concentration of pigment).

I agree that to switch for those reasons seems 'alarming.' My advice is to ignore all the issues about permanence and what the galleries are saying about people not wanting glass. I have been told by several galleries that watercolours are generally not in vogue with most buyers right now but good artwork is good artwork and it will find its place in people's hearts and collections no matter what the medium.

Most people who have considered casein paints in the last 30 years as a viable medium have gone to acrylics instead. They are more permanent and more versatile.

Egg tempera, as I mentioned, is another option that I think you would do very well with. There are no water-based varnishes. Any painting on canvas or board that is not framed behind glass needs to be varnished for protection. That includes tempera paintings like casein and egg tempera. The same type of varnish is used for all of them. The best ones are the relatively new acrylic solution varnishes that can be thinned and removed with mineral spirits. Golden MSA and Liquitex Soluvar are excellent. Good luck Jennifer, David.

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



## Reproduce as much & as often as you want to.

*(and we'll help you do it)*

Of the many advantages of Giclées, the best may be that you can produce small quantities of prints without emptying your wallet.

Fine art Giclée reproductions of oil paintings, watercolours and photography, on canvas and archival papers, using the latest in digital imaging technology.

Learn more about Giclée at [www.reallybigprints.com](http://www.reallybigprints.com)

# GAMMAPROIMAGING

164 West 5th Avenue (between Cambie St. & Main St.)

Free parking at rear of building.

Tel: 604.707.1000 email: [karen@gammapro.com](mailto:karen@gammapro.com)

## LETTERS *continued from page 3*

Dear Michele

I wanted to write to let you know what a fantastically fun and exciting time I had at Salt Spring. I've never done anything like it before and I wasn't too sure what to expect. I was even a little nervous at first. I had the desire and willingness to step out of my comfort zone and so, with Bob Rennie's help, I booked a cabin on St. Mary's Lake and shared it with two gifted and wonderful women that I had never met before. My friend Kathi also came along and the four of us ended up as one group - new friends and old friends. The crew of volunteers was delightfully helpful, informative, well organized and friendly so we were able to settle in quickly and comfortably.

All of the instructors were great. Each shared their experiences and knowledge generously. The demos were very informative in that the process was deliberately opened up to the students, from conception to the finished piece. Top this off with an atmosphere that encouraged the open exchange of ideas, discoveries, experiments, and experience. Conversations enthusiastically undertaken by both students and instructors developed into inspiration and stimuli for all participating. It was such a creative atmosphere that you would have expected it to dissipate after returning home to the real world. But what happens is that you soak everything up, engrossing yourself so that you are more comfortable on the path of self-discovery and begin to take more artistic risks. I know that, somehow, after Salt Spring, I will never be the same.

Would I go again? Yes! Most definitely, because of the instructors, the organizers, and because it is a beautiful, peaceful place to paint with a never ending source of



subjects to discover, old friends to greet, and new friends to make. And finally, to all those involved in putting the event on, thanks so much for such a wonderful job!

Sincerely, **Kim Pollard**, Surrey, BC

## ARTIST TO ARTIST, A VISIT WITH CASIMIR LINDSEY BY SUE McIVOR

For years many of us have known of a prominent ichthyologist who also happens to be a superb artist. Casimir Lindsey, Ph.D., FRSC. This extraordinary man has combined a career as an eminent biologist with that of an artist. Lindsey's deep love of nature has guided both his careers allowing them to overlap and create a unique artistic vision. This was most apparent to me when I asked Cas about his choice of subject matter. "I love the juxtaposition of a totally empty landscape and a derelict piece of machinery - WHAM - now that's the best stuff to paint!" Lindsey's paintings often feature a massive piece of abandoned machinery, in some stage of rust and ruin, situated within a serene but triumphant landscape.



*Cottongrass & DEW Line Domes,*  
acrylic/c 11"x 18"

was influenced by these men in a profound way and even today uses a pochade box similar to the one designed and shown to him by A.Y. Jackson.

In 1943 Lindsey joined the Canadian Armored Corps, then the Canadian Intelligence Corps. While serving, one of L. Corporal Lindsey's paintings was displayed in a Canadian Army Art Exhibit along with the work of Molly Lamb and Jack Shadbolt. This show toured from the National Gallery in Ottawa, to the Art Gallery of Toronto, and then on to New York.

Following WWII Cas went to Cambridge University in England. His thesis, on the Stickleback, took him into the East Anglian countryside where he also found inspiration to continue his artistic endeavors. Back in Canada, Lindsey taught at the University of Manitoba and at U.B.C. His ichthyology and research expeditions have taken him to a myriad of exotic locations such as the Galapagos Islands, S.E. Asia, Malaysia, Cocos Island, Costa Rica, and the Amazon Basin to name just a few. Lindsey has participated in thirteen northern research trips and is known as a visitor to Bathurst Inlet and Treeline Lodges, north of Yellowknife. It is here you may come across our eminent biologist captivating a group of children by playing his harmonica by the firelight. Lindsey has developed a deep love of the North, a place he describes not as an empty, pristine wilderness but as a land inhabited, sometimes shockingly, by man's detritus.



*Drums & Peaks, acrylic/c 12"x 24"*

When Lindsey retired from teaching in 1988 he made a conscious decision to devote more time to his art. In order to do so he sold the Frank Carmichael



*Nechako Bumboat*  
Acrylic/c 9.5" x 12"

watercolour that he had received as a wedding gift from his bride's parents. The sale paid for the design and construction of a studio in the artist's Dunbar home. It is wonderfully lit with a skylight and large windows, and looks out onto a garden. In the studio I found art books and supplies, finished and unfinished paintings, and, not surprisingly, books on northern wildflowers and fishes, along with a kettle, teacups and an ample supply of Lapsang Souchong.



*Cas Lindsey in his studio, July 2001*

## Canson Memory Albums



**Behnsen**  
graphic supplies ltd.

1629 Main Street, Vancouver B.C. V6A 2W5 • [www.behnsens.com](http://www.behnsens.com)  
phone: 604.681.7351 • toll free: 1.800.663.1215 • fax: 604.681.6185

## Weekend and Mid-Week Workshops

North Vancouver - Fall and Winter, 2001

Presenting a series of workshops on weekends and weekdays by popular instructors, Federation of Canadian Artists' Signature members:

- Tom Huntley, AFCA
- Rick McDiarmid, SFCA
- Bob McMurray, AFCA
- Janice Robertson, SFCA and Velvet Bailles,

For artists' needs we carry an extensive line of fine art and graphic supplies and equipment.

For Detailed information on courses, content, fees and availability contact:

**Pioneer Arts & Crafts Ltd.**

754 Westview Shopping Centre,  
North Vancouver, B. C.

Telephone: (604) 988-9968 or 988-0903

# CALL FOR ENTRIES

## EXHIBITION/SALE AT FEDERATION GALLERY, VANCOUVER

ARTIST NAME	TOP
IMAGE TITLE	↑
IMAGE SIZE	PRICE
MEDIUM	

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

**ENTRY FEE:** Members may submit up to three slides per show for an entry fee of \$10 each. 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.

**DECLINED ENTRIES:** Should your work be declined, the 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 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:

#### **MEDAL SHOW** (Oct. 23 - Nov. 11)

Slide entries due: **Thurs. Sept 13**

Accepted entries due Fri. Oct 19, 4pm

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**

Accepted paintings due: Fri. Nov 9, 4pm

Scheduled Jurors: Robert Genn SFCA, Don Farrell SFCA, Teressa Bernard AFCA

Details: All Active & Signature members. All media. Black and white ONLY.

#### **CHRISTMAS SMALL PICTURE &**

#### **MINIATURE JURIED SHOW** (Dec 11 to 23)

Slide entries and/or original miniatures [matted, framed, ready to hang] due: **Thurs. Nov 22**

Accepted small paintings due: Fri. Dec 7, 4pm

Scheduled Jurors: Britton Francis SFCA, George McLachlan SFCA and Josanne van Hees AFCA.

Details: All Active and Signature Members. All media. Miniature sizes are 4x4" or smaller. Small pictures are 1.1x1.5" or smaller.



## WHAT'S NEW

by Peter Ohler

I have written poetry of sorts all my adult life. I have no illusions as to my standing in the literary world, so I have always referred to my efforts as "chicken verse." "Poultry."

My vocabulary is extensive. I majored in English at the University of Washington in Seattle. I own a thesaurus. I studied the techniques and tools of the poetry trade. Simile. Metaphor. Onomatopoeia. Couplets. Haiku. Shakespearian sonnets. Elegy etc. I think about life, death, beauty, infinity and all the wonders and questions of the world. I have pondered human frailties and all the uncertainties of "why are we here" and "where are we going." And I've practiced. And practiced. In fact, I am sure I know all the words and all the fundamentals about composing poetry that say Robert Frost ever knew. Or Dylan Thomas. Why then, can't I write with the impact and greatness that they did? The harder I tried the worse it seemed to get.

Artists are faced with this dilemma as well. Oil paints. Brushes, turps, canvas, board or watercolour papers are all easy to come by. Pencils and sketchbooks. Pastel, acrylic or conté, all readily available. How-to-paint books are in abundance. How to draw. How to do this, that, and everything. We all get art lessons in one form or another beginning in kindergarten. There are art schools and night classes and even a guy on TV who, in 15 minutes, instructs viewers on how "you too can create masterpieces in minutes."

So what's to paint? Landscapes. Trees. Mountains. Rivers. Oceans. Ducks. Sheep. Horses. Fruit. Men. Women. And so on. The cave people started this. Painting on rock walls the life they encountered as they tried to eke out an existence. Our recorded artistic heritage begins in these caves and extends through time to us.

So, we encounter a dilemma much like my aspiring poet problem: how can artists go forward and aspire to great heights when the ground is covered in the footsteps of giants who have preceded us? It's a long way from Vermeer to Warhol. Where do we all fit in? This is one of a great many imponderables and questions I have asked of myself. And, as I have written in a previous piece, I always come back to the mantra, "be yourself, that's good enough." However, on the outer edge of that statement, I am still asking, "How can I write great poetry?" After forty years of trying, I have not found a sure answer, but I do have a suggestion...

Like the man lost in New York who stopped an obvious local to ask, "how do I get to Carnegie Hall?" The New Yorker smiled while replying: "Practice man, practice."

# ARTOGRAPH PROJECTORS



**Behnsen**  
graphic supplies ltd.

1629 Main Street, Vancouver B.C. V6A 2W5 • www.behnsens.com  
phone: 604.681.7351 • toll free: 1.800.663.1215 • fax: 604.681.6185

CLIP AND KEEP FOR REFERENCE





## BEHIND THE EASEL

With Robert Genn, SFCA

### Painters at Painters at Painter's

First of all, let's get this straight: Painters at Painter's is the best thing of its kind we've yet seen. Bob Wright and his staff are to be congratulated for the concept and its execution. The generosity, openness, freedom of itinerary, and communication opportunities are second to none. The setting, Painter's Lodge, is as close to ideal as you can get. As many FCA members will remember, I'm for maximum intercourse between everybody concerned. In this place you really bump into people. Doing some Monday morning quarterbacking, I had generally similar reactions from many of my fellow wizards.

Most important is the respect for both the 'show artists' and the guests. The easy-going venue promotes this as does the general non-commercial nature of the event. There was a bit of criticism of the art display area-it seemed difficult to find out how to buy stuff - I think it's fine the way it is; toning down the compulsions of the cash-register heads among us. If people must buy things they can go to the trouble of tracking down the painter, or go and visit their deserving dealers. Imagine if the event became more commercial - the educational and goodwill thrust would soon disappear and the place would become a lineup of kiosks and people flogging prints out of the back of vans.

Some criticism was leveled at the size of the rooms and the general overcrowding. This is difficult to anticipate because it's impossible to determine how many are going to show up for a demo, a slide show, or a panel discussion. I think a closed circuit TV system centered on the Granny Painter Room - with monitors around the whole lodge would lessen the jam and create microcosms of enlightenment.

The real value to most are the small centres of creativity set up here and there where people can be close to artists as they work. Artists of all stripes tell me they pick up more from these informal and relaxed demos in which the artist does not have to feel he or she is front and centre. Just doing what comes naturally. It's the best kind. Less performance, more quality.

Perhaps the weakest part of the event is the panel discussions. These frequently degenerate to re-inventing the wheel, cult of personality, and questions of the "Do you sleep in the nude?" variety bringing out only a low level of response that may appeal to neophytes and sycophants, but does little to advance the understanding of art. Borderline fringe concerns reappear every year and, while democratic, the idiots are inclined to take charge of the asylum. I think the panels would be more edifying if the moderator was changed every year. This might be at times an artist-either an outsider or from among us. Having said this, it is perhaps a good idea that these popular panels are governed by the curiosity of the audience.

The invitational and elective system of choosing new artists is as good as you're going to get. Election by peers will in the end be democratic. Several mature artists suggested to me that they might step down so that younger stars may come more readily into the firmament. This effectively takes place when some stay on the roster but simply don't show up from time to time. A list should be sent to paying guests letting them know who will be attending each year. That way they can cancel if their favorite artist is on sabbatical. A major concern in all of these sorts of things is the graying of everybody concerned.

For sure there will always be a hundred spectators for every tennis player. I believe in progress away from general entertainment. The better customers come to Painter's to try to learn and grow. We artists owe it to them. Young people particularly, need this connection. We who are on the inside might consider building a fund to subsidize a few art-students each year. With a little fine-tuning it can only get better.

Robert Genn writes a free twice-weekly email letter which goes to artists worldwide and has been instrumental in the success of many artists. Find out more at [www.painterskeys.com](http://www.painterskeys.com)

Celebrating

60

Years of Artistic Achievement

## CELEBRATION ACTIVITIES

• 'SIGNATURE ARTISTS TALK'  
Your copy of our 'fridge' calendar is enclosed with this issue.

Note: Admission to the 21-day series during the Medal Show in Oct/Nov. will be by donation. Be sure to reserve one of the 30 spots soon (reservations will close 2 days before each Talk).

### • FCA NANAIMO CHAPTER CELEBRATION!

Members in our Nanaimo Chapter have celebrated the FCA's 60th Anniversary with an impressive summer show. Mayor Gary Korpan helped present awards at the Nanaimo Art Gallery (Malaspina College) opening. The exhibit, was professionally hung, included some sculpture, and was so well received that the chapter was invited to hang a six-week show in the downtown gallery for January 2002. Well done Nanaimo Members!



Denise McNeill, the Mayor and FCA Members at Nanaimo's Summer Show Opening

### • ANNIVERSARY BANNERS

Banners designed and painted by Bob Ascroft - have been installed on each side of the triangular canopy in front of the FCA Gallery. They will hang there until the end of the year.

### • PAST PRESIDENTS TO BE HONOURED!

An invitation has been extended to 13 Past Presidents to attend the FCA's 60th Anniversary gallery reception on Thursday, Oct. 25th. Plan to attend and help honour these individuals!

## ECUS Watercolour Papers



The paper that stays remarkably flat  
even under the wettest washes.  
Colours lift with the lightest touch.

*"I love your paper!"*

TONI ONLEY, CANADIAN WATERCOLOURIST

Available in Western Canada  
Exclusively from

**Opus Framing & Art Supplies**

1. 800. 663. 6953

## ART SPOTLIGHT

By Darlene Botkin



Kora, oil/canvas, 12" x 24"

Present parents with a drawing or painting of their child and their pleasure can be overwhelming. I know this because of the fact that I have a number of great nieces. My response to this realization was to sketch them for practice when I was learning to draw. A tiny baby is a wonderful model when asleep! As they grow into active toddlers the parents take scads of photos. If I comment that a particular photo has a perfect combination of gesture and light or that it would make a good painting or drawing they would press the photo into my hand saying, "please paint it."

After a few of these images, I found it best to conduct my own photo shoots from which I would paint the child in oil. It was great preparation for doing commission portraits.

The best situation is to know the child well and be able to orchestrate both the setting and lighting. I try to sketch the child as well as take photos. When the painting is underway, I again spend time with my subject. Always, when I give the portrait to the parents, I allow that perhaps I haven't captured the child's spirit, as they know it, and suggest that if this is so, the portrait should find its home at the bottom of the linen closet. So far they have all seemed pleased (or at least they have all been very polite and I always phone before I come over!). The best part of it for me is that once I have drawn or painted a child, the spirit of that child seems to stay with me. I feel connected even if the family lives far away.



Anthony & Storm, oil/canvas, 12" x 18"

Darlene Botkin, a member the FCA Executive Board of Directors, was recently recognized for her talents with Associate Status in the Canadian Institute of Portrait Artists.

## WATERCOLOUR AND COLLAGE

by Alice Ruskin AFCA, for Painters-In-Action

*Collage can be used with watercolour in a number of ways including:*

*As an undertexture:* For example rice papers of different weights and textures can be collaged to watercolour paper and then watercolour or acrylic paint can be added over the textures, to inspire organic forms such as trees, grass, rocks, etc. This is demonstrated in detail in *The Art of Collage* by Gerald Brommer.

*In a pure collage:* When watercolours mixed with acrylic medium are used to dye acid-free papers, such as rice, tissue and textured decorative papers, allowed to dry, and then used to create a painting from the torn and cut papers.

*To develop a painting from an intuitive start:* An example of this would be using various texturing methods with paint first (such as techniques illustrated by Maxine Masterfield in *Painting the Spirit of Nature*) and then using collage papers and paint to develop a composition from the chaos. The collage papers can be used to develop a subject and/or negative spaces and to create passages between the two.

*To accent a planned watercolour paper:* This would entail developing a painting in which the use of collage is planned from the start to emphasize the focal point, create texture and add to the impression of depth.

*To fix an unsuccessful watercolour painting:* Often, covering problem areas with collage papers (and perhaps covering an area first with gesso) allows a painting to be improved by providing texture, lost edges, mid-tones and emphasis on focal points.



Orange Pyramid, mixed media, 14" x 21"

At a recent demonstration I explained these various approaches to the use of collage with watercolour. I used a number of completed paintings to illustrate the various looks that can be achieved with these methods, discussing how to prepare collage papers by dyeing acid free tissue paper with acrylic inks or watercolour along with the variety of results that can be achieved by using both opaque and transparent paper; mixing colours; creasing and crushing the papers; and varying the amount of water and paint sprayed or brushed on the tissue paper. I then demonstrated an attempt to "fix" an unsuccessful watercolour by gluing (using acrylic medium) dyed papers over problem areas of the painting.

Alice Ruskin, the June demo artist for Painters-in-Action, is also a Member of the FCA Board of Directors. Her demonstration was informative and insightful. Thank you Alice.



**FrameRight**

PICTURE FRAMES LTD.



**Weekly Specials on  
Art Supplies**

**PRECUT MATS**

and Ready-Made Frames makes Framing easy and affordable

**604-299-9362**

4394 DAWSON STREET, BURNABY



BACK TO SCHOOL SPECIALS BACK TO SCHOOL

BACK TO SCHOOL SPECIALS BACK TO SCHOOL SPECIALS

SPECIALS BACK TO SCHOOL SPECIALS BACK TO SCHOOL

**HWC** HOLBEIN ARTISTS' WATER COLOR



**holbein**  
Artist Materials



BACK TO SCHOOL SPECIAL

**40%**  
*Off*

Holbein Artist Materials  
(Until Sept. 29th, 2001)



**ASSOCIATED  
GRAPHIC SUPPLIES LTD.**

**DUO**  
AQUA OIL  
HOLBEIN WATER SOLUBLE OIL COLORS

**H345** HOLBEIN  
EXTRA FINE ARTISTS' OIL COLOR

Located just off Granville Island on West 4th Avenue  
1664 WEST 4TH AVE, VANCOUVER 604-733-1331

# IS THE PRICE RIGHT?

By Robert Ascroft

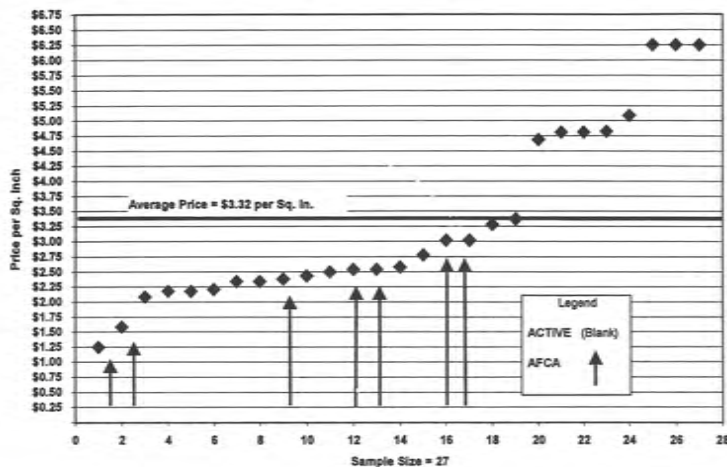
As a relative new-comer to painting (and exhibiting) I have struggled with what to charge for my work. When the last issue of *Art Avenues* arrived I was delighted to see the prices listed for each of the unsold works. Now, I thought, I would find the 'secret' to pricing artwork. So I set about to analyse the structure behind the pricing. I also started with some assumptions: 1) a Signature member charges more than a non-Signature artist; 2) oil paintings were what commercial galleries expected and therefore would be more expensive than any other medium; and 3) everyone else has a pricing system but me.

This analysis is quantitative, which means that I didn't consider the 'goodness', 'skill', 'talent', 'creativity' or 'complexity' of the artworks (or the

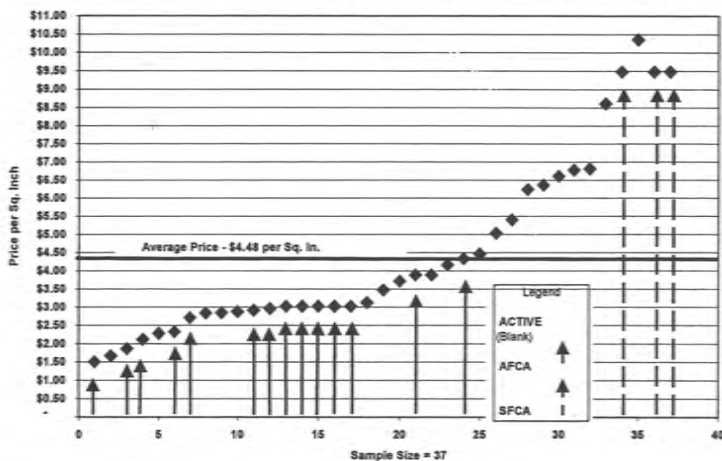
artists for that matter). These are really valid and important considerations when judging art, however, they can't easily be analysed objectively. I should also point out that this analysis isn't statistically valid for a number of reasons (which I won't bore you with) so it is a snapshot on pricing rather than a definitive study.

For the benchmark, I used the retail price divided by the square inches to arrive at a 'Price per Square Inch' (I thank Alan Wylie for this concept). I took samples from three recent shows with primarily AFCA and Active members exhibiting. The sample consisted of 93 works from 34 artists (1 SFCA, 9 AFCA's, 24 ACTIVE members). I used the pricing from the lone SFCA as a comparison in the watermedia analysis. The analysis focused on three popular mediums - watermedia (includes any water based medium), acrylic and oil. I had insufficient numbers for other mediums to provide any conclusions, meaningful or otherwise!

Price Continuum (Acrylic Medium) - AFCA & ACTIVE Members



Price Continuum (Watermedia) - SFCA, AFCA, ACTIVE Members



So much for my assumptions!

Medium	AFCA Average Price (per Sq. in.)	Active Average Price (per Sq. in.)
ACRYLIC	\$2.33	\$3.66
OIL	\$2.18	\$3.46
WATERMEDIA	\$3.07	\$4.81

Medium	Average Price (per Sq. in.)
ACRYLIC	\$3.32
OIL	\$3.18
WATERMEDIA	\$4.48

	SFCA	AFCA	Active
Members which appear to use a Sq. In. Pricing System	1	3	3
Members which appear to use OTHER than a Sq. In. Pricing System		4	8
Insufficient Data (Only one painting in sample)		2	13

Assumption 1: a Signature member charges more than a non-Signature artist. The table above shows the calculated average price per square inch for AFCA and Active members by mediums.

Assumption 2: Oil paintings would be more expensive than any other medium.

Assumption 3: Everyone else has a pricing system but me.

So I'm not alone in this, I guess. I think I will try the Square Inch method and see. Now, I only have to get my submission accepted into the juried shows to try out the pricing system.

4th  
A  
v  
e  
.

Quebec St.

- Custom Framing
- Ready Mades
- Custom Canvas
- Art Supplies

1947 Quebec Street

**FINAL TOUCH FRAMES**

• FREE PARKING

• 604 • 873 • 3992





*Lavenderish Echo*  
**John Wong**  
 oil on canvas, 22" x 28" \$1,800



# Art Avenues

## Summer Gallery 2001

(continued from page 2)

*Light and Shadow III*  
**Youmee Park**  
 watercolour, 36" x 29" \$5000



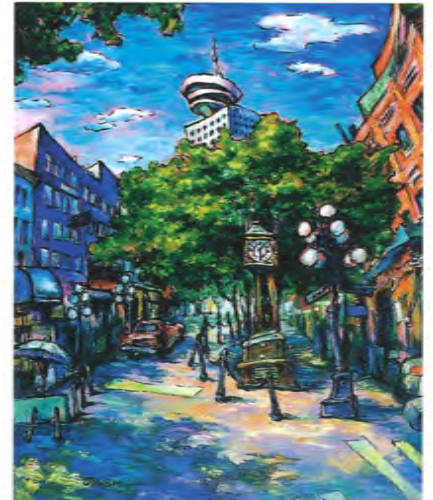
www.artists.ca



*Waiting for Spring*, **T.K. Daniel Chuang**  
 acrylic, 8" x 10" \$350



*Self-Glorification*, **Renli Chen**  
 watercolour on Rice paper, 15" x 20" \$2000



*Gastown in June*, **Johnson Wu**  
 oil on canvas, 24" x 20" SOLD



*Letter Away*, **Nancy Thackray Clayton AFCA**  
 watercolour and gouache, 13" x 20" \$600



*Once Upon a Lake*, **Lissi Legge AFCA**  
 oil, 18" x 24" \$750



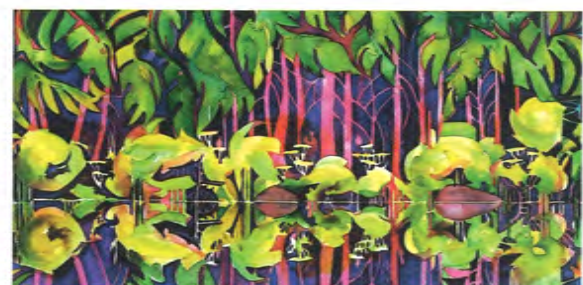
*Tulip Kelp Beds*, **Sherry Mitchell**  
 watercolour, 20.5" x 15" \$1,595



*Begonia Patterns*, **Susan Flaig**  
 mixed media, 12" x 12" SOLD



*The Cavell Glacier*, **René Thibault**  
 acrylic, 20" x 36" \$1,675



*River Fever*, **Lynn Erin**  
 watercolour, 10" x 20" \$550

Summer Gallery 2001 Standards Committee: SFCAs'  
 Mike Svob, Alan Wylie, Joyce Kamikura, Suzanne Northcott and Janice Robertson



# Art Avenues

FCA Signatures  
Sept/Oct 2001

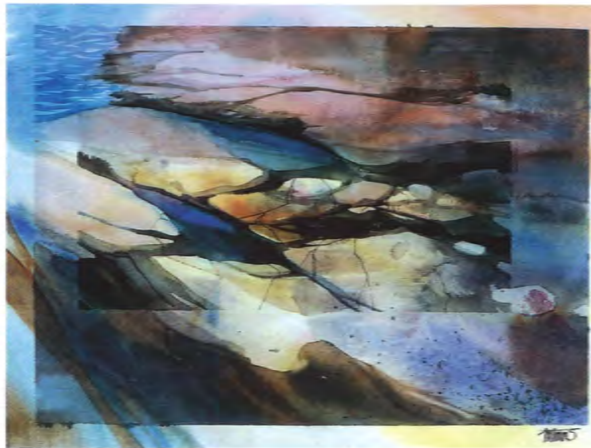
The Silas Crosby,  
Marilyn Timms SFCA  
watercolour  
24"x 18"  
\$1,200



FCA Signatures  
Art Avenues  
Sept/Oct 2001



www.artists.ca



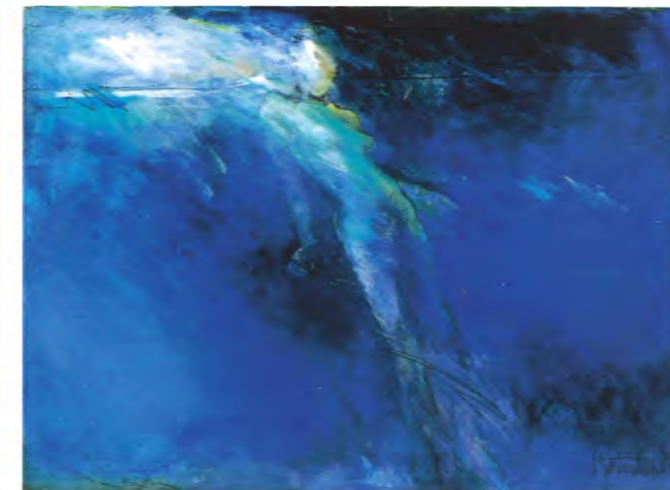
Persimmons, Joyce Kamikura SFCA  
oil on canvas, 30"x 40" \$2,250

Flaming Poppies, Joyce Kamikura SFCA  
oil on canvas, 30"x 40" SOLD

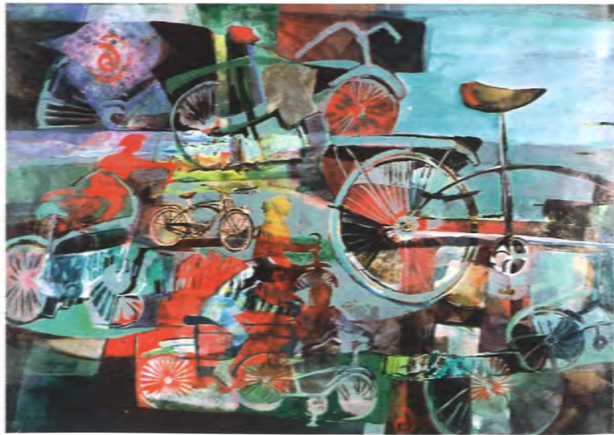
Sand, Stone & Sky, Marilyn Timms SFCA  
watercolour 24"x 30" \$1,950

Post Office at Port Neville, Marilyn Timms SFCA  
watercolour 15"x 22" \$850

Rock Slabs, Marilyn Timms SFCA  
watercolour 24"x 18" SOLD



The Stream 1, Suzanne Northcott SFCA  
mixed media, 22"x 30" SOLD



Marine Building, Joyce Kamikura SFCA  
oil on canvas, 20"x 16" \$1,120

Magic Echo, Joyce Kamikura SFCA  
mixed media, 30"x 22" \$2,100

After Glow, Pat Peacock SFCA  
acrylic, 17.5"x 18.5" \$495

Once Upon a Time, Pat Peacock SFCA  
mixed media collage, 22"x 30" \$1,200

Bicycles, Pat Peacock SFCA  
acrylic collage, 22"x 30" \$1,095



Mulino Drive, Suzanne Northcott SFCA  
watercolour, 5"x 7" \$385

Falling 1, Suzanne Northcott SFCA  
mixed media, 30"x 44" \$2,800

Signa Lane, Suzanne Northcott SFCA  
watercolour, 5"x 7" \$385

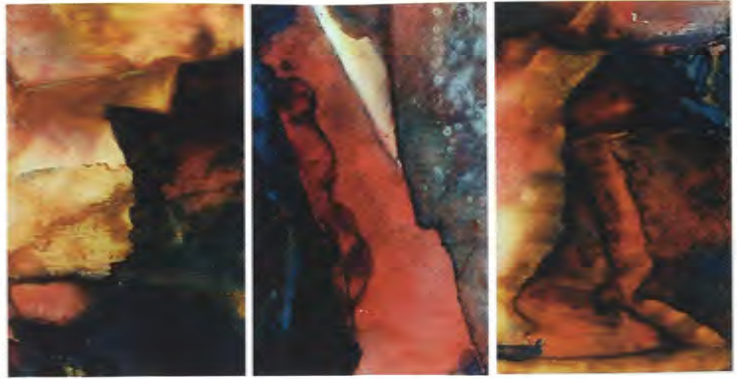
Spirit Quest, Pat Peacock SFCA  
mixed media, 22"x 30" \$1,200

www.artists.ca





*Petals and Old Lace*, Ruth Sawatzky SFCA watercolour, 22"x 15" SOLD



*Three Dimension (triptych)*, Ruth Sawatzky SFCA watercolour, 13"x 5.5" SOLD



*Taste of Time*, Ruth Sawatzky SFCA watercolour, 9"x 8" SOLD



*Vessels Series "Amber"*, Ruth Sawatzky SFCA watercolour, 22"x 15" SOLD



*Montreal Scene 5*, Wai-Hin Law SFCA watercolour, 11"x 11" \$480



*Yellow Flower*, Wai-Hin Law SFCA watercolour, 22"x 30" \$2,000



*Montreal Scene 3*, Wai-Hin Law SFCA watercolour, 11.25"x 15" SOLD



*Montreal 2*, Wai-Hin Law SFCA watercolour, 14.75"x 22" \$1,000



# Art Business

concerning THE FEDERATION OF CANADIAN ARTISTS

## FCA CONTACTS:

### FCA Elected Executive 2000/01:

President:	Bob McMurray, AFCA	bobmcmurray@telus.net	604-535-5069
1st VP:	Marjorie Turnbull, AFCA	amtturnbull@telus.net	604-941-7695
2nd VP:	Alice Ruskin, AFCA	artistalice@telus.net	604-228-8050
Treasurer:	Sam Naccarato		604-681-4299
Secretary:	Darlene Botkin		604-541-8899

### Appointments to the Board 2000/01:

Communications:	Carol Short, AFCA	carol-short@home.com	604-538-7155
Revenue Development:	Baird McLean	baird_mclean@telus.net	604-602-6776
Member-At-Large:	Michael den Hertog, AFCA		604-731-0068
Standards:	Janice Robertson, SFCA	jrobertson13@home.com	604-888-2230

### Committees:

Archives:	Ellen Poole	ellenpoole@telus.net	604-732-5251
Chapters:	Bob McMurray, AFCA	bobmcmurray@telus.net	604-576-9121
Membership:	Marjorie Turnbull, AFCA	amtturnbull@telus.net	604-941-7695
Painters-In-Action:	Pat Lowes		604-274-5482
Slide Coordinator:	Margaret Elliot, AFCA		604-940-8030

### Staff:

Admin. Assistant	Deanna Partridge		
Gallery Manager:	Nancy Clayton, AFCA	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:

Volunteer Co-ordinator	Kathy Young	604-437-4863
Weekend Gallery Supervisor:	Ellen Poole	
Bookkeeper:	Natalie Turner	
Auditor:	Jones, Richards & Co.	
Web Master:	Glenn Marcus	glenn@marcuslink.com 604-522-3134

## GALLERY MANAGER'S REPORT By Nancy Clayton

There'll be a change in the weather  
And a change in the scene  
From now on we'll change some fees  
Our walk will be different  
Our talk and our aim  
From now on a few things will never be the same.

There will, indeed, be a few changes in the FCA scene - some of them I know you will like, others I know we can win you over to...So get your highlighter pen, your reading glasses and a cup of tea and dig into this...

### GROUP SHOW CHANGES for 2002

- There is now an entry fee.
- The rent is no longer refundable (\$400.00 plus GST for two weeks).
- The entry deadline for next year (2002) has been changed (extended) to 4 pm Wednesday, October 31, 2001.
- Eight slides must be submitted. These do not necessarily need to show what you would exhibit if accepted.
- There are now 4 types of submission:
  1. Individual members, as usual, with a \$10.00 entry fee.
  2. Member groups (each artist will be juried individually) with a \$25.00 entry fee.
  3. SFCA Expressions of Interest (Senior Member Group Shows).
  4. Open Proposal - from groups or curators, members or non-members with a \$25.00 entry fee.

Members applying in a group will be juried individually with only the accepted members of a group being able to participate. A group will not be declined because of one weak member and a weak painter will not get in on the coat tails of a great group.

The number of artists in a group can be no less than two and no more than ten. In other words, those accepted members who applied individually will be grouped at the discretion of the Standards Committee and Gallery staff, as usual. There will be no solo or one-person shows, as usual.

The new entry forms for the four categories of entry including proposal criteria will be available September 1, 2001 for those applying for Group Shows on the 2002 calendar.

### CHRISTMAS JURIED SHOW CHANGES for 2001

There will be a Small Picture Category, after all, in the Christmas Show this year, 2001.

The Small Picture image size is 11 x 15 inches (about the size of 1/4 sheet of watercolour paper), as in the past.

Small Picture entries must be by slide.

The Miniature Painting image size is 4 x 4 inches (or 10 x 10 centimetres).

Miniature Painting entries may be by original painting, submitted by the same due date as slides, matted and framed and ready to hang.

Three is the maximum number of entries per artist.

### SUMMER GALLERY CHANGES for 2002

There will be an entry fee of \$25 (except for SFCA's), which will be applied to the rent for accepted artists.

Summer Gallery will consist of two four-week parts. The change is that the twenty artists in the second part will be different from the twenty in the first part. In other words, a total of forty artists will be represented in Summer Gallery.

Three of the twenty slots in each part of Summer gallery will be set aside for Senior members (SFCA) who express an interest, on a first-come-basis, by the same deadline. If any or all of these three slots are not filled by Senior Members they will be assigned to accepted Active or Associate Members at the discretion of the Standards Committee and Gallery Staff.

Eight slides must be submitted. These slides do not necessarily need to show what you would exhibit if accepted by the Standards Committee.

Each accepted artist (Active, Associate or Senior) will pay \$150 plus GST, for rent (less the \$25. entry fee). This rent is not refundable.

## Mountains West Art Ventures

Painting workshops in wonderful Locations 2001-2002

### Alex Fong, "Colouring outside the vines"

September 21-25, 2001

Join Alex on this painting retreat for four days of inspiration, good food and beautiful scenery at 4 of Kelowna's favourite wineries and vineyards.

### Alex Fong, "Fisherman's Wharf, San Francisco"

November 15-20, 2001

Join Alex on this workshop holiday for 5 days, 4 nights painting outdoor harbour scenes, quaint streets and trolley cars, around Fisherman's Wharf.

### Brent Heighton, "Painting the Italian Riviera"

October 19-28, 2001

Join Brent on this memorable painting and sketching holiday, Tour Milan, the 5 coastal fishing villages of Cinque Terre, Pisa, Siena and Rome. Enjoy incredibly inspiring scenery, wonderful meals and service.

### Doug Swinton, "Painting Bonnie Scotland"

September 2002

Join Doug for a unique and wonderful painting adventure. Doug will inspire you to paint and sketch your best while you tour castles, quaint villages, moors, ocean vistas. Edinburgh and Glasgow.

### Brent Heighton, "and the Painters at Painters Lodge"

May 24-29, 2002

An inspiring weekend with 25-30 of Canada's best artists followed by a 3-day watercolouring painting workshop at Vancouver Island's scenic Campbell River.

### Coming Soon...

- Paint Athens, Greece, and the surrounding islands.Feb 2002-Artists to be announced
- Professional artist workshops in the Calgary area.

Let us know if we can organize a workshop for You or Your Group, in our area!

Now taking applications from Professional artists for professionally organized Workshops in locations of your choice.

## Mountains West Art Ventures

Send or E-Mail for brochure! Box 494 Bragg Creek, AB T0L 0K0 Bus: 403-949-2873  
Fax: 403-949-3670 E-Mail:artventures@cadvision.com Website:artistadventures.com





# CANADIAN SCENE

Chapter News and Events

## ARROWSMITH CHAPTER

by Helene MacIntosh

The past few months have been busy for our group beginning with the show *Small in Nature* at the Oceanside Community Arts Council in Parksville. The event, co-ordinated by and successful due to the efforts of Lynn Orriss, had a huge impact on our community with entries from all over the world. A huge round of applause for Lynn's dedication and hard work.

Our summer meetings, beginning in June, consisted of some serious *en plein air* work. One of our favourite spots is Englishman River Falls where we can welcome new members like Marlene Cook and Jean Grant Horner, our most recent additions.

## CALGARY CHAPTER

by Marian Bax-Slyater

At our June windup and social meeting, we were educated and enlightened in a thoroughly entertaining way about the jury process. We would like to thank five of our Calgary Chapter Signature members - Lorna Dockstader, Rose Zivot, Alice Saliel-Marchall, Jean Pederson and Marilyn Kinsella for bravely facing us and conducting a mock jury. Seventeen paintings were courageously donated to help shed some light on the mysterious jury process.

Our President, Marg Stevens, is doing a great job of keeping us current with regards to the national activities and plans are being discussed for our own 60th Anniversary Celebration. Jim Graham is doing amazing things with our website which can be viewed at [www.fcacalgary.ca](http://www.fcacalgary.ca). Also, please note the 'dot' in Jim's email address as it was left out last issue: [jim.graham@home.com](mailto:jim.graham@home.com)

Congratulations to Jean Stangeland who was a winner in the Environmental T-shirt Contest put on by the Friends of Fish Creek Park and sponsored by Patagonia. Also, congratulations to Jean Fosbrooke, Lissi Legge AFCA, and Pam Weber for contributing artwork to a charity auction that helped to raise \$25,000 for Rotary Challenger Park Society.

Our next show is scheduled for December 7 and 8 at the Strathcona Christie Community Centre. Regular meetings resume in September. Hope everyone had a great and inspiring summer!

## CAMPBELL RIVER CHAPTER

by Sandra Ohlinger

Our 19th Annual Members Exhibition opened this summer. Sponsored by the Campbell River and District Art Gallery and the Community Arts Council, and with the gallery right beside the Tourist Information Office, the event attracts a great deal of attention.

Our summer show, held for the month of July at Sybil Andrews Cottage, was a great success. Wilma Richardson sold six paintings in one week and even had buyers contact her on Quadra Island! I found myself using a little more green in my palate. (Just kidding Wilma!).

Hope everyone takes some time to enjoy the Fall colours.

## FRASER VALLEY CHAPTER

by Annette Waterbeek

With a busy summer just about behind us, it is now September and election time. So, on September the 8th at 10 am, at the Kariton house, our members should bring their visions and enthusiasm, along with their nominations, to vote in the new executive which will carry us through the next two years.

We will also be making final arrangements for the *Fall Show* (Sept 19 to 29 at Aldergrove Mall). Members can submit up to four entries, to be dropped off at the Aldergrove Mall on Sept 17 between 2 and 4 pm (#27-3100 272nd).

There are hints of fall in the air - time to charge up those oranges and get some more outdoor works done. Here's to good work, good fun, and good people.

## NANAIMO CHAPTER

by Gerda Hofman

Our *Summer Exhibition* at the Nanaimo Art Gallery was very well attended and a lot of fun. The show looked great and we thank our jurors Donna Baspaly SFCA, Bruce Cryer SFCA, and Disa Hale AFCA. For Awards of Excellence the jury selected Harold Allanson, Marg Bonneau, and Therese Johnston, along with four Honourable Mentions which went to Harold Allanson, Marg Bonneau, Denise McNeill, and Mike Szucs. Congratulations to all.

The city of Nanaimo has purchased the CBIC building and will be using it as an art center. This is a very exciting time for artists in Nanaimo as the downtown area is being planned as an arts and culture center and wonderful things are in the works.

## SOUTH OKANAGAN-SIMILKAMEEN

by Linda Anderson

We have had a very successful juried show in Summerland this year and are now gearing up for a non-juried show to be held in conjunction with the Jazz Festival. Held the 2nd weekend in September, at the Convention Center in Penticton, with a history of success, the show gives us the opportunity to explore our creative energies.

Our General Meeting in October will feature a Chinese Brush Stroke demo by the Esterbrooks with a hands-on workshop after lunch. Also, don't forget about the in-house course in Oils by Sandy Albo on November 3 & 4.

A tip from the Similkameen - try writing a short poem about the subject you have decided to paint. It just might inject a new and personal feeling into your artwork. Explore your own personal vision.

## VICTORIA CHAPTER

by Alan Mark Cross

Our fourteenth annual *Moss Street Paint-In* was a success this July. The event is a perennial favourite among Victorians and visitors who come out in droves to show their appreciation for local artists. This year the crowd was estimated at over 25,000 - keep in mind that it is only a three-hour event! For the first time the police closed off the road to all but pedestrian traffic. The FCA was well represented by artists who either had exhibits for sale or who were demonstrating, and sometimes both. The paint-in is followed by a street party at the Victoria Art Gallery, complete with beer garden and live music.

The bi-annual *Nature of Island Artists Show* will be held September 15 to October 8 at the Goldstream Provincial Park Visitors Centre with a concurrent showing at the Fresh Water Eco Centre in Duncan. The intent of these exhibits is to show case a variety of artists who gain their inspiration from the natural environment and who work in a variety of mediums.

## WEST KOOTENAY CHAPTER

by Faith Welsh

It is exciting to report that Joyce Kamikura, SFCA has consented to jury our inaugural show, scheduled to open at the Langham Gallery in Kaslo on October 20, 2001 (closing reception November 17). Kamikura will attend our first general meeting on Sept 22nd. Each member is invited to bring three pieces, at least one of which must be new work (completed since achieving Active Status) for an open critique session during which Kamikura will choose the most successful work from each person to represent them in the show. This is a great opportunity for feedback from a Senior Signature Member and to view each other's work.

We have also arranged for a group photo shoot with Larry Dole the following week. It will be possible to bring other work to be photographed to the meeting, Sept. 22. WKC/FCA will be responsible for setting this up for out of town people. We will all save substantially on the cost of having slides professionally done.

Chapters not reporting this issue:

NORTH OKANAGAN CHAPTER - COMOX VALLEY CHAPTER

## ROCOCO (Richmond) Art Supplies

Importer & Manufacturer for  
Full line of fine art, craft, graphic materials & Paper

We are closing our retail outlet  
Final Clearance Sale: Sep. 6--Sep. 12

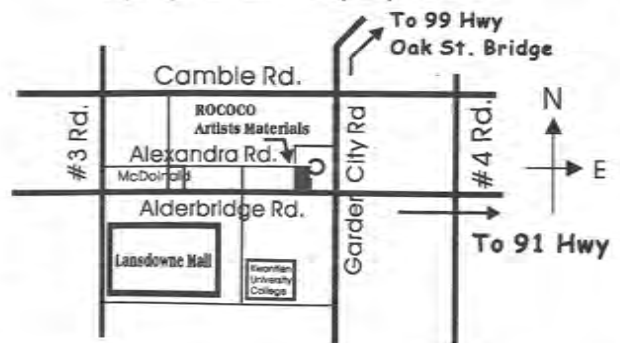
### Store Hour

10:30am -- 6:00pm (Tue--Sat)

11:00am -- 6:00pm (Sunday) Monday Closed

8740 Alexandra Rd. Richmond BC V6X 1C4

Tel: (604) 278-5896 Fax: (604) 278-6976



Victorian™

Victorian Fine Art & Windsor Watercolours  
will be available on October  
Pantrum Art & Colour System Group

Made in BC Canada

[www.victorianart.net](http://www.victorianart.net)

Please order trial sample on-line



## MEMBERS IN THE NEWS



From Oct. 16 to Nov. 4 Sharon Perkins will be participating in a two-artist *Painting and Sculpture Show* at the Ferry Building Gallery (1414 Argyle, West Vancouver, at Ambleside Landing). Gallery hours are from 11 am to 5 pm daily, except Mondays, admission is free.

Marija Petricevic, AFCA has merited Signature Status (CIPA) in the Canadian Institute of Portrait Artists, in recognition of her achievement in the fine art of portraiture. Her work will hang in the CIPA's *First National Show* at Cityscape Community Art Space Gallery, North Vancouver from September 13 to October 21. Marija will also have images in the *Master Seed Exhibition* that begins September 15 in Calgary, Alberta.

Mike Radford is having a solo show of his work at Phoenix Coastal Art (3891 Moncton St. Richmond, BC 604-448-1867). The show opens with an artist's reception, 6 to 9 pm, September 14 and will feature



watercolours that explore the light and shadow of coastal images. Mike's ability to develop rich darks and dramatic compositions breathes unique character into his paintings, as you can see from this image.

*Rivers Edge, w/c, 13 x 20"*

Maggie White, AFCA is having a solo show called *Places I Remember* (inspired by the Beatles song, *My Life*) at the Port Moody Art Centre. The exhibit will open November 1 and hang for three weeks. While you are there check out the 3D gallery where Sarah White, Maggie's daughter is also having a solo show, entitled *Elementals*.



*Green & Pleasant Land, w/c, 13 x 20"*

Chan, Chung-Shu, AFCA will be showing new work in oil and watercolour at the Evergreen Cultural Centre Art Gallery (1205 Pinetree Way, Coquitlam, BC 604-927-6555) from September 6 to October 13. The show, entitled *Two Ways To See*, explores themes such as the cycles in nature, urban existence, and the discovery of new cultures, as sampled here.



*On The Street No. 7, o/c, 36 x 48"*

Alan Wylie, SFCA, was recently awarded a Dolphin Fellowship in the American Watercolor Society. He is the first Canadian artist to achieve this distinction. The Fellowship coincides with Alan winning the *High Winds Medal*, for the second time, and was followed by a Gold Medal Award from the California Watercolor Association in San Francisco. Both Wylie and his wife, Janice Robertson, SFCA, had their entries accepted into the *Adirondacks Exhibition of American Watercolors* in New York again this year and, with the results just in, we are happy to report that the Gold Medal was awarded to Alan and Janice received the *Margaret B & William J. Foley Memorial Award*. As a consequence of his high distinction, Wylie has been asked to serve as a Juror-of-Selection for the 2002 Adirondacks Show - a well-earned honour. Congratulations to both fine artists.

Jean Pederson, SFCA, will be included in a feature article in a *Watercolor Magic* special Fall edition. Also, one of Jean's paintings, *That Look*, is a finalist in the 2001 *Artists Magazine Portrait Competition*. Jean's work can be seen during September in the *CIPA National Exhibit* in North Vancouver.

Eveline Gallant Fournier, an Active member from New Brunswick, recently received 1st prize for her work in an International Exhibition held in Savignac Ledrier, France. Well done Eveline!

Charlene Woodbury, a member of the North Okanagan Chapter, is having a show of recent works at the University Women's Club of Vancouver, Hycroft (1489 McRae Ave., just east of Granville & 16th). The exhibit, entitled *Table Graces*, opens with a reception on September 5, from 7 to 8:30 pm, and will run to Sept 30th. More info can be had at 250-546-3261 or clouston@sunwave.net



*Coffee Break, mm*

Fraser Valley Members, Roberta Combs, Kathy Nay, and Annette Waterbeek will be having a *Three-Woman Show* at the Maple Ridge Art Gallery from October 14 to November 8. Admission is free, all welcome.

The Art Centre on Salt Spring Island will be host for an *Allan W. Edwards Retrospective* from September 7 to 17 (Opening reception Sept 7, 6 to 8 pm). When Allan lived on the island, it was in a home owned by Ross and Joan Angus. Joan is the hard worker who has organized the exhibition into a show celebrating Allan's contributions as an artist, an instructor and a Past-President of the FCA.



Members in Vancouver should make a point of watching the Fifth Avenue Cinema artist promo slides that are featured before the movie. The FCA is now represented by member images such as the Paul Van Ginkel work pictured here.

*Rehearsal, o/c, 40 x 60"*

George C. Hogg of Kimberley, BC, had his work chosen to represent the *Kittitas County Fall Fair* in advertisements and promotions. This honour represents a new award introduced this year at the *National Art Show* in Ellensburg, WA. Last year, at the same art show, George won the *John Clymer Award* for best representing the commitment and achievement of the award namesake, Clymer. Ironically, both Hogg and Clymer attended the Vancouver School of Art (now Emily Carr Institute of Art and Design), although ten years apart. Congratulations George!



*The Old Fashioned Way*

### 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.



Larry Tillyer, AFCA, is an artist and musician who enjoys experimenting. The April demonstration was no exception with Tillyer demonstrating an acrylic wet-in-wet technique that would be a beautiful image of a young girl at the seashore.

Starting with a pre-gessoed 1/8th" mahogany board, Larry explained that he usually covered it with a layer of burnt umber, yellow, or orange, then drew his figure using a value sketch and reference photograph.

Starting at the top of the board, white, mauve, purple, dark reds and orange hues were applied, wet-in-wet, to define the child's hat. Bold overlapping strokes of purple, orange, and red to fill in the shape of the girl's dark hair, followed by orange tones for the face and red with gray shadows to compliment the neck. Larry continued to paint in his figure with bold and seemingly random strokes. As the figure emerged the artist defined his composition thickening the paint in the background with Krona zinc oxide and adding alternate bands of Krona black and green paint.

Holding a small, round, #6 brush as if it were a pencil, Larry added touches of thick white to the top of the waves and opaque highlights to the face and arm. Sharpening the dark and light edges, Tillyer intensified the hues and interlocking his shapes before adding the final details such as dress trim. Once the artist added his signature dots of surprise colours the image was obviously and quite charmingly complete.

While he worked Tillyer discussed some of the painterly tips he utilizes in his work:

- Varnish several thin layers to seal a painting,
- Add gesso to the canvas first, medium second, in order to seal the canvas,
- Shine a light directly on a photograph to intensify colours,
- Use a magnifying glass to clarify and single out shapes in a photo, and
- Do a compositional value sketch before you paint.



Thanks Larry, for the wonderful demo and for giving your time so generously (especially on Easter Monday!)

## Iris Giclée Fine Art Printers

Invitation to experience giclée at it's finest!

Visit our facility and see the most advanced Giclée Printer in Canada, offering an absolutely complete service at the best possible prices.

- \* A 7000sq.ft. commercial facility
- \* Professional framing equipment and a large selection of frames on display.
- \* Framed paintings are removed and replaced for scanning at no extra charge by our framing department.
- \* Professional dark room and lighting for direct digital scanning, no transparencies required.
- \* Five Iris printers, including the latest and only IXIA/Iris printer in Canada.
- \* 62 inch, six color Mutoh continuous roll printer using pigmented inks.
- \* Professional spray booth and air equipment to apply two coats of UV protective clear coating and special racks for drying.
- \* Professional custom canvas stretching machine.
- \* A fully furnished 1800sq.ft. studio to view examples of our prints by some of our many satisfied clients.



**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

### WERE YOU WONDERING...

Pochade Box *n.* a small portable box of colours for sketching.

Ichthyologist *n.* an expert in or student of the branch of zoology that deals with fishes.

DEW Line *n.* a Distant Early Warning Line built during the Cold War, in 1954, as the primary line of air defence warning of an 'over the pole' invasion of the North American Continent.

# WIN!!!

**1 yr subscription to  
 INTERNATIONAL ARTIST MAGAZINE or  
 PASTEL ARTIST INTERNATIONAL MAGAZINE**

*international* **artist** *pastel artist*  
**ENTRY COUPON** *international*

INTERNATIONAL ARTIST/ PASTEL ARTIST INTERNATIONAL MAGAZINE  
 Mail for a chance to win a year's free subscription to either magazine.

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 POSTAL CODE \_\_\_\_\_ PHONE (\_\_\_\_) \_\_\_\_\_

Mail to - International Artist Magazine Draw % Federation Gallery  
 1241 Cartwright Street Vancouver, BC V6H4B7

March and April winners are:

- |                                |  |
|--------------------------------|--|
| 1. Sandra Albo, Osoyoos, BC    | 2. Shirley Pederman, Langley, BC         |
| 3. Beverly Farley, Calgary, AB | 4. Katherine Johnston, Half Moon Bay, BC |
| 5. Betty Coy, Maple Ridge, BC  | 6. Tessie Dichupa, Vancouver, BC         |
| 7. May Skakun, Clagary, AB     | 8. Sally Franks, Oliver, BC              |



# Chianti Café & ALLIANCE CITY OF VANCOUVER

PROUDLY PRESENT

# Going to the MOVIES

At the Park or  
5th Avenue Cinemas  
Receive Membership Prices \$\$\$  
Off the General Admission !!!  
Just present Chianti's receipt  
at the box office.  
(Except \$5.00 Tuesdays)

At Chianti's  
Restaurant  
Receive 20% off your dinner!  
Just present your receipt  
from the Park or  
5th Avenue Cinemas  
(Except for Pasta Frenzy)

## CHIANTI

Café and Restaurant

1850 West 4th Avenue, Vancouver, B.C. V6J 1M3  
Fax: 604-738-5654 Tel: 604-738-8411

1340 Marine Drive, West Vancouver, B.C. V7T 1B5  
Tel: 604-926-2422

Great Food • Great Entertainment • Great Value

## WHO'S NEW AT THE FCA

### New Office Assistant- DEANNA PARTRIDGE

Welcome to Deanna Partridge, our new Office Assistant, who comes to us from the North Shore Community Arts Council where she volunteered hosting the annual West Vancouver garden and art tours. On earning her BFA (Animation) from the Emily Carr Institute of Art and Design, Deanna was looking for an art-related job and saw our ad on the Alliance for Arts & Culture page. Lucky for us!

In addition to being an artist, this motivated and enthusiastic young woman has editorial, news media and sales experience. She knows how to bank, handle a computer and work to a deadline. Deanna won awards at Starbucks for her excellent customer service.

She's positive and, one of the things we like best about Deanna, she's always cheerful! Please join us in welcoming her to the FCA family.

### New Volunteer Coordinator - KATHY YOUNG

We're thrilled to report that Kathy Young, a regular gallery volunteer - very organized, observant and a great listener - has agreed to act as Coordinator between the FCA and the rest of its Volunteers. Her job will be to coordinate FCA needs with volunteer skills.

Kathy has already been busy interviewing applicants for volunteer positions, scheduling them for the gallery and organizing teams to stuff and mail the bi-monthly magazines. She will be developing communication trees to enable volunteers to find their own temporary replacements, should the need arise.

Everyone identifies Kathy through her laugh - we don't call her 'happy' Kathy for nothing!

Members can contact Kathy by calling her residence phone (604) 437-4863; message phone: (604) 435-5600; or fax: (604) 435-5608 Call her: you'll be glad you did.

The function of the artist is to express reality as *felt*. In saying this, we must remember that ideas modify feelings.

Robert Motherwell (1915-91)  
*'The Modern Painter's World' 1944 Lecture.*

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

MCMURRAY, ROBERTS, HEMING & WYBORN

Robert H. McMurray F.C.A.  
Partner

## VOLUNTEER BOARD POSITION AVAILABLE Director of Communications

The Federation of Canadian Artists is seeking a Director of Communications. This important Committee Chair should bring to the Board of Directors a working knowledge of Advertising, Marketing, Publicity and Public Relations in the cultural sector. One of the main goals of the Federation is to increase its profile with artists, the public, the media and politicians across Canada. If you think you can contribute and can commit to attending monthly Board meetings at the FCA office, please forward your written expression of interest to the FCA at 1241 Cartwright Street, Vancouver, BC V6H 4B7.



# Visit Opus for a September Waterfall of Savings

## OPUS Series 279 Toron Watercolour Brushes

This synthetic fibre watercolour round brush has the qualities of a pure sable but at an economical price. They are handmade exclusively for Opus in England with seamless nicked ferrules and bright blue enameled hardwood handles.

Size	Reg. Price	Sale Price
000	3.90	2.93
0	4.00	3.00
2	4.10	3.08
4	4.60	3.45
6	5.80	4.35
8	7.40	5.55
10	10.50	7.88
12	13.60	10.20
14	16.80	12.60



## OPUS Series 550 Heavy-Duty Brunel Brushes

This artist quality brush is made with fine auburn nylon Brunel fibres placed in a seamless nicked ferrule. They have long black enameled handles and are ideal for use with all acrylic paint applications. Available in round, bright and filbert shapes.

Size	Reg. Price	Sale Price
0	4.50	3.38
2	4.90	3.68
4	5.90	4.43
6	7.10	5.33
8	8.50	6.38
10	12.70	9.53
12	15.40	11.55
*14	18.80	14.10
*16	22.90	17.18



\*Size 14 and 16 available in brights and filberts only.

## WINSOR & NEWTON Artist Watercolours

Winsor & Newton Artist watercolour paints are made with the highest quality and concentrations of traditional and modern pigments. All colours available in 5ml and 14ml tubes.



	Reg. Price	Sale Price
Series 1 5 ml tube	7.28	6.19
Series 2	8.59	7.30
Series 3	9.15	7.78
Series 4	12.11	10.29
Series 1 14 ml tube	14.44	12.27
Series 2	15.94	13.55
Series 3	17.10	14.54
Series 4	22.84	19.41

## ARCHES 140lb Watercolour Paper

This artist quality watercolour paper is made of 100% rag with four deckle edges. It is acid free and is available in single sheets or 25 sheet packages. (Mail Order minimum 25 sheets).

	Reg. Price/Sht	Sale Price Per/Sht	Sale Price Pkg/25 Sht
22" x 30" CP	5.80	5.22	4.40

## MONTVAL Watercolour Blocks

Montval blocks are glue-bound, traditional watercolour blocks for a taut working surface. Each block contains 15 sheets of naturally white, 140 lb medium, acid free Montval watercolour paper.



	Reg. Price	Sale Price
9" x 12"	14.30	9.87
12" x 16"	27.40	18.90



**OPUS**  
FRAMING &  
ART SUPPLIES

### Sale dates September 1-30, 2001

**Vancouver**  
1360 Johnston St  
(604) 736-7028

**Victoria**  
512 Herald St  
(250) 386-8133

**Kelowna**  
1357 Ellis St  
(250) 763-3616

**Langley**  
20484 Fraser Hwy  
(604) 533-0601

**National Mail Order**  
1-800-663-6953  
(604) 736-7535

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



## WHAT'S NEW AT THE FCA

### ACTIVE STATUS APPLICATION

To stress the importance of the applicant's artistic achievement ...and to respond to the new policy guidelines for jurors:

\* A new application is now required when members apply for Active Status in order to become eligible to enter juried shows.

\* The majority of the paintings (2 of 3), photos or slides (6 of 10) submitted with the application must be of a caliber that they would be accepted into a juried show for active members.

### MEMBERSHIP APPLICATION

The form has been amended to include:

\* A question asking the applicant to name their Chapter affiliation, if applicable.

\* A warning that infringement of copyright will not be tolerated.

\* A new section stressing the importance of member Volunteers, on whom the FCA largely depends for our existence. It asks what the member's special talents and skills are (e.g., so that when a piano player is needed, or a sign painter, or a really good cook, etc. - we will know where to turn). Some volunteer positions are briefly described and it is hoped that more members will agree to become involved in one activity or another in the future.

### MEMBERSHIP BROCHURE

A new folder has been designed to briefly describe the benefits and privileges of belonging to the FCA.

### NO MULTI-YEAR MEMBERSHIPS

A request was made at the Annual General Meeting to allow members to pay several years' membership in advance. Unfortunately, due to accounting difficulties, this will not be possible.



the original  
**PAPER-YA**

Handmade | Decorative Papers

Netloft Bldg on Granville Island 604-684-2531

## OSCAR'S

Vancouver's Art Book Store

The Best Selection of Coffee Table Art Books in B.C.

Books on How to Paint, Draw, Oils, Watercolours, Acrylics, Sculpture, Printing, Jewelry, Animation, Design and Ceramics.

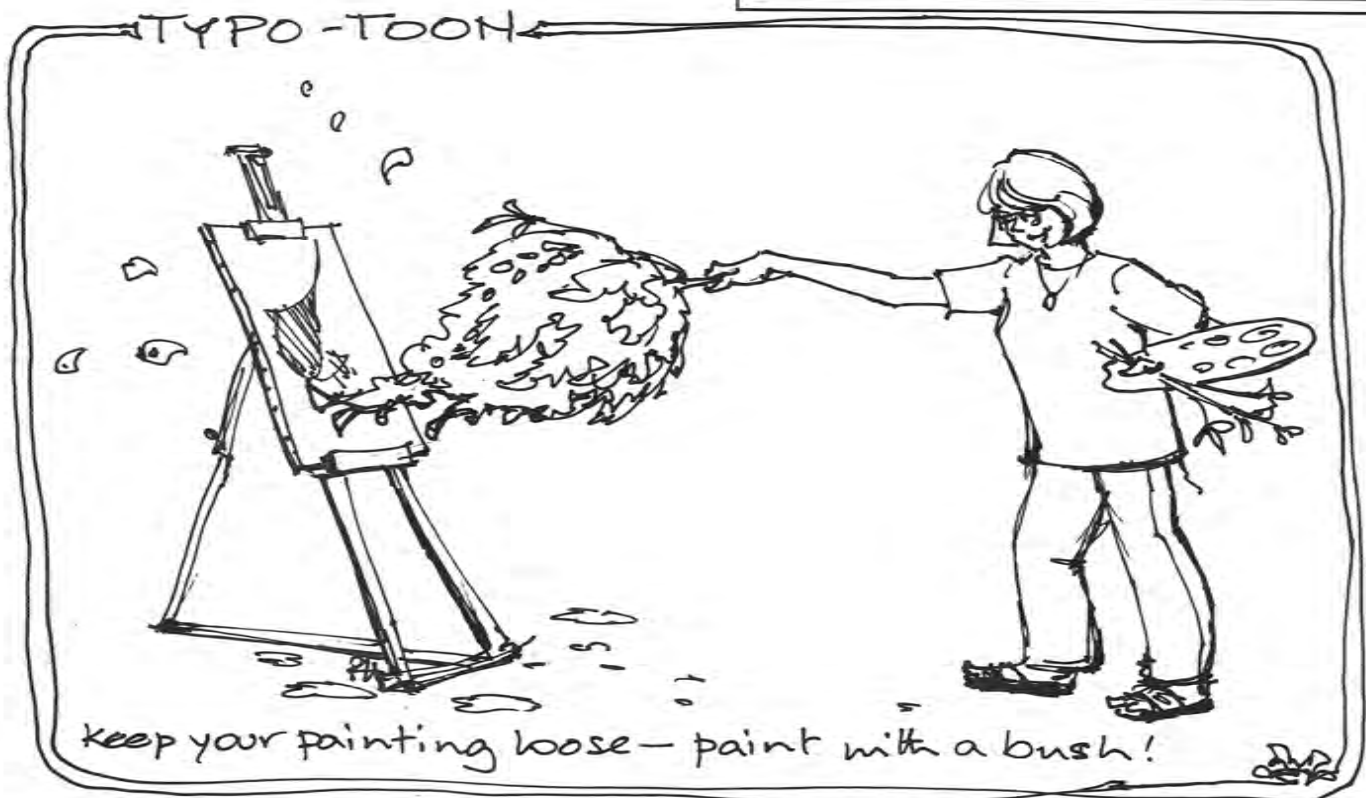
Also a small selection of Art Supplies

1533 West Broadway (at Granville)

Vancouver, B.C. V6J 1W6 (Mail orders Welcomed)

**(604) 731-0553**

Mon to Fri. 10-8 • Sat. 10-6 • Sun. 12-6



INSPIRED BY THE DELIGHTFUL TYPO IN PAT  
LOWES ARTICLE ON ANNE-MARIE HARVEY'S DEMO -  
THIRD PARA., SECOND SENTENCE: JULY/AUG. ART  
AVENUES.  
(Pat. Hart, Nanaimo Chapter)



## ART AVENUES NEXT ISSUE: Submission deadline: October 1, 2001

(submit or inquire to [artavenues@artists.ca](mailto:artavenues@artists.ca))  
Content will include The FCA Calendar for 2002!  
(with new show themes and deadlines, the first in December 2001)

### Feature shows: **Voyage of Inspiration & Fall Juried Show**

#### NEW MEMBERS to July 29, 2001:

Claire Aston, Monica Atley, Jenny Baillie, Caroline Baker, Carol Boothroyd, Maureen Brown, Louise Cecil, Thelma Champion, Cecilia Cheung, D. May Chow, Grace Cowling, Dave Davies, Annlie Doerksen, Mary Douthwaite Muirhead, Deborah Flitton, Rosemarie Foster, Georgette Ganne, Lesley Gregorash, Judy Harper, Heather Helland, James Ho, Vanessa Holmes, Elizabeth Honey, John Patrick Howe, Douglas Jackson, Sharon E. Jensen, Christel Kleinewillinghoefer, Marilyn Kolstad, L. Lynne Lalonde, Beth Lloyd, Kerk Hwang Lok, Marian Lundrigan, Rod McAuley, David McHolm, Kory McKim, Joan McLardy, Elizabeth Michaux, Molly Miles, Shirley Miller, Bernard Mok, Larry Myrick, Helen O'Neill, Patricia Ormiston, Diane Oser, Patricia Page, Don Plant, Bernard Poulin, Joanne Richardson, Leona Riley, Celeste Roberts, Breen Robison, Caroline Scagel, Caroline Seagel, Lis Semenoff, Ian Semple, Duke Shoebotham, Margaret Anne Simpson, Shirley Sretavan, Judy Stanley, Simon Sutcliffe, Carol Terepocki, Alyson Thorpe, Jana Vizdal, Judith Warren, Mary Wesik, Ann White, Eileen Williamson, Heinz Wohler, Shu Xing Yue.

#### Important Deadline

Members note that Wednesday, October 31 at 4 pm is the deadline for Group Show applications. Proposals and/or slides and/or Senior expressions of interest, relating to Group Shows will not be accepted past October 31, 2001. More details appear in the Gallery Manager's Report, this issue. Forms and specifics are available now at the Federation Gallery and online at [www.artists.ca](http://www.artists.ca)

#### 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
September 10	Adrienne Moore AFCA, Painting in Oil
October 1	Nancy Clayton AFCA, Opaque watercolour
November 5	Pat Peacock SFCA, Mixed media collage

#### SEPTEMBER TO OCTOBER AT THE FEDERATION GALLERY

To Sept. 9 - Voyage of Inspiration, nine artists venture into the heart of Haida Gwaii

September 11 to 23 - Fall Juried Show (anything but watermedia)

September 25 to October 7 - PG 13, Life drawings and Paintings by 16 FCA and Crescent Beach Life Study Group artists. Opening 6-8 pm, Tues., Sept. 25

October 9 to 21 - Island Chapter Juried Show, featuring work by members belonging to the Victoria, Campbell River, Comox, Arrowsmith, and Nanaimo Chapters of the FCA.

October 23 to November 11 - FCA Medal Show, Medal presentation and Opening Thursday, October 25 from 6 to 8 pm.

# Art CLASSIFIEDS

The rate for ads placed in this column is Fifteen Cents (.15) per word per issue plus 7% GST. Classifieds with a box/frame or other offsetting device are twenty cents .20 per word plus 7% GST. There is a 100-word maximum. Prepayment is required. Simply mail, fax or email (preferred) your ad wording along with cheque or credit card information to the Federation of Canadian Artists by the 1st day of the month preceding the month of issue.

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

Enhance your 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 Ave., Winnipeg, MB R2Y 1Z3. Fax 204/889-6467 or E-mail: [kor@escape.ca](mailto:kor@escape.ca).

**DEMONSTRATORS' OPPORTUNITY** - 2001 Demo Opportunity 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

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

**SHRINKWRAP YOUR ART!** Shrink-wrapping and custom framing. A licensed home based business - no overhead means low prices! Raincoast Art and Framing in Steveston. Call 604 272-8909

**CABO SAN LUCAS, BAJA MEXICO**, Painting Vacation, Dec. 3 - Dec. 10, 2001. Brent Heighton, Jonn Einerssen Instructors. Price \$1420.00 US double occupancy (airfare not included in this price) Please inquire for full details at the following: [goldencactus@hotmail.com](mailto:goldencactus@hotmail.com) Marilyn Hurst - [sunlinks@cabocentral.com](mailto:sunlinks@cabocentral.com), Debra Kelly - Brent Heighton - (604) 591-5399 - Jonn Einerssen - (250) 862-3077 - [www.goldencactusgallery.com/workshops](http://www.goldencactusgallery.com/workshops)

**ANDREW McDERMOTT, AFCA** - New Works. Thursday September 27, 2001 6:30 - 8:30 pm opening night. Exhibition continues to October 7th at Harrison Galleries, 2932 Granville Street, Vancouver, BC

#### MASTER CLASSES IN WATERMEDIA

Port Moody Arts Centre presents five stimulating weekend workshops culminating in a student/instructor show in the Blackberry Gallery in April 2002. This year's instructors are:

Tony O'Regan	October 13 & 14
Sam Naccarato	November 17, & 18
Betty Woo	January 12 & 13
Adrienne Moore	February 9 & 10
Mike Svob	March 9 & 10

\$500.00 for the series includes all classes, registration fee, coffee and muffins, show entry fee and all taxes. Call Port Moody Arts Centre for more information 604 - 931-2008. Visit our web site at [www.pomoartcentre.bc.ca](http://www.pomoartcentre.bc.ca)

**DRAWING & PAINTING** Private or semi-private lessons by dedicated professional artist. Please call Lone Tratt, 221-8515

#### FREEDOM FRIDAYS - Watercolour classes

Port Moody Arts Centre invites you to invest in yourself and your art. Join us for a Friday workshop to develop your watercolour skills with the help of three popular instructors. You are free to take one or all of the workshops. Our instructors this term are:

Marjorie Turnbull Special 2 day class Sep. 28 & 29 \$75.00

Kathy Nay Oct. 19 \$50.00

Roberta Combs Jan. 25 \$50.00

Please add GST to all prices. There is a \$5.00 registration fee for each program. More information at Port Moody Arts Centre web site [www.pomoartcentre.bc.ca](http://www.pomoartcentre.bc.ca) or call 604-931-2008.



# POST CARDS



We are all guilty of holding onto summer as long as possible. It is always a good season, rain or shine, to reconnect with extended family and even find some time to be on your own with your paintings. Also, perhaps a good time to pick up on the old postcard exchange. Have you seen our postcard image for 2001- a lovely moonrise over Ganges Harbour. Our exclusive Federation of Canadian Artists postcards now number five and can safely be called a collection.

It started five years ago with a Postcard Juried Show in the Spring of 1997. Out of that show the jury chose *Strolling Gastown*, Julieann McGuinness, watercolour, featuring the steam clock.



J. McGuinness

the Granville Island Farmers Market.



E. Loenen AFCA

For 2000's postcard, Ed Loenen, AFCA was invited to paint a view of Federation Gallery in its Granville Island surroundings. Ed included some of the Maple trees in full Fall colours and even a couple of empty

parking spaces. The original acrylic hung in Summer Gallery that year and sold to a couple from Atlanta, Georgia.



A. McDermott AFCA

The jury for the second Postcard Juried Show in Spring 1998 chose a pastel by Andrew McDermott, AFCA, entitled *Out Boating*, depicting the Burrard Street Bridge as seen across the water from Granville Island. Both Andrew and Julieann's images were sold to local collectors, during exhibit at the Federation Gallery.

The third postcard, (1999), chosen by the Standards Committee from a selection of FCA archival slides, was a work by Alan Wylie, SFCA, that had sold long ago. The watercolour, entitled *Juicy Secrets*, shows a very busy, colourful and familiar scene in



A. Wylie SFCA

That brings us to this year's postcard of the *Moon Rising Over Ganges Harbour, Salt Spring Island*, an oil by George Bates, SFCA. It was on the front cover of the FCA News' December/January 2001 issue and won the Spilsbury Gold Medal which was tagged with the McMurray, Roberts, Hemming and Wyborn Award, in the FCA's 2000 Medal Show. The original sold to a collector from California.



G. Bates SFCA



*Art*  
Avenues  
Summer Gallery 2001  
cont'd from page 11

*You Cross My Mind  
When It Rains,  
Youmee Park*  
watercolour  
24" x 28"  
\$4000



*Aurora, Renli Chen*  
watercolour on rice paper, 20" x 32" \$2000



*Ladyslippers*  
Sherry Mitchell  
watercolour  
20.5" x 15"  
\$295



*Teatime, Darlene Botkin*  
oil, 8" x 12" \$525

# PAINTINGS, BY NUMBERS

a very exclusive evening of  
"drawing for paintings"

Join Federation artists and patrons for an evening of food, refreshments, music and fun and best of all, take home a beautiful, original work of art by one of the FCA's most sought after painters.



Still a few Tickets left  
Call 681-2744

Works kindly donated by: Alan Wylie, Joyce Kamikura, Robert Bateman, Judi Betts, Bob Genn, Janice Robertson, Brent Lynch, Kiff Holland, George Bates, Alessandra Bitelli and many others.

October 4th, 2001, 6:00 to 10:00 pm at Performance Works,  
Granville Island, Across from Federation Gallery

All proceeds to support the goals and programs of the FCA

## The Green House Art and Retreat Centre Art Workshops Summer/Fall 2001



- |                              |                     |
|------------------------------|---------------------|
| <b>Painting and Drawing</b>  | <b>Alf Crossley</b> |
| September 9-14               |                     |
| <b>Watercolour/Landscape</b> | <b>Toni Onley</b>   |
| September 24-28              |                     |
| <b>Printmaking</b>           | <b>Richard Reid</b> |
| October 14-19                |                     |

SCHOLARSHIPS AVAILABLE

Visit our website at: [www.greeho.com](http://www.greeho.com)  
For registration contact The Green House  
250-447-6556 [greenhouse@sunshinecable.com](mailto:greenhouse@sunshinecable.com)  
Christina Lake, British Columbia