

Volume 1 - Issue No.4
November/December - 2001



\$4²⁵

Art Avenues

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

*Celebrating
60
Years of Artistic
Achievement*



Photo by Kees Fransbergen

Sunny Wednesday
T.K. Daniel Chuang
11" x 14" Acrylic
PEGGY & HARRY EVANS AWARD

Featuring :
Fall Juried Show & Voyage of Inspiration



Art Avenues

Fall Juried Show 2001



Untitled, **Jeff Depner**
oil, 16" x 15" \$850
Kiff Holland Award



Day Dreaming, **David McHolm**
oil, 24" x 18" \$600
Award of Excellence

COVER IMAGE
Sunny Wednesday
11" x 14" acrylic SOLD

In the six years since I immigrated to the rainy city of Vancouver, Granville Island has become one of my favourite spots to enjoy the sunshine. I spend a lot of time on the deck outside of the public market admiring the scenery and watching the boats come and go under the Burrard Bridge. Every corner of Granville Island provides an excellent theme for a painting. Sunny Wednesday, for instance, is my seventh painting of the Burrard Bridge.

- T.K. Daniel Chuang



Remembrance, **Jeff Depner**
oil, 16" x 18.5" \$825
Award of Excellence



Alaska Highway, **Margaret Elliot AFCA**
oil, 11.5" x 15.5" \$550
Rose Zivot Award



Taste Bud Alert, **Shirley Lowes**
pastel, 6.75" x 10" \$285



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LETTERS

Dear Michele

The article on pricing was great and raised several issues that should and can be addressed from many perspectives.

Painting is an art, selling is a business. Therefore, it makes economic sense that artists and galleries need each other. Galleries provide artists with more than just sales; they build reputations and develop client bases. The promotion expenses galleries pay out are like investments in their artists. So, whilst an artist may need a reliable and reputable gallery, the gallery requires the same characteristics of its artists.

Like many artists, I prefer to paint, not sell. I value the galleries with whom I deal, recognizing that their contacts far exceed mine. I never begrudge a gallery one penny from their commission - nor do I undercut their prices, which I set when the work is delivered to the gallery.

It is important for artists to understand that once sold, a painting's price is established and, for the artist all subsequent work takes its value from that precedent. This value should be the result of a pricing format, based on size, time, material, etc. To this you add commission. Now you have a price.

Prices should hold up everywhere, whether a gallery, an agent, or the artist sells the painting. Prices should never drop. Clients have invested in the work, galleries have endorsed it, not to mention that it is very poor business and very unprofessional to sell similar work at different prices in varying circumstances.

A good analogy is when large, cut-rate stores open in small communities. They meet opposition because their impact is extremely detrimental to the smaller, established stores who can't compete with the prices. Soon the community loses a good store and the effect reverberates out from there.

It is unethical for artists to send clients to look at work hanging in a gallery with every intention of selling it for less. It is sneaky to have backyard sales without consulting the galleries that represent your work.

Remember that pricing is a multi-faceted issue, which affects both your work and your reputation. As painters, we have an obligation to produce good work, using quality materials, and to market that work in an ethical manner. Sometimes we need to be reminded of this. A quick cash sale is not necessarily a good thing.

- Jo Scott-B, AFCA

Dear Editor, Two years ago I was awarded a grant of £500 after sending in a show proposal to the Scottish Arts Council in the Shetland Island. The gallery where I had the show took care of everything from hanging, invitations, posters, and advertising to wine and hors d'oeuvres. All I had to do was produce the paintings for hanging on the appropriate day (July 2001).

I had 36 watercolours in the show but they were all Canadian and about very personal experiences so I did not expect to sell anything. In fact, I sold quite a number - enough to cover all costs and more!

Several Canadian and American people on holiday in Scotland saw the show and two commented, in the guest book, that I should have a Scottish show in Canada. That is exactly what I did this past October in Williams Lake (October 2001). Both shows have been great for me.

After explaining my good fortune to Ellen Poole, she suggested that there might be some interest among members regarding my experience transporting the paintings through customs. I have found that the simplest way to avoid problems is to take the work to a Customs Office and have each officially stamped. This your proof, when you return, that the paintings were completed before leaving Canada.

As for transporting, the couriers I contacted would not insure art, but Canada Post would insure items to \$1000 - better than nothing! So I packed and posted the larger ones, and for \$90 they arrived in Shetland seven days later. I take back all the nasty things I've said about Canada Post in the past! The smaller paintings I took with me in my suitcase. All the pieces were framed in Scotland at a total cost of \$3,753 (a little expensive).

Perhaps this information can help other artists like myself who are transporting less expensive works.

- Heather Smith, Quesnel, BC



Heather Smith, holding *Playing Down the Son*, w/c. 14.5"x 18"

Dear Michele, I am a longtime member of the "Fed" but have seldom written a "Thank You", so I think the time has come with this marvelous publication, which you edit. The format is wonderful - do hope it can continue as is! This is on a par with the very best art publication I have ever seen!

Also, a word of appreciation for the people who jury shows. I am always surprised at how easily they select the paintings that are really from your heart - the ones that somehow come from the head, hands, and heart, with very little reference material. Guess there is a lesson for us all there.

Thanks again! Keep up the good work! We can't help with it when we live out of town, but we do appreciate it all!

- Vivian Chamberlin, Gibsons, BC

Vivian, You do help. Like Heather Smith and Jo Scott-B, your letters make all the difference. They represent what the FCA and Art Avenues is all about - communication through the camaraderie of shared interests. Thank you, to all three of you, for submitting very informative letters and sharing your experiences.

- Michele Becker, Editor

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Indirect Painting

I would like to describe, or for those who have taken my workshops, review the idea of 'indirect' painting that comes up so often in questions to me about my painting techniques. So here is a short story about the 'indirect' way to paint:

Like many artists, I started painting before I had any formal training in art. So, like most people who have a desire to paint in a representational way, I just started mixing and matching colors as I saw them in the photo or subject I was trying to represent. For example, if I was painting a blue jacket I would mix up some blue and white and perhaps add some red if it was a warmish blue and then I would add some black or purple or green or all of the above for the shadows, lighten it with white for the highlights, and so on. I would then proceed to mix and blend them all together to create the curves and folds of the fabric with all the shadows and highlights. It was a tedious task that required patience and a good eye. Not to mention small brushes and most certainly oil paints because acrylics do not work well in this method (they dry too fast and are too sticky for all that blending). Painting in this way, I was able to create very realistic, photographic-like representational work. I have come to categorize this method as the 'Colouring' or 'Illustration' style of painting and it has been exploited to great advantage by some photo-realism and wildlife artists in recent decades. It is interesting to note too that this style of painting is new to the 20th century; well-known artists in centuries past did not paint in this manner as a rule.

When I started my fine arts courses in college and university this method of painting was discouraged in favor of the more spontaneous approach made famous by the Impressionists. The 'Direct' or Alla Prima style dictates that we think boldly in terms of simplified forms and color areas and apply the paint with a minimum of blending. With this method you could paint in a representational way but the image would look more 'painterly' or 'impressionistic.' To paint effectively in the Direct method you still need a good eye but instead of patience you have to be clever at synthesizing and simplifying color schemes and forms in a bold and decisive manner. Are you still with me?

By the time I was a short way into my university painting courses I had absorbed and understood these two ways of using paints to make a picture. Then, rather than doze off in my art history classes when the professor turned off the lights to show us slides, I started to notice the painting techniques of some of the painters from previous centuries. When I saw paintings by artists like Raphael, Titian, Rembrandt, and Rubens, I noticed that although they were painted in a very realistic manner, their paintings were not at all stiff and laboured like most paintings done by 'colouring'. I could see that these artists did not spend hours blending with fine brushes but, like the Impressionists, used bold and direct methods to apply their paints. In fact, Rubens was known to have finished an entire large canvas in one sitting. The images were dynamic and painterly and with an inner life and depth that amazed me. This is something that I had never seen in any modern painter's work. There was nothing that I had learned on my own or in the university painting classes or had seen in 'how to' books on painting that could explain how these artists achieved the effects that they did. I quickly discovered that neither the art history teachers nor the painting

instructors had any answers either. So I got a university degree in fine arts but still didn't know how to paint to my satisfaction. As a painter, I wanted to know that I had the skill and knowledge to create any effect that I could imagine, or see in another artist's work, be they contemporary or from as far back as the early Renaissance.

I had come across the 'indirect' method of painting. To learn the secrets of the Old Master's techniques, though, I had to do some serious research. It was only through years of studying old manuscripts and out of print publications on artist's materials and techniques that I was able to rediscover for myself the art of indirect painting. I spent years studying and painting in the style of my favorite painters of the past, like Rembrandt, Carravaggio, Titian, and Rubens. These were my true painting instructors. Later I adopted acrylic paints and found that they were, in many ways, well suited to this 'new' style.



Grisaille image by Ingres (1780-1867)
La Baigneuse

For the indirect method of painting the artist would paint in successive layers of transparent and translucent colors (called 'glazes' and 'scumbles' or 'veils') to achieve their effects. Like the direct method, there was still very little blending of colours, but rather than being applied in opaque layers, side by side, they are applied one on top of the other so the layers of paint underneath are allowed to show through. In the case of the blue jacket described above, an artist like Titian would probably have first painted the jacket with all the shadows and highlights but only using gray, so that it looked something like a black and white photo, this is called a 'Grisaille.' When that portion was dry he would then apply a blue glaze over the entire area to give it the colour.

What I noticed in studying the paintings of the so-called Old Masters was that you invariably find a mixture of all three painting methods in a single painting. In different parts of the painting you would find areas of transparent layers (indirect), bold patches of thick pure tones juxtaposed (direct) and occasionally duller areas where the artist blended colors to create a certain effect (colouring). When I teach painting, I focus almost exclusively on the indirect method because I know that these days the other two styles are easily learned. The way I look at it, the indirect techniques simply give the painter a few more tools to help expand their expressive possibilities.

For the whole story on how the old painters achieved their remarkable effects and how this knowledge came to be lost over the centuries, attend David's lecture/slide show, *The History of Oil Painting Technique*, on Thursday November 15 at the Federation Gallery, Vancouver (604-681-8534 for reservations).

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



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ARTIST TO ARTIST; NEIL PATTERSON SFCA, ICONOCLAST

BY ALLYSON MACBEAN

"The idea of concentration is over-rated," says Neil Patterson, the first Canadian to become a Master Signature member of the prestigious Oil Painters of America. "The more distracted you are when you paint, the better it will turn out. You want interruptions. You need to get away from the painting to see it in a different way, to see the faults and strengths. If you look too closely, you miss things."

Photo by Murray Clarke



Neil Patterson (on the right) with his White Rock School of Art class.

Neil Patterson is an iconoclast who delights in breaking so-called rules: Who says the water must reflect the sky? Who says that a reflection has to be darker than the object reflecting it? No, you don't have to make your brush strokes follow the contours of the object you're painting. And, don't believe that you can't have anything in the middle of the painting. Years ago, one of his instructors told him, "You can't have a river open at the bottom of a painting." But now, Neil tells participants in one of his popular oil painting courses, "He's no longer with us, so we can do what we want," and, demonstrating how to paint a landscape with a river, he breaks that rule.



High Country Lake, oil/c 36"x 48"

Patterson has a liberating effect on his students, something he achieves by sharing his unconventional approach to the creative process. "Everybody knows that you should apply your darks first, right?" he asks the class. Not so. Patterson explains that he covers his boards and canvases with dark gesso (a specially ordered product) and then begins by painting with lighter colours. "It's like being in a dark room," he says. "When you turn up the dimmer switch, your eye goes to the light. That's all you see. A black or violet canvas forces you to paint that light."

Light and colour are, to Patterson, the most important aspects of painting. "Don't think about trees. Don't think about rocks. Think about colour. Think about paint," he tells his workshop participants. "It's all an illusion, anyway.



Fall Larches, oil/c 24"x 30"

Anything you put on the canvas is just paint, not a tree, not a house." In the same vein, Patterson tries to wean artists away from conventional skies: "The sky isn't blue. If you go a mile up, it's just atmosphere. It will take on all kinds of colours. It can be yellow, orange, violet, or any colour you want." He often leaves the sky to the last so that he can tie it in with the rest of the painting.

Although many artists are trained to plan paintings carefully, Neil states, "The best way to murder a painting is to have a pre-conceived idea of how it is going to turn out." In his workshops, he tries to foster a more intuitive creative process. "The painting has to take on its own life," he says. "It should really paint itself."

Of course, Neil does have his own suggestions, based on his observations of light and colour, as well as years of experience. "Hold the brush loosely; vary your brush strokes; when you sketch your painting on the canvas board, use a brush and paint -- graphite will bleed through the painting; pay attention to the values of your colours. His advice fills pages and pages of his students' notebooks.

Unfettered by the myths of textbooks and old-fashioned art instruction, Neil Patterson's approach to painting has garnered him awards and accolades. With his mastery of light, colour, and composition, expressive brushwork, and his intuitive, holistic approach, Neil's gorgeous paintings stand testament to the value of his dictum: "Forget about those rules. Just make sure it works."

Neil Patterson is featured in *Design and Composition Secrets of Professional Artists* (available at the Federation Gallery), *International Artist Magazine*, Aug/Sept '99, and *North Light Books' Fresh Flowers: The Best of Flower Painting*. He is a senior member of the Federation of Canadian Artists, and a member of the Salmagundi Club and the Alberta Society of Artists. Neil's work hangs in the Adele-Campbell Gallery in Whistler, The WestEnd Gallery, Victoria and the Masters Gallery in Calgary, as well as galleries in Edmonton, Saskatoon, and the United States. He will be instructing again for the FCA in October of 2002.

Photo by Murray Clarke



Neil with a demonstration piece

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CALL FOR ENTRIES

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ARTIST NAME	TOP
IMAGE TITLE	↑
IMAGE SIZE	PRICE
MEDIUM	

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

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

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

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

EXHIBITION REGULATIONS:

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

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

Painting done under instruction cannot be submitted to FCA Juries.

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

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

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

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

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

EXHIBITIONS/CALLS:

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 11x15" or smaller.

"ASIAN CONNECTIONS" JURIED SHOW (Jan 29 - Feb 17)

Slide entries due: Dec 20, 2001. Scheduled Jurors: TBA

Details: Active & Signature members. All media.

"THE WORLD IS CONTAINED IN EVERY THING"

EXPERIMENTAL MIXED MEDIA SHOW (Jan 15 - 27)

Juried by originals: due in gallery between 10 am on Jan 9 and 3 pm on Jan 12, 2002. Scheduled Jurors: TBA

Details: Active & Signature member. All media.

WINTER JURIED SHOW (Feb 19 - Mar 3)

Slide entries due: Jan 18, 2002. Scheduled Jurors: TBA

Details: Active & Signature members. All media.

ALL CHAPTERS JURIED SHOW (April 2 - April 14)

Slide entries due: Feb 28, 2002

Scheduled Jurors: TBA

Details: Chapter members only. All media.

CLIP AND KEEP FOR REFERENCE



You Never Know

by Peter Ohler

I have met many eccentric, far out, sweet, talented and deluded artists. In the 60's many smoked dope. Some were dopes. Hippies. Dippies. Flower power. The odd Austin Powers. Abstractionists. Realists. Unrealists. Hard-edgers. Hard-corners. Some made me

laugh. Some made me snore. Some painted with glue. Some sniffed it. Bird painters. Trees. Mountains. River & stream painters. Some painted for money. Some painted their dreams.

In time many gave it up. Some persisted through rejection, poverty and quiet desperation. Old farts. Whippersnappers. Ladies. Gentlemen. Conceited and humble. The proud and the free.

Talent. Oh to be sure. I have seen talent. Talent has not proven to be a guarantee.

I have seen shooting stars. Here today, gone to Maui. Painters in the park. In the dark. For a lark. I have seen rich painters with their own planes. Painters of the plains. Sane painters and others on the edge. Painters who paint trains. A famous one from Toronto who paints snowy lanes. John Kaysn's his name. I could go on and on like this for hours - did I mention painters who only do flowers?

Who said I never met a man I didn't like? I feel that way about artists mostly. I think once I met one who painted with his hair, kicked his dog, never washed his feet...but I don't remember his name.

The point of this is that there's room for everyone.

Success is not and should not be judged on popularity and money, as in high prices or fame. Stay the course. Your course.



The Chintz Sofa, 1913, H. McNicoll, oil/c

Over the last few years a painter named Helen McNicoll, who died at the age of 38 in 1916, has been discovered and become a star of our accumulated culture. An impressionist, featured in countless new books (including a prominent position in the important American publication, *World Impressionism*). In a Toronto auction last year one of McNicoll's paintings sold for just under \$100,000. The AGO has mounted a retrospective exhibition to honour the artist and every dealer I know is busting for her work. Almost none exist on the market - if you see one for sale either call me or buy it for yourself.

Eighty-five years of obscurity and now her life's work speaks eloquently for her. Her eccentricities and other personal foibles matter not. Nor should ours.



BEHIND THE EASEL

With Robert Genn, SFCA

We miss the hugging – Fred Schaefer, 1929 - 2001

He was one of those marvelously balanced human beings who looked on his world with joy and equanimity. He took his time with everybody, looked you straight in the eye, loaded his conversation with empathy. He had malice for no one. Everyone knew there was always a hug from Fred.

Fred studied theatrical design and interior architecture at the Royal Academy of Art in Amsterdam. Under the guidance of professor Weyngaarde he explored and painted the Dutch countryside, then throughout greater Europe. Fred arrived in Vancouver in 1954 and became an art instructor in Adult Education and a teacher in several community groups and with the Parks Board. He was president of the Fraser Valley Art Group. He will be well known to many as an executive member and former President of the FCA.

Fred painted throughout Canada – and also worked as a commercial artist and interior designer. For a year he was a scholarship student at San Miguel de Allende in Mexico. He spent several years as interior designer in the USA and in Switzerland. Fred and Erna married in 1969 and subsequently traveled to the Far East and South America. Fred has his art and murals in private collections and buildings in Europe, Canada, the US, Asia and South America.

He was a loyal friend who truly cared for the people who touched his life. He was always positive and optimistic. He always saw the sunny side. Toward the end, when he was blind in one eye, he quoted to his friends, "In the land of the blind the one eyed man is king." Fred was that kind of guy. It was from Fred that I got the Confucius quote, "An inconvenience is an unrecognized opportunity." To this day his students adore him. It's safe to say he sacrificed his own progress for the development of others. In my books he takes his place alongside of the likes of Robert Henri as one of the great communicators of the art spirit.

Life and art to Fred were one big miracle to be enjoyed and partially understood. To paint and play with art was a daily miracle. That students could grow and prosper was a miracle. His brain tumor operation was a miracle – as was his subsequent temporary recovery through radiation. For those of us who knew him—we all miss the miracle that was Fred. We also miss the hugging, Robert Genn

(Robert Genn writes a free twice-weekly email letter that goes to artists all over the world. You can find out about it by going to www.painterskeys.com)

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FINDING NEGATIVE SPACE

BY PATE LOWES, PAINTERS-IN-ACTION

Usually we do not win friends and influence people by stressing the negative, but Loreena Lee's demonstration on "finding negative space" was a wonderful exception. Loreena is a specialist on finding negative space (she has a 60 minute video on the topic).

To begin, the artist introduced her three-step technique and proceeded to take us through it very methodically. "Negative space," she explained, "is very important in watercolour. Because artists often work from front to back, it is imperative to be able to manipulate the spaces behind and surrounding the main subjects to lend them support and depth."

Using her favourite 1 1/2" flat "power" brush, Loreena randomly stroked warm staining colours (lemon yellow and gamboges), wet in wet, to 200lb watercolour paper, dabbling permanent rose next to the yellows.

Lifting the paper, Loreena gently rocked it back and forth to allow the colours to merge together naturally. "No hard lines at this point. Soft edges are better than sharp ones." She quickly painted in additional colour, letting Quinacridone gold dance next to the permanent rose and green gold to provide contrasting hues and values.

Soon, Loreena invoked her "twenty-minute rule" and stepped back to evaluate her progress explaining that she was looking for:

- hard lines,
- colour balance,
- reds that were too close to the frame, and
- subject possibilities.

After slightly drying the paper, Loreena began step-two by lifting paint with a thirsty 1/2" flat brush. Doing this helped to clarify negative and positive spaces in order for the shapes to become more definitive rather than accidental. Some of Loreena's step-two techniques are:

- create negative shapes behind positive ones,
- paint warm hues over warm hues,
- paint a positive and negative exchange of shapes by weaving each space in and out,
- when in doubt, fade the shape out, and
- don't isolate or 'dangle' dark shapes.

By now, the positive shapes of flowers and leaves were painted, wet in wet, and clarified with additional darker values. When dark negative shapes were created behind the flowers and leaves in the foreground, the painting seemed to glow. Again Loreena invoked the twenty-minute rule and stepped back to observe her work while discussing hints such as:

- remember that less is usually more,
- additional small dots of negative shapes within larger shapes can enliven the composition,
- drop other colours into one shape creating unity with colour variation,
- leave spaces with a light path,
- soften some edges to provide the eye with an escape, and
- balance shapes and colours by organizing and connecting.

After careful consideration, Loreena approached the final step by deftly executing, with a #8 round Opus brush, a final breaking-up of the large, boring shapes. Small areas were also redefined creating depth, and the artist even added some calligraphy for accent.

Thank you Loreena Lee, you made exploring negative space a very positive experience!



Orange Pyramid, mixed media, 14"x 21"



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ART TRAVELS

WITH ANNE ZELINSKI SFCA

Anne Zelinski, SFCA is currently on a nine-month tour of the European Continent. When she offered to send in periodical accounts of her travels, I jumped at the chance to publish them. Anne has traveled widely, sketching, painting, taking photographs and absorbing new and wonderful landscapes and cultures. Over the next four issues or so, readers can look forward to sharing Zelinski's trip. I think she'll take us on quite a journey. Enjoy.

Dear Friend,

France and small villages speak of texture and colour, of old buildings and walls and churches, of narrow winding streets.

In Vetheuil, the 12th Century church was painted at least 60 times by Claude Monet - a man after my heart with his love of repeated subject.

Giverny, where the home and garden of Monet is, is a bit over-rated. The American Museum of Art was much better, but best of all was having coffee at the hotel Baudy, knowing that Cézanne did the same thing over 100 years ago. He lived at the Baudy for a month while visiting Monet.

I went to the little-known studio of Riopelle. It seemed very much disbanded but through the window I could see a huge painting tacked to the wall. It seems a shame that the place remains unhonoured.

Paris is for viewing art. Georges Pompidou was wonderful; the building itself is very bold and colourful, matching their modern art mandate (1914 onward). The most meaningful pieces for me were by Delauney, Matisse, and Picasso. Guieppe Penone created a fascinating installation (not usually my thing) by covering a 20 x 40 x 12 feet wall in laurel leaves, encaged in chicken wire blocks. The tone of the leaves was grayed green to metallic copper pink. The installation was full of movement and aromatic as well! It radiated a great sense of calm, the calm of deep woods.



Centre National d'Art et de Culture Georges Pompidou, Paris

I saw a gangbuster retrospective of Jean Dubuffet. He had an immense variety of styles. Each was imaginative and powerfully presented. I could see a sense of humour and liveliness of line that was most apparent in his collages of botanical stuff, paper, and canvas. Now I know what to do with some of the not-so-good paintings on canvas.

Tinos, Greece and I have settled into the Pension Yannis. It is on the waterfront, has a kitchen and patio and a wonderful sea breeze. The subject matter here seems endless and I just might end up staying longer than the year I had planned on.

Until next time, Ann

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Resting on the Cheek of God, Pat Forsythe
graphite, 11"x 14" \$675



Summer Cottage, Anne-Marie Harvey AFCA
oil, 24"x 36" \$1,800

Art Avenues

Fall Juried Show 2001

(continued from page 2)



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#1-2000, College Park at Seagate, Pat Forsythe
oil, 16"x 20" \$500



Wet Evening, Chi Fai Choi
oil, 18"x 24" \$1,400



Steamboats in the Sand, Sanda Albo
pastel, 20"x 22.25" \$600



Poppy Garden, Zinnie Eberhardt
acrylic, 20"x 24" \$875



Deep Enough, Robert Ascroft
acrylic, 22"x 26" \$1,100



Old Shirl, Drew Gillies
oil and acrylic, 16"x 20" \$700



Swamp Surprise, Dorte Eisenhardt
acrylic, 30"x 24" \$950



Last Rays, Jean Aten
pastel, 31"x 25" \$725



Secured by a Knot, Denise Dupre
acrylic, 24"x 18" \$620



You Think So?, Margaret Elliot AFCA
oil, 16"x 12" \$450

Art Avenues

Haida Gwaii - Voyage of Inspiration

The Irene,
Charles Ewing
 oil, 12"x 9"
 \$1,400



Legends, **Jonn Einersson**
 oil, 24"x 16" \$2,150



Overlooking Charlotte, **Charles Ewing**
 oil, 12"x 16" \$1,950



Drying Fish, **Rick McDiarmid SFCA**
 oil, 16"x 24" \$1,100



Haida Moon, **Jonn Einersson**
 oil, 30"x 40" \$7,500



Silent Echoes, Anthony Island,
Rick McDiarmid SFCA
 oil, 40"x 24" \$3,100



Evening Mood - Tanu, **Rick McDiarmid SFCA**
 oil, 12"x 16" \$795



The Watchers, **Bob McMurray AFCA**
 oil, 16"x 24" \$1,200



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Good Friends. Competitive Adventurers, Bob McMurray AFCA
oil, 24"x 30" \$2,200



The Texada, Michael O'Toole AFCA
acrylic, 12"x 16" SOLD

Haida Gwaii -
Voyage of Inspiration
Art Avenues, 2001



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The Spirits are Whispering, Bob McMurray AFCA
oil, 24"x 16" \$1,200



The Breezy Day, Michael O'Toole AFCA
acrylic, 14"x 11" \$625



Tanu Passage, Michael O'Toole AFCA
acrylic, 36"x 40" \$3,225



Skang Wai, Brent Heighton SFCA
watercolour, 29"x 21" \$3,400



Queen Charlotte Harbour, Brent Heighton SFCA
watercolour, 29"x 21" \$3,100



Shedans Totem, Brent Heighton SFCA
watercolour, 21.5"x 9" \$1,195

Lord of the Dance
Alan Wylie SFCA
 watercolour, 8"x 6"
 \$500



Symbols, **Mike Svob** SFCA
 oil, 12"x 16" \$970

Haida Gwaii -
Voyage of Inspiration
 Art Avenues, 2001



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The New Pole
Alan Wylie SFCA
 oil, 11"x 14"
 \$1,400



Beach Ghosts, **Mike Svob** SFCA
 oil, 24"x 30" \$3,195

Fallen Monarch
Alan Wylie SFCA
 oil, 14"x 38" SOLD



Kayak, **Mike Svob** SFCA
 oil, 18"x 24" \$1,955



Xuuya Gandl Kiln, **Stephen Quiller**
 monotype, 19"x 29" \$1,150



Deer, Lascoon Bay
Stephen Quiller
 watermedia, 25.25"x 32.5"
 \$2,500

Art Business

concerning THE FEDERATION OF CANADIAN ARTISTS

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FCA Executive Committee - 2001/02:

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The FCA and Art Avenues magazine would like to send a big thank you to Vincent Miller, Editor-in-Chief of International Artist magazine and Jeane Duffey, the Canadian Editor for this same, fine publication. In recognition of member efforts in mounting the AIM For Arts International Exhibit, International Artist magazine gave our members 20 yearly subscriptions to their publication. It was a generous gift. Thank you also to all those who sent in entry forms.

The following are the final six winning entries:

1. Linda Fraser, Parksville, B.C.
2. Dennis J. A. Brown, Victoria, B.C.
3. Janet Lee, Vancouver, B.C.
4. Val Mousseau, West Vancouver, B.C.
5. Joan Fraser, West Vancouver, B.C.
6. John Girard, Nanaimo, B.C.

Subscriptions to International Artist Magazine and mail-in information for different countries are available online at www.international-artist.com or, in Canada, by mail at 211 Morningside Drive, Delta, BC V4L 2M3

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MEMBERS IN THE NEWS

Marion Rose is showing her 30 new works in an exhibit entitled *Been There - Done That*, at the Chilliwack City Hall from Nov 17 to Dec 22. The opening reception is Sat. Nov 17 from 7 to 9 PM.

Bente Hansen is being featured in a show at VanCity in Abbotsford. The Nov 15th event will support the Abandoned Children in Brazil cause through donated proceeds. We wish you every success Bente.

Susan Reilly AFCA and **Jim Glenn** will be showing work at the Maple Ridge Art Gallery from Nov 11 to Dec 6.

Yvonne Morrish was accepted into the 76th Annual Open Water Juried Exhibition at the John B. Aird Gallery in Toronto. Since this is Yvonne's third acceptance into a juried Canadian Society for Painters in Water Colour show, in less than ten years, she is automatically granted membership. Well done Yvonne!



Grape Pickers Cabins
Yvonne Morrish, w/c

Eveline Gallant Fournier, an active member from New Brunswick, will be participating in a four-artists show called *Figuring Reality* at the Agora Gallery in New York City. The show will hang from Nov 30 to Dec 30 with the opening reception on December 6. Well done Eveline!

Members **Kathleen Susan Young**, **Virginia Chin**, **Judy Loree**, and **Roxsane Tiernan** are participating in a six-person group show entitled *Autumn Art Show of Colours* at the Blue Mountain Racquet Club (555 Delestre, Coquitlam BC). The exhibit begins with a reception from 7 to 9 PM on Nov 16, hangs until Dec 16, and is open for viewing 9 am to 9 pm seven days a week. The Artists will be in attendance for the opening and again on Nov 24 and 25.

(continued on page 16)



ARROWSMITH CHAPTER By Helene McIntosh

Our group was in the Federation Gallery in Vancouver to view the Island Chapter Show, which had approximately 20 paintings from our chapter.

Disa Hale AFCA, Ken McLaren and Linda Fraser represented our chapter at the Comox Chapter meeting in September and were warmly received. We look forward to coordinating some events together in the future.

Lynn Orriss is having an exhibit of miniatures in the Doroth Francis Gallery in The Old School House at Qualicum Beach, which will show to Nov 10.

Welcome to Richard Sillery, who brings our group membership up to a total of 40!

COMOX VALLEY CHAPTER by Bev Wolsey

Our September meeting, in the new location (Courtenay Middle School), started with a positive view to the future. Our guests were three Arrowsmith Chapter members whom we found inspiring. Together we talked about ideas for attracting new members, sharing learning sessions, the jury process, attaining Signature and Active status, and, most importantly, how to keep our group vitalized.

Our Oct 3 to 15 Show and Sale, with guest artist Marilyn Timms SFCA, was an excellent occasion to celebrate the FCA's 60 year contribution to Canadian art. Friends, local dignitaries, and the Valley public were hosted by the artists and the Past-Presidents of our group.

Welcome to new members Des Edwards (a well-known Pacific Northwest artist), Serena Patterson (a pastel artist who recently achieved Active status - congratulations!), and Kay Hilborn, a local artist.

Upcoming demo's for the Comox Valley Chapters include *Photographing Your Work* (Nov 7), *Masks and Costume Painting* (Nov 21), and *Life Drawing* (Dec 5). The New Year also promises good things, including a Drawing session with Gerrit VL. Vostraete from the Drawing Society of Canada.

FRASER VALLEY CHAPTER By Annette Waterbeek

Our Fall Show, held in Aldergrove, brought new exposure for our Chapter. The people of Aldergrove were happy to see this kind of art in their community. Out of the 51 paintings in the show, 31 earned Jurors Choice and 20 earned Chapter's Choice. Honourable Mentions went to Bente Hansen, Neil Loewen, Alice Mahon, Loreena Lee, and Marion Rose, who received two. Congratulations to all who participated. Thanks also to jurors Pat Peacock SFCA, Robert Genn SFCA, and Margaret Elliot AFCA and to the hardworking show committee for a wonderful job.

The next show is the Spring Juried Show, April 15, 2002, which will hang for three weeks at the Mission Art Gallery. And, with more than plenty of notice, our next Fall Juried Show will be November 15, 2002 at the Maple Ridge Art Gallery.

We have lots of goings-on in our chapter with members branching out and expanding their horizons by teaching, doing murals and group shows. It's a big world out there, let's go open some doors.

NANAIMO CHAPTER By Pat Holland, AFCA

In our allotted space, we would like to pay tribute to a very upbeat and willing lady who gently buffeted her way through two years as our Nanaimo Chapter President. She increased our struggling few to its present 50 energetic contributors. Margaret Bonneau, we all thank you for that time, we will continue to benefit from it as Ben improves with your magic healing approach.

Welcome to new members Bob Alexander, Roy Darling, Roxy Noble, Marianne Wunderli, Marie Schliwinsky and Vic Nilson. And, thank you to Olivia Mennie for a well presented demonstration of oil pastels with guage wash on Canson paper. Very Interesting!

SOUTH OKANAGAN-SIMILKAMEEN By Linda Anderson

Our meeting discussions have centred around "how we can be more involved with Parent FCA meeting." We could send a representative to Vancouver or petition to have 1 or 2 meetings a year here in the Okanagan. To gather enough volunteers in our club or join with another chapter to host a weekend that would combine a general meeting with possibly a few demos, would allow us to meet some of the FCA members who do so much work in the gallery, serving as jurors, and organizing events. Perhaps the Salt Spring experience could be moved to this valley for one year.

We have also had discussions about instructors, which brought to mind two rules of life to ponder: 1. An expert is always someone from out of town, and 2. You can always be the biggest frog in the pond, you just have to find the right sized pond. (And for those of you who know I live in Hedley, wipe that smirk off.)

WEST KOOTENAY CHAPTER By Faith Welsh

We had a very successful first meeting in September, preceded by an open critique with Joyce Kamakura SFCA. Joyce used the critique session to give us information regarding what makes a successful painting. Her most salient point - be consistent in

each painting. Joyce feels it is important to remember the three criteria for making a painting work: technical ability, quality of mark making and facile use of medium is the ground work. Composition, repetition, variety of shape, and dominance of colour add interest. The content, or personal expression of self, is the added element that takes the piece the extra step, enticing the viewer to look further. Although this was not a formal jury process, the critique gave us all a sense of an achievable standard to aim for. Let's take it to the next level! Thanks Joyce, for sharing your expertise and supporting our venture.

Each member was invited to submit the painting chosen at the critique to our Inaugural Show opening in Kaslo at the Langham Gallery. Please note, the date for closing reception is November 17 as originally planned. Thank you to those at Langham Gallery for their efforts on our behalf. The Inaugural Show will travel to the Library in Castlegar in November/December; to VISAC Gallery, Trail in January/February, 2002 and to The Capital Theatre, Nelson in March 2002. All will hold opening receptions TBA.

We are currently working on hosting a Juried Chapter Show at VISAC, possibly in November, 2002, and setting up an Art Visions Workshop as soon as we can arrange it.

New members juried to Active Status are: Ursula Rettich, Kaslo; Marg Roller, Castlegar and Judith von Krogh, New Denver. Congratulations!

Thanks to Larry Doell who did a slide shoot for interested members after our last meeting. The date for our next meeting is February 2, 2002 at 1 pm.

Chapters not reporting this issue:

NORTH OKANAGAN, CALGARY, CAMPBELL RIVER & VICTORIA CHAPTER

Next submission deadline is November 26, 2001

artavenues@artists.ca

MEMBERS IN THE NEWS

continued from page 15



Neil Boyle BSWCA has won Best of Show at the Oil Painters Association's West/Northwest Mountain Regional Juried Exhibition. The show, featuring traditional oils, was held at the Springville Museum of Art in Springville, Utah. Congratulations Neil!

California Girl, Neil Boyle, o/c, 40 x 30"



Laila Campbell is having a solo show of new work at the Art Gallery of South Okanagan (199 Front St. Penticton, BC). The show, entitled Dream Passages, depicts the turning points Laila has experienced in her explorations of the artistic and spiritual process. The opening reception is November 2, from 7 to 9 PM. The show will hang through to December 16.

Light, Laila Campbell, acrylic/o

Mary Tougas went to Ottawa in September for a special show at Rasputin's Music Café. The show was comprised of twenty paintings, twelve inspired by the poems of Susan McMaster, Editor-in-Chief at the National Art Gallery. Susan, who has authored several books, asked Mary to paint selected poems after seeing her work. The poems reflected in the show are from a collection entitled Dark Galaxy.

Anne-Marie Harvey AFCA, had her submission accepted into the CSPW's 76th Annual Open Water Juried Exhibition at the John B. Aird Gallery in Toronto. Congratulations Anne-Marie.



Reflections of a Small Boat
Anne-Marie Harvey, AFCA
15"x 22" w/c with crayon



2002 AT THE FEDERATION GALLERY

Gallery schedule for the next calendar year
including entry deadlines and
magazine pictorial features

SHOW TITLE	JURIED ☞	SHOW/DATE	OPENING	MAG ISSUE	ENTRIES DUE	DETAILS A=Active S=Signature
The World is Contained in Every Thing	☞	Experimental MixedMedia Show Jan 15 - 27		Mar/Apr	10 am to 3 pm Jan 9 - 12	Originals Only A&S Members, All Media
Asian Connections (Chinese New Year)	☞	Juried Show Jan 29 - Feb 17		Mar/Apr	Dec 20 '01	A & S Members All Media
Sky's the Limit	☞	Winter Juried Show Feb 19 - Mar 3		May/June	Jan 18 '02	A & S Members All Media
	☞	Member Show 1 Mar 5 - 17	March 5 '02 6 to 8 pm		Group show members TBA As per applications submitted October 31, 2001	
Board of Governors Jurying for Signature Status, Sunday, March 10, 2002						
Success!	☞	B of G Jurying results Mar 19 - 31		May/June	Applications + 10 slides due Feb 28, 2002 3 originals due Mar 8 '02	
Near and Far	☞	All Chapters Apr 2 - 14		July/Aug	Feb. 28 '02	Chapter Members Only All Media
Spring Open Watermedia	☞	Open Juried Show Apr 16 - May 5		July/Aug	Mar 14 '02	Members & Non Members Watermedia Only
Art Visionaries		Student Show May 7 - 19	May 7 '02 6 to 8 pm		Open to Art Visions students only	
		Member Show 2 May 21 - June 2	May 21 '02 6 to 8 pm		Group show members TBA as per applications submitted October 31, 2001	
		Senior Show 1 June 4 - 23	June 4 '02 6 to 8 pm		Expressions of interest due Nov. 30, 2001	
All That Jazz (during Jazz Festival)	☞	Juried Show June 25 - July 7		Sept/Oct	May 23 '02	A & S Members All Media
Starting Point	☞	Summer Gallery Part 1 July 9 - Aug 4		Sept/Oct	April 11 '02 (eight slides)	A & S Members All Media
Finishing Line	☞	Summer Gallery Part 2 Aug 6 - Sept 1		Nov/Dec	April 11 '02 (eight slides)	A & S Members All Media
		Senior Show 2 Sept 3 - 22	Sept 3 '02 6 to 8 pm		Expressions of interest due Nov. 30, 2001	
		Curated Show Sept 24 - Oct 13	Sept 24 '02 6 to 8 pm		March 31 '02	Curators/Artists, All Media Members & Non Members
Text 'n Art (during Writers Festival)	☞	Fall Juried Show Oct 15 - 27		Nov/Dec	Sept 12 '02	A & S Members All Media
Spilsbury Medal Show	☞	Gold, Silver, Bronze Oct 29 - Nov 10	Oct 30 '02 6 to 8 pm	Jan/Feb	Sept 26 '02	Signature Members Only, All Media
Human Figure Show	☞	Juried Show Nov 12 - 24		Jan/Feb	Oct 10 '02	A & S Members All Media
		Member Show 3 Nov 26 - Dec 8	Nov 26 '02 6 to 8 pm		Group show members TBA as per applications submitted October 31, 2001	
Great Things Come in Small Packages	☞	Smalls & Miniatures Dec 10 - 24	Dec 17 '02 4 to 8 pm		Nov 7 '02	A & S Members All Media

FEDERATION GALLERY CLOSURES FROM 12:00 NOON DECEMBER 24, 2002 TO JANUARY 14, 2003

***FCA Annual General Meeting date for 2002 has yet to be determined

Photo by Jerome Walliser



earth and nature. There is no shame in being nude, only gracefulness, sacredness, respect and love for the human body. We are all sacred. We are all fragile. We all get into the natural

everyday gestures of life that I present on stage, draped or undraped. That is the beautiful mystery - how we move; what's underneath; what really makes the folds of material go this way or that? Drawing these little mysteries about the wrinkles and folds on the outer surface and including these same little mysteries of wrinkles and folds on the inner surface is all about our individual anatomy. The mystery is also a portrait of ourselves.

I feel that my modeling is a magical gift from heaven and a good drawing will radiate hidden secrets from my image. While I model, my mind is always occupied. I think of life's existence. Some people call it meditation but I have daydreamed all my life. Where grade teachers thought it was wrong, I knew that one day my daydreaming would fulfill its purpose. It helped me become the model I am today.

- Rebecca Cohen, Life Drawing Model,
Vancouver BC



The Perspective of a Model

To search for a truth in one's self, one must experience a complete freedom for the soul. That is the reason why I model. I am free. It is my freedom of expression to speak through body language with a sense of my own feelings and emotions of moodiness to perform, within the pose, the essence of beauty, struggle, sadness, pain, fear, delight, sensuality and eroticism, charm, wit and death that each and everyone of us experience in our

daily lives.
This is



Photo by Jerome Walliser

what I want the artists to capture. I represent them and through me they can begin to understand themselves. It is like giving them a challenge to explore what they may never have seen in the first place.

I can be whomever I want, positioning myself in poses to create a dramatic atmosphere with settings of drapery, props and music. The blending of these features have a curious effect on the artists that gets them tuned into me, ready and willing to draw with a dynamic energy. In other words, I have a story to tell, my own personal story, and that's what I did for this life drawing session with Brent and Suzanne. I start in clothing of a past era reaching to modern-day times. Evolving each pose with the music and props, I transform once I'm on that modeling stand. I become lost in far away places. I'm where I belong.

The energy between the audience, Brent, Suzanne and myself flowed with such a magical intensity that the excitement of the drawings themselves became alive with a forceful vitality, as unique expressions of movement, mind and form; all done so quickly that there wasn't time to think, only time to catch the moment. The beauty of the drawings and their spontaneity spoke for themselves. That is the relationship between artists and a model; we get inspiration from each other.

In my view, modeling is a performing art. I love it. It's my life, my spiritual nature. I get out there with no inhibitions about my body. I am free.

I can actually speak through this creative art, going back to the beginning and connecting to the



I looked up at one point, the energy was great, Anne-Marie was moving to the music, Brent was bopping with his charcoal, and I met the eyes of one of the artists in the audience. We both smiled. It was brilliant.

- Suzanne Northcott, SFCA



This past September the Federation Gallery hosted a Life Drawing session. Approximately 30 artists purchased seats for the event, which was also open to the public. The model used a flowing format, evolving her poses rather than maintaining static postures. The rustle of paper punctuated a strong and feminine selection of music, every time she moved. Even for observers, the energy seemed tangible.

Through the practice of drawing from life we learn to see the subject in all its uniqueness and abstraction. Looking beyond our pre-conceptions and beliefs we see the world anew, calling us to describe the experience with more technical invention, more poetry.

- Brent Lynch, SFCA



Anne-Marie Harvey, AFCA

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- 3 Cadmium Red Scarlet
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- 3 Cadmium Yellow Deep
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- 2 Carmine
- 2 Cerulean Blue
- 1 Chinese White
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- 3 Cobalt Blue
- 3 Cobalt Blue Violet
- 3 Cobalt Green
- 3 Cobalt Green Pale
- 2 Cobalt Teal Blue
- 3 Cobalt Turquoise
- 3 Cobalt Violet

Series Colour

- 3 Cobalt Violet Deep
- 2 Cote d'Azure Violet
- 1 Deep Scarlet
- 2 French Ultramarine
- 1 Graphite Gray
- 2 Hansa Yellow Med.
- 1 Hansa Yellow Deep
- 1 Hansa Yellow Light
- 1 Hooker's Green
- 2 Indanthrone Blue
- 1 Indian Red
- 3 Indian Yellow
- 1 Indigo
- 2 Italian Burnt Sienna
- 1 Ivory Black
- 1 Lamp Black
- 4 Lapis Lazuli
- 1 Lunar Black
- 1 Lunar Earth
- 4 Malachite
- 1 Manganese Blue Hue
- 1 Manganese Violet
- 1 Mars Violet
- 1 Mars Yellow
- 4 Monte Amiata Natl Sienna
- 4 Monte Amiata Brnt Sienna
- 2 Moonglow
- 1 Naphthamide Maroon

Series Colour

- 1 Naples Yellow
- 1 New Gamboge
- 2 Nickel Azo Yellow
- 1 Nickel Titanate Yellow
- 1 Olive Green
- 2 Organic Vermillion
- 1 Payne's Gray
- 3 Perinone Orange
- 2 Permanent Brown
- 1 Permanent Green
- 1 Permanent Green Light
- 3 Permanent Orange
- 1 Permanent Red
- 1 Permanent Red Deep
- 3 Permanent Violet
- 3 Perylene Maroon
- 3 Perylene Red
- 3 Perylene Scarlet
- 2 Phthalo Green (Yel. Sh)
- 1 Phthalo Turquoise
- 3 Pinkcolor
- 1 Prussian Blue
- 3 Pyrrol Red
- 3 Pyrrol Scarlet
- 2 Quinacridone Brnt Orange
- 2 Quinacridone Brnt Scarlet
- 2 Quinacridone Coral
- 2 Quinacridone Gold

Series Colour

- 2 Quinacridone Magenta
- 2 Quinacridone Pink
- 2 Quinacridone Red
- 2 Quinacridone Rose
- 2 Quinacridone Sienna
- 2 Quinacridone Violet
- 1 Raw Sienna
- 1 Raw Umber
- 1 Raw Umber Violet
- 2 Rich Green Gold
- 3 Rose Madder Genuine
- 1 Rose of Ultramarine
- 2 Sap Green
- 1 Sepia
- 1 Terre Verte
- 1 Ultramarine Blue
- 1 Ultramarine Red
- 1 Ultramarine Turquoise
- 1 Ultramarine Violet
- 1 Undersea Green
- 1 Van Dyck Brown
- 1 Venetian Red
- 2 Viridian
- 1 Yellow Ochre

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NOTICE TO MEMBERS

Interested in seeing your work on the inside back cover of Art Avenues? Active and Signature Members of the FCA can now participate in sharing magazine space, and the costs involved, with other members. Half a page will be allotted to this endeavour, depending on demand. Simply select the number of artists you would like to appear with (directly relates to image size), send us your slide, positive, or electronic image plus up to ten words and payment according to the chart below and your painting will appear, in colour, on the back inside cover. Images will be prioritized according to the date of submission.

	Number of Images per Publication Group (1/2 page, colour) prices inc GST							
	One	Two	Three	Four	Five	Six	Seven	Eight
Price	583.50	240.75	196.88	147.12	117.91	98.08	84.07	73.56

Include name, title, size, medium, payment, image, & SASE to Art Avenues Publication Groups (1241 Granville St. Vancouver BC V6H 4B7) or email artavenues@artists.ca

SIGNATURE APPLICATIONS NOTICE

Active FCA members with acceptance in eight (8) juried shows in the past four (4) years are eligible to apply for AFCA or SFCA status. The Board of Governors will consider applications this coming March, 2002. Interested parties should pick up an application form, available at the Federation Gallery in Vancouver, or inquire at the FCA Office (604-681-2744).

Christmas Party

A warm invitation is extended to all FCA members to attend the annual Christmas Party on December 18th at 6pm at Federation Gallery.

It's "Pot Luck" so bring what you can. Call Marjorie Turnbull AFCA at 604 941-7695 or Kathy Young 604 437-4863 if you can assist in any way.

We'll also be presenting the awards for the Christmas Small Picture and Miniature Show that evening.
See you there.



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MEMBER WEB SITES

Charles Spratt, Manotick, Ontario (outside Ottawa) www.cspratt.ca

Neil Boyle, Art Instructor at the California Art Institute, Westlake Village, CA www.neilboyle.com

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- Bob McMurray, AFCA
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ART AVENUES NEXT ISSUE:
Submission deadline: Nov. 26, 2001
(submit or inquire to artavenues@artists.ca)

Feature shows:
**The Medal Show &
The Black & White Juried Show**

New Members to September 24, 2001

Ingrid Baker, Beverly Biddulph, Mollie Bostock, Elsa Brown, Robert Brown, Marian Carabine, Lisa Cecconi, Gina Charles, Helen Chaston, Elaine Chatwin, Wendy Chuang, Fiona Cook, Jane Corcoran, Mihaela Cosovanu, John Davies, Teresa de la Boursodre, Jill Doyle, Daphne Dukelow, Irene Enns, Zohar Fiszbaum, Margreth Fry, Kathy Gallagher, Deanna Gauthier, Thea Goldsterom, Holly Gordon, Faye Gordon-Lewis, Jennifer Graham, Linda Grim, Freni Guiv, Helen Hahn, Louise Harding, Bette Hawes, Sandra Henry, Kay Hillborn, Jean Horner, Ulrike Horstmann-Goritz, Caroline Ignace, Laurie Irwin, Jean Kromm, Kimberly Loch, Phi Ly, Shirley Malakoff, April McLeod-Smith, Ruth McLoughlin, Elizabeth Miller, Sally Milne, Tatjana Mirkov-Popovicki, Angelica Montero, Dianne Moore, Angela Muellers, Val Nelson, Roxy Noble, Samantha Owen-MacDonald, Eileen Palmer, Serena Paterson, Genevieve Pfeiffer, Deborah Robertson, Ian Robertson, Julian Royds, Sandra Saragon, Linda Saunders, Marie-Pierre Schliwinsky, R.J. Schmitt, Niranjala Senanayake Liyanage Storm, Christine Sherrington, Jean Smith, Donna Smithson, Karen Snyder, Ngar-Yung (Judith) So, Dave Stevens, Jacqueline Stevens, Karen Sugden, David Tsang, Lia Van Balaan, Nicole Van Laare, Patricia Vickers, Cheryl Waller, Joanna Walton, Victor Wilson, Pamela Windeyer, Marianne Wunderli, Hayni Yosifov.

Notice of Increase to Membership Dues

It has not been necessary for the The Federation of Canadian Artists to raise membership dues in over six years. However, in order to continue our current slate of programs without jeopardizing quality or quantity we find it necessary to have a small increase effective January 1st, 2002. The Board of Directors at their September 18, 2001 meeting approved the following:

Supporting Membership - \$45.00 Active Membership - \$65.00

AFCA Membership - \$90.00 SFCA Membership - \$100.00

These new rates will be reflected on your next dues invoice to be mailed in December 2001.

PAINTERS IN ACTION 2001 - MONDAYS

Demonstrations At Federation Gallery

1241 Cartwright Street, Vancouver 1 to 4 pm
Free to FCA Members - \$10.00 to Non/Members

DATE

ARTIST/SUBJECT

November 5

Pat Peacock SFCA,
Mixed media collage

NOVEMBER & DECEMBER AT THE FEDERATION GALLERY

October 23 to November 11 - Medal Show

Reception/Medal Presentations Oct 25 from 6 to 8 PM

November 13 to 25 - Black & White Juried Show

November 27 to December 9 - Member Group Show - Pia Messina,

Josanne van Hees AFCA, Ian Fry, Gerald St. Maur and Daniel Chuang

Opening reception Sunday, December 2, 1-4 pm

December 11 to 23 - Christmas Small Picture & Miniature Show

December 18 - 6 - 8 pm - Awards Presentation & Christmas Party

December 23, 2001 to January 15, 2002 - The Federation Gallery closes.

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.

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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.

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LEADING EDGE ART WORKSHOPS

Calgary Workshops:

Kiff Holland, aws Watercolour	Nov 16-18/01	\$295.
Jean Pederson, sfca, Watermedia	Mar 1-3/02	\$225.
Lian Quan Zhen, bfa, Chinese w/c	Mar 22-24/02	\$295.
Carrie Burns Brown, nws Mixed Media	Apr 15-19	\$535.
Suzanne Northcott, sfca, Figure	June 7-9/02	n/a

Sylvan Lake Workshops:

Lian Quan Zhen, bfa, Chinese w/c	Mar 17-19/02	\$295.
Ann Hunter, bfa, Watercolour	May 10-12/02	n/a

Winnipeg Workshops:

Brent Laycock, asa, rca, Acrylics	Nov 15-17/01	\$255.
Jim Brager, cspwc, Watercolour	Mar 15-17/01	\$225.
Jean Pederson, sfca, Watercolour	Apr 12-14/02	\$225.
Ann Hunter, bfa, Watercolour	May 4-6/02	n/a

Leading Edge Art Workshops, Louise Grey at 403 233 7389
email greyart@codvision.com web www.greatartworkshops.com



The Rag Trade, Myrtle Ann Rempel AFCA
oil, 36" x 36" \$2,200



Winter's Spirit, Yves Schmidt
oil, 30" x 30" \$1,900



Daily Affirmation, Ryan Lawrie
oil, 16" x 16" SOLD

Art Avenues

Fall Juried Show 2001

(continued from page 11)



Magenta Tulip, Alice Ruskin AFCA
crayon, 7.5" x 7.5" \$250



Van Dusen Gardens in September, Allyson MacBean
oil, 18" x 24" \$800



Summer, Linda Kalman
oil, 9" x 12" \$625



Golden Fields, Jutta Kaiser
mixed media, 26" x 32" \$2,100



Mysterious Evening Drive, Karin Richter
acrylic, 11" x 14" \$525



High & Dry, Ralph Roper
pastel, 14.5" x 20" \$250



Luxembourg Gardens, Paris, Woon Lam Ng
oil, 28" x 22" \$2,000



Stefena Rose, Jane Popowich
oil, 12" x 9" \$390



Sunlit Walk, Gerald St. Maur
charcoal, 40" x 30" \$1,250



Garage Sale, Sandra Taylor
acrylic, 30" x 22" \$699

Art Avenues

Paintings by Numbers

Fifty paintings were chosen during the Paint by Numbers fund raising held Oct. 4 at Performance Works on Granville Island in Vancouver



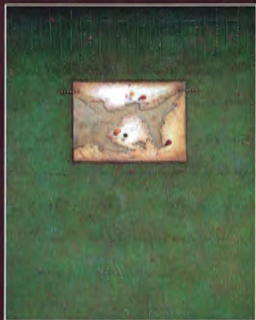
Chosen First - Richard McDiarmid, SFCA
Rising Tide, acrylic, 19"x 27"



Chosen Second - Kiff Holland, SFCA
Red Tag Days, w/c 13"x 16"



Chosen Third - Alan Wylie, SFCA, AWS
Dinner's On Us, w/c 18"x 24"



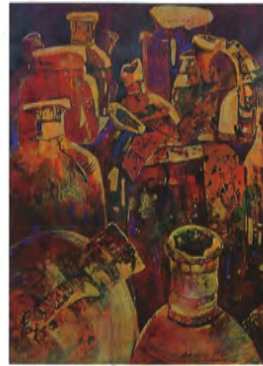
Chosen Fifth - Michael den Hertog, AFCA
Travelogue VII, mm, 20"x 16"



Chosen Fourth - Robert Bateman, SFCA
Lone Murrelet, coloured litho
2.375"x 6.5"

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