



FEDERATION OF  
CANADIAN  
ARTISTS

MARCH 1999

# News



Delphine Large, AFCA Award

TOMAT Nancy Clayton watercolour, gouache, colour pencil

*the* **EXPERIMENTAL**  
**E&Mixed Media** *exhibition*



**GIVING BEAUTY**  
*Donna Baspaly, SFCA*  
mixed media

**TWO DOLLS**  
*Mila Kostic*  
ink, acrylic, crayon



**LAKESIDE II**  
*Darren Perkins*  
oil, dyes, glaze on ceramic

FEBRUARY 1999

## Federation Canadian Artists' News

is published 10 times per year

Annual subscription rate is included in Membership Fee.

News, articles, announcements, good contrast black/white or colour photos welcome. (NO slides please.) Note: Deadline for submissions is the 1st day of the month preceding the month of issue.

### Federation Gallery (and Mailing Address):

1241 Cartwright St. (Granville Island), Vancouver, BC V6H 4B7  
Gallery: 681-8534 Office: 681-2744 Fax: 681-2740  
Email: fca@istar.ca Website: http://www.artists.ca  
Gallery open daily except Mondays - 10 am to 4 pm

**Publisher:** Federation of Canadian Artists  
**Editor:** Michele Becker (222-1452)  
**Email:** fcanews@home.com  
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**Layout/Prepress/Printing:** Gastown Printers Ltd.  
**Proofreading:** Ellen Poole

### FCA Elected Executive 1997/98:

**President:** Alessandra Bitelli, SFCA, CSPWC (926-8921)  
**1st V.P.:** Janice Robertson, SFCA (888-2230)  
**2nd V.P.:** Bob McMurray, AFCA (r 535-5069; o 576-9121)  
**Treasurer:** MaryEllen Klassen (294-2575)  
**Rec. Secretary:** Josanne van Hees, AFCA (538-3346)  
**Past President:** Mike Svob, SFCA (535-1459)

### Appointments to the Board 1997/98:

**Member-at-Large:** Sue McIvor, AFCA (538-5577)  
**Membership:** Marjorie Turnbull, AFCA (941-7695)  
**Standards:** Jeane Duffey, SFCA RI (Hon.) (943-4406)

### Committees:

**Chapters:** Bob McMurray, AFCA (o 576-9121)  
**Foundation Program:** Alan Wylie, SFCA (888-2230)  
**Painters-In-Action:** Pat Lowes (274-5482)  
**Slide Coordinator:** Margaret Elliot, AFCA (940-8030)  
**Social:** Marjorie Turnbull, AFCA (941-7695)

### Staff:

**Gallery Manager:** Nancy Clayton  
**Executive Director:** Susan Foster

### Professional Services:

**Weekend Gallery Supervisor:** Ellen Poole  
**Bookkeeper:** Natalie Turner  
**Auditor:** Bruce F. Jamieson Inc.  
**Solicitors:** Michael D. Sawyer, Richards, Buell, Sutton  
**Web Master:** Glenn Marcus (gmarcus@istar.ca) (522-3134)

**Advertisers in the FCA News 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.

## BOARD MEETING HIGHLIGHTS

January 19, 1999

**Saltspring Seminar:** Bob Rennie presented a budget, and several proposals, suggestions and questions. After a lengthy discussion it was decided to maintain the basic structure of the seminar similar to the structure of the past, with four groups of participants and different painting locations. However the artists will enjoy great freedom and will have the opportunity of direction and critique by all instructors in a relaxed and informal atmosphere. The Board asked Bob to proceed and firm up the last details.

**International 2000:** While the Board is still waiting for a firm commitment from sponsors, Jeane Duffey, Donna Baspaly and all Committees have worked on many issues, to be ready to go when the time comes.

**The Treasurer's Reports** show the year-end financial details with a small profit and a good improvement over last year.

**The Manager's Report** included the three year lease of the gallery and office renewal, and the newly installed photocopy and mailing equipment.

**The First Vice President** reported that her visit to the Victoria Chapter was very successful; she thoroughly enjoyed the interaction and their Christmas party.

Sue McIvor is working hard at getting sponsors for the 1999 prize awards to given at the FCA juried shows.

The next meeting is on February 23, 1999.

### ANNOUNCEMENT

The Board of Directors is pleased to announce the appointment of Susan Foster to the position of Executive Director of the Federation of Canadian Artists.

This appointment was confirmed at a meeting of the Board of Directors held January 19, 1999. Susan joined the Federation in January 1997 as the Business Manager.

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

MCMURRAY, ROBERTS, HEMING & WYBORN

Robert H. McMurray F.C.A.  
Partner

## GALLERY MANAGER'S REPORT

By Nancy Clayton

The older we get the more we understand how well the name March suits this month – it stresses how the year is marching right along. Hang on a minute, though, because January and February were busy months too.

We tried something new with the *Experimental and Mixed Media Show* and by all accounts it was very successful – stirring up considerable feedback and selling nine works. **Micheal den Hertog** won two awards in this exhibit – the Opus Framing and Art Supplies Award for his plaster, charcoal and acrylic painting *A Fine Line* and the Tinyan, SFCA Award for his charcoal, paper and acrylic on canvas painting *Passages*. **Nancy Clayton** won the Delphine Large, AFCA Award for her watercolour, gouache and coloured pencil painting *Tomat*. Two Honourable Mentions were awarded – one to **Pat Bidwell** for her mixed media painting *Breaking Away* and one to **Adrienne Moore**, AFCA for her mixed media painting *Secrets XII*. These and more are pictured in this magazine.

As this goes to press we have not yet seen the *Victoria Chapter Show*. We look forward to this one because it has been juried in Victoria and there has been absolutely no chance of sneaking a preview. Now hanging in the gallery is the first *Member Group Show* of 1999 with paintings by **Mila Kostic** and **Donna Donghong Zhang**. Their Opening Reception is on Tuesday, March 2, 6 to 8 pm. And then comes the *Success! Show* announcing the new Signature Members for 1999 with an exhibit of their paintings and a selection of recent work by members of the Board of Governors—more about this in April's newsmagazine but don't miss seeing it for yourself. At the very end of this "march" comes the Student Show always a popular display of the FCA Foundation Course students' considerable progress with drawing and painting. Their Opening Reception is usually a real "school's-out!" celebration for the students and their instructors plus an "unveiling" of the Foundation Course catalog for 1999-2000! Join them for the party on Tuesday, March 30, 6 to 8 pm.

Don't miss the two Juried Show Deadlines this month – March 11 for the *Spring Open Water Media* and March 25 for the *Faces and Figures*. Remember that the *Faces and Figures* show does not necessarily call for portraits. The criterion is simply that your painting must have a figure in it. You take it from there.

Also, I want to remind everyone that slide deadlines are on THURSDAY's now. And, for those interested, there just might be one or two spaces left for the **Alan Wylie**, SFCA and **Kees Fransbergen** March 22nd all-day demo in the gallery called *Taking Your Own Good Slides*.

Of course at the end of a quick march there should only be a spring!

## COVER IMAGE By Nancy Clayton

For twenty summers, or so, I have grown patio tomatoes in pots. Last summer I photographed this good bunch and painted from the photo – an "experimental" painting for me as I started out by splashing green watercolours on the paper and pushing the paint around with a hake brush and then adding basic red and yellow circles that bled somewhat. When this was dry I added deliberate strokes trying to build up a pattern of tomato highlights and leaves using progressively smaller brushes with fairly "thick" watercolours. I added some yellow and white gouache to the watercolours near the end of this stage. Finally this dried and I went in with Prisma coloured pencils for bits of shading and texture. The last "stab" was some more of those deliberate brush strokes of strategic colour to try to push one or two of the tomatoes back and bring some of the leaves forward. Pattern and irregular repetition always fascinate me and as a weaver and silkscreen printer in years past I was content with flat pattern. Painting encourages me to experiment with getting away from one plane.

## FCA STATS February 2, 1999

Members	1526
Supporting	590
Active	823
Associate (AFCA)	74
Senior (SFCA)	39
Gallery Visitors –	
Jan. 99	1587
Jan. 98	1565
Paintings Exhibited - Jan. 99	136
Members Represented - Jan. 99	118
Paintings Sold - Jan. 99	12
Paintings Sold - Jan. 98	6
Volunteer Hours - Jan. 99	more than 125

**Robert Genn**  
**Workshop**  
**April 17th**



1016 Richards St. Vancouver, B.C. V6B 3B9  
Phone 681-7351 Toll Free 800-663-1215 Fax 681-6185

**Behnsen Graphic Supplies**

# GOLDEN HEAVY BODY ACRYLICS

The regular professional line of Golden Acrylics is known as Heavy Body for the intense colour and smooth thick texture. These acrylics contain the largest assortment of unique pigments available. They do not contain any fillers, extenders, opacifiers, toners, dyes, or adulterants of any kind.

**35% Off**  
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## ESCODA TEKADY OIL BRUSHES

This brush is made using a polyimide monofilament synthetic fibre, designed for artists to use as an economical and environmentally conscious alternative to traditional animal hair. It provides an exceptional substitute to natural hair brushes. It stipples to perfection and its recuperative power is excellent. This brush is great with oils where a relatively stiff brush is required.

Size	Reg Price	Sale Price
0	6.70	5.36
2	7.30	5.84
4	7.60	6.08
6	8.10	6.48
8	9.10	7.28
10	11.00	8.80
12	12.90	10.32
14	15.10	12.08

## OPUS SERIES 240 WATERCOLOUR RIGGER



Size	Reg. Price	Sale Price
0	5.10	3.83
2	6.40	4.80
4	11.20	8.40
6	21.60	16.20

## HOLBEIN WATERCOLOURS



	SALE PRICES	
	5ml tube	15ml tube
Series A	4.95	9.90
Series B	5.64	11.25
Series C	16.21	13.08
Series D	17.50	14.97
Series E	8.70	17.37
Series F	11.97	23.97

Opus sale prices in effect from March 1st to 31st, 1999.

# OPUS

## FRAMING & ART SUPPLIES

VICTORIA  
512 Herald St.  
386-8133

KELOWNA  
1623 Pandosy St.  
763-3616

LANGLEY  
20484 Fraser Hwy.  
533-0601

GRANVILLE ISLAND  
1360 Johnston St.  
736-7028

CANADA TOLL FREE:  
1-800-663-6953  
Fax: 731-3519

## Summer School of Art Qualicum Beach, BC

*Make it a complete holiday and bring your partner, friend, or your whole family. While you enjoy your four-day workshop, they can experience a trek in old growth forests, golf at one (or all) of our 5 local courses, play tennis right in the village, stroll along our beautiful beaches, generally participate in the splendour of Vancouver Island, and particularly our own corner of Paradise.*

*Most workshops are being held prior to the summer rates for accommodation.*

All registration fees include the following:  
GST, an Opening Reception, Lunches each day and a Closing Dinner. All workshops are four days.  
Maximum number of participants per workshop: 16

**DONNA BASPALY** **May 3-6**  
Mixed Media **Registration Fee: \$330.00**  
*"An Adventure in Experimental Drawing & Painting"*

**RICK McDIARMID** **May 10-13**  
Oil Painting **Registration Fee: \$330.00**  
*"Rich Colour in Oils"*

**JOYCE KAMIKURA** **May 31-June 3**  
Mixed Media: watercolour, **Registration Fee: \$330.00**  
ink, acrylic and collage  
*"Creative Water-Media Workshop"*

**BRENT HEIGHTON** **June 7-10**  
Watercolour **Registration Fee: \$330.00**  
*"Exploration of Composition and Elements of Design"*

**DAN GRAY** **June 14-17**  
Pastels **Registration Fee: \$295.00**  
*"Life and Seascape"*

**PAULINE PIKE** **June 21-24**  
Pencil & Watercolour **Registration Fee: \$295.00**  
*"Sketching and Painting for Fun"*

All workshops will be held at **The Old School House** in Qualicum Beach. For information, a brochure, and to register, please contact Joey Legate at 1-800-661-3211; fax 1-250-752-2600 or e-mail at tosh@macn.bc.ca.

## CANADIAN SCENE Chapter News and Events

### ARROWSMITH CHAPTER By Pat Audley

By now our members should have their entries in for the District 69 Annual Juried Show and be busy painting masterpieces for our own show at The Old School House in mid-May, "Where the Mountains Meet the Sea." Let's make this a good one as it will be publicized along with the Canadian Nature Federation and Federation of B.C. Naturalists' conference and AGMs on the same theme being held at the Civic Center. We're hoping all the delegates will take time to walk over and see the show.

All the instructors in our group are well into their spring sessions. Olivia Mennie reports that her new "Olivia's Back Door Studio" will have two classes per week in pastels and another teaching sculpting from life.

### COMOX CHAPTER By Robert Ross

At our February meeting we had the pleasure of a demo on print-making by Pauline Conley of Atkinson's Art Supply in Courtenay. Pauline is an accomplished artist having studied fine arts at Capilano College, UVic, and SFU. On this occasion Pauline showed us how natural materials (grasses, leaves, petals, etc.) can be utilized imaginatively for a watercolour painting. It was something a bit different to think about, and helpful in keeping one's mind open to learn from new experiences.

Our annual meeting will be held shortly so we will have a report on that for next time.

### VICTORIA CHAPTER By Alan Mark Cross

We are very pleased to be hosting a two day workshop with Rick McDiarmid sCA, at the end of April. Those who pre-register before April 1 will receive a discount. The cost to FCA members for one day is \$50; for two days \$80. The cost to non-members is \$60 for one day and \$100 for two days. After April 1 the cost for FCA members will increase to \$60 for one day and \$100 two days, and \$70 for one day or \$120 for two days for non-members. Rick is a very sought after teacher and will be doing one day on watercolour and one day on oils or acrylics.

Our Annual General Meeting will be held on Thursday, April 1, 1999 (and we aren't fooling) at Windsor Park Pavilion from 6 to 10 pm. Nominations will be open from the floor, we do have returning executive, but new nominations will be welcome. We will be having a demo by Peter Paterson AFCA after our meeting. Refreshments will be served, let's have a good turnout. This is the night to voice your concerns and ask your questions.

Not reporting this issue:  
CALGARY, CAMPBELL RIVER, CENTRAL OKANAGAN,  
FRASER VALLEY, NANAIMO, NORTH OKANAGAN

## MEMBERS IN THE NEWS

We are pleased to inform readers of the 7th annual showing of *Paintworks* at Van Dusen Gardens. *Paintworks* is a trio of artists: Jocelyn White, Barbara Lussier, and Susan Reilly. Their work can be seen at Van Dusen for one day only, Sunday March 28th from 10 am to 5 pm. Don't miss it!

Margaret Briggs has been very busy over the last year helping with the fund-raising effort for a new centre on

Saltspring called *Art-spring*. *Art-spring* was officially opened on December 4 and Margaret's work *Friends* (pictured right) was included in the inaugural show. Congratulations to Margaret, and all the people involved in getting *Art-spring* off the ground.



Poon Kuen Chow, affectionately known as PK, was invited to enter an Asian contest sponsored by Canada Post. She won the competition and has designed two stamps for the Post Office to be issued in April 1999. Well done PK!

A BIG CONGRATULATIONS to Ann Zielinski, SFCA who recently received the honour of adding AWS to her long list of credentials. She will be travelling to New York in April to accept her award and see the new AWS show. Enjoy yourself Ann, you deserve it!

Art, music and poetry will soon join forces when Janice Robertson, SFCA holds her annual solo show at the Birthplace of BC Gallery in Fort Langley. The title of the show is *The Four Seasons* and will include a special performance of Vivaldi's *Four Seasons* plus other seasonal music to celebrate the theme of the show. The opening reception is Friday, April 16 from 6:30 to 9:30. The concert is on Sunday, April 18th at 2:30. For more information or concert tickets phone 882-1191.

## EXHIBITION / SALE - CALL FOR ENTRIES

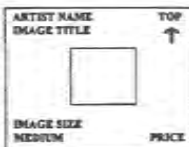
# SPRING OPEN WATERMEDIA SHOW

All Watermedia  
Outside Submissions Welcome

April 13 to 25, 1999  
at the Federation Gallery, Vancouver

### SUBMISSION IS BY SLIDE ONLY:

Deadline for entry is Thursday, March 11, 1999 at 4pm. 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 tapes on the film or white tape on the mount which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed price. Indicate which direction is up - as per illustration.



**ENTRY FEE:** Members may submit up to two slides for an entry fee of \$10 each. Non-members may submit up to two slides for an entry fee of \$20 each. Please mail your entry form with a self-addressed stamped envelope for the slide committee to use when informing you of the jury's decision and sending your receipt.

**ACCEPTED ARTWORK:** Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. If accepted, your original paintings are due in the Gallery by Friday, April 9, 1999 at 4pm.

**DECLINED ARTWORK:** Should your work be declined, the slides will be returned, with your receipt, in your SASE.

**EXHIBITION REGULATIONS:** Art work must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taut and not hang less than 4.5" below the centre-top of the frame. Glass with clips are not acceptable.

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

Not-For-Sale Paintings and work that has previously hung at this Gallery in a juried show 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.

**WATERMEDIA DEFINED:** "To qualify for watermedia the painting must be primarily of water-based media, on paper surface and unfurnished. Pastel, collage, charcoal, and graphite, if used, must be in conjunction with the watermedia. The watermedia must be the dominant element of the work."

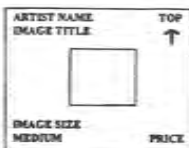
EXHIBITION / SALE - CALL FOR ENTRIES

## FACES AND FIGURES SHOW

All Members - All Media

April 27 to May 9, 1999  
at the Federation Gallery, Vancouver

**SUBMISSION IS BY SLIDE ONLY:** Deadline for entry is Thursday, March 25, 1999 at 4pm. 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 tapes on the film or white tape on the mount which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed price. Indicate which direction is up - as per illustration.



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

**ACCEPTED ARTWORK:** Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. If accepted, your original paintings are due in the Gallery by Friday, April 23, 1999 at 4pm.

**DECLINED ARTWORK:** Should your work be declined, the slides will be returned, with your receipt, in your SASE.

**EXHIBITION REGULATIONS:** Art work must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taut and not hang less than 4.5" below the centre-top of the frame. Glass with clips are not acceptable.

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Not-For-Sale Paintings and work that has previously hung at this Gallery in a juried show 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.

## COMING IN MARCH TO THE FEDERATION GALLERY

### BOARD OF GOVERNORS MEETING

Sunday, March 7, 10:00 am

### MEMBER GROUP SHOW #1

March 2 to 14

Reception: Tuesday, March 2, 6 - 8 pm

Featuring two very individual painters who will bring us a unique meeting of East and West in a show that is not to be missed.

Mila Kostic, a Yugoslavian born artist completed Art College in Belgrade before attending The University of Art History in the same city. Mila emigrated to Canada in 1996. Before moving she had five successful solo exhibitions in Yugoslavia and participated in many group shows. She recently had a work accepted into the *Arizona Watercolor Association National Exhibition for 1999* by juror Virginia Cobb.



Donna Zhang, studied art in China and went on to obtain a Masters of Fine Art at the National Saitama University in Japan. Donna works skillfully in a variety of mediums including etchings and oils. Her work is held by a wide variety of collectors.

### ANNUAL GENERAL MEETING

Sunday, March 21 at 1:00 pm

### SUCCESS! SHOW

March 16 - 28



## NATIONAL AND INTERNATIONAL SHOWS

By Sue Mclvor

### CANADA

**Glenbow Museum, Calgary**  
*The Symbolist Prints of Edward Munch,*  
60 prints from a private collection  
To April 4th

**The National Gallery of Canada, Ottawa**  
*Daumier*  
June 4 - September 6

**Vancouver Art Gallery**  
Toulouse-Lautrec - Drawings, prints and paintings  
James Wilson Morrice and his contemporaries  
To June 20th

### USA

**Yerba Buena Art Center, San Francisco**  
*Impressionists in Winter "Eefets de Neige"*  
Inc: Monet, Sisley, Pissarro, Caillebot, Gauguin and Renoir  
To May 2nd

**Los Angeles County Museum of Art**  
*Van Gogh's Van Gogh*  
To April 4th

**Getty Museum, Los Angeles**  
*Degas, Photographer*  
To March 28th

**Minneapolis Institute of Arts**  
*Francis Bacon - A major survey of Bacon 1909 - 1992*  
April 8 - May 27  
Show then travels to Palace of the Legion of Honor, San Francisco June 13 - Aug 2.

**National Gallery of Art, Washington DC**  
*John Singer Sargent*  
Feb 21st - may 31st  
Show will be at the Museum of Fine Arts, Boston  
June 23 - September 26.

**Phillips Collection, Washington DC**  
*O'Keeffe Still Lives, drawings and paintings*  
April 25 - July 25  
Show travels to Georgia O'Keeffe Museum, Santa Fe  
Aug 14 - Oct. 10.

### ENGLAND

**Tate Gallery, London**  
*Jackson Pollock - A full scale retrospective*  
To May 31st

**Royal Academy of Arts, London**  
*Monet in the 20th Century*  
To April 18th

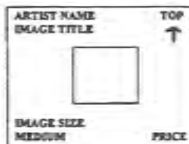
EXHIBITION / SALE ~ CALL FOR ENTRIES

## SUMMER GALLERY 1999

All Members - All Media

July 5 to August 29, 1999  
at the Federation Gallery, Vancouver

**SUBMISSION IS BY SLIDE ONLY: Deadline for entry is Thursday, May 27, 1999 at 4pm.** 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 tapes on the film or white tape on the mount which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed price. Indicate which direction is up - as per illustration.



**ENTRY FEE:** There is no entry fee. Members must submit 8 slides of current work. Please mail your entry form with a self-addressed stamped envelope for the slide committee to use when informing you of the jury's decision.

**ACCEPTED ARTWORK:** Advice of the jury's decision will be sent by mail in your SASE. No phone calls please

**DECLINED ARTWORK:** Should your work be declined, the slides will be returned in your SASE.

**EXHIBITION REGULATIONS:** Art work must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taut and not hang less than 4.5" below the centre-top of the frame. Glass with clips are not acceptable.

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

Not-For-Sale Paintings and work that has previously hung at this Gallery in a juried show 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.

### Summer Gallery 1999 - Details

Submitted slides do not have to be of work you plan to hang in the Summer Gallery. There will be 20 artists selected from those who apply. Successful applicants will share the non-refundable gallery rent of \$100 plus GST per person and will provide four paintings to hang in July and four different paintings to hang in August. Artists must provide new work to replace sold paintings within 2 days.



# WHITE ROCK SUMMER SCHOOL OF THE ARTS

Box # 150, 106 – 1656 Martin Drive, White Rock, B.C., CANADA ■ V4A 6E7

The White Rock Summer School of the Arts returns with inspirational workshops by some of North America's most gifted artist/instructors.

Registration forms will be ready by mid-January at most Community Arts Councils, F.C.A. offices, and other locations in your area. For more information call (604) 536-1122.



**PAT SAN SOUCIE, AWS, NWS**  
**July 5 - 9 ■ \$400**

### **Experimental Watercolour — Watercolour and Gouache**

Pat's workshop will be an exploration of innovative ways to create a wide variety of textures and colourful layers. Demonstrations, critiques and individual consultations will be part of the daily routine.



**AL STINE, MWS July 12 - 16 ■ \$425**

### **The Figure in Watercolour (Model)**

Al is a popular juror and workshop instructor, known for his giving attitude and his ability for simplifying the complexities of painting. Each day will begin with a demonstration, followed by students working from the model under Al's guidance.



**JUDY MORRIS, NWS**  
**July 26 - 30 ■ \$375**

### **Transparent Watercolour**

In this workshop, the experienced watercolourist will be shown logical and creative solutions to painting problems, and learn to evaluate what works well in the paintings and how to strengthen areas that are confusing.



**CAROL BARNES, AWS, NWS**  
**August 2 - 6 ■ \$400**

### **Experimental Watermedia (Acrylic or Watercolour)**

Recently selected by American Artist magazine as Acrylic Teacher of the Year, Carol is a most sought after



**CARLA O'CONNOR, AWSDF, NWS**  
**August 9 - 13 ■ \$375**

### **Experimental Watermedia — Watercolour and Gouache**

Change your watercolours forever by adding gouache with Carla's guidance, move from realism to semi-abstractness with careful organization. This course stresses design using shape, value and colour.



**NEIL PATTERSON, OPA, ASA, FCA**  
**August 16 - 20 ■ \$325**

### **Oils/Acrylics**

Neil's love for landscape shines out from his highly colourful, impressionistic paintings. Students continue to respond with excitement and enthusiasm, as they come to understand the impressionistic approach.



**BRIAN ATYEO, CSPWC, OSA**  
**August 23 - 27 ■ \$325**

### **Transparent Watercolour**

Brian's workshop will stress simplicity of form, establish powerful value arrangements, and explore the interaction of colour and texture. He is back by popular demand.

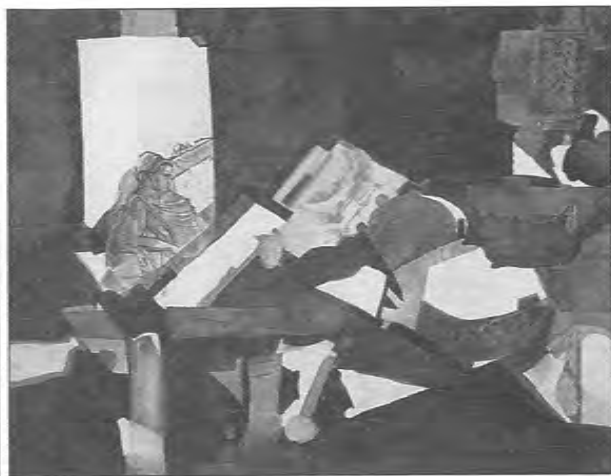
CONSTRUCTION  
IN PROGRESS  
*Simon M. Chan*  
acrylic



THE HILLS ARE ALIVE WITH...  
*Marilyn Harris*  
watermedia

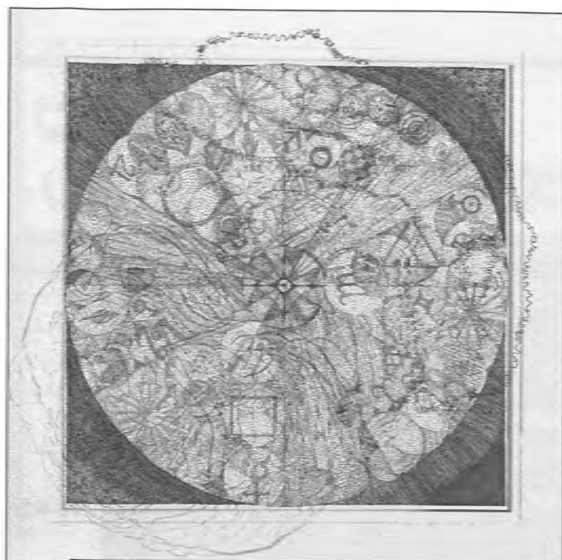


CLASSICAL REMNANTS  
*Myrtle-Anne Rempel, AFCA*  
mixed media and gouache



WINGEDTHING  
*Anna Kopcok*  
mixed media

RAVELLER  
*Karon E. Mitton*  
etched glass, copper, watercolour



INTERIOR DESIGN #28  
*Carol Short*  
acrylic



THE GROVE  
*Jill Brown*  
mixed media



IMPRESSIONS  
*Myra Hammond*  
collage



SAGE *Trudy Knox* oil, textile collage



TRIPLE DELIGHT *Delores Kyle* mixed media



CROSSING PATHS *Jean Pederson* mixed media



POTTER'S BENCH  
*Ruth Sawatzky, AFCA*  
watermedia

# Painters in Action MONDAYS

\* \* \* \* \*

Demonstrations at Federation Gallery  
1241 Cartwright Street, Vancouver, 1:00 to 4:00 pm

Free to FCA Members, \$10.00 to Non-Members

Mar 22	10 to 12 Alan Wylie, SFCA <i>Looking at slides, the juror's perspective</i>
	1 to 3 pm Kees Fransbergen <i>Hands on camera and slide workshop</i> <i>Limited space - \$10 pre-registration at the Federation Gallery</i>
April 12	Jo-Scott B, AFCA <i>Starting a canvas</i>
May 10	Nancy Clayton TBA
June 7	Brittani Faulkes <i>Basics of pen and ink</i> <i>Using ink, water media and resist</i>
July 12	Marjorie Turnbull, AFCA <i>Mixing mono prints with other media</i>

\* \* \* \* \*

## Telegraph Cove Resorts Watercolour Workshop May 2-7, 1999

ARTIST/INSTRUCTOR:

**Gordon Henschel, AFCA, M.Ed.**

Historic Telegraph Cove on Northern Vancouver Island has endless possibilities for Artists. The workshop is for beginners to advanced painters.

\$800 tuition covers workshop.

5 nights accommodation, reception, all meals, coffee/tea breaks. A reduced rate for shared accommodation is available.

For details: <http://www.henschel.bc.ca> or call Henschel Fine Arts toll free at 1-888-663-2787.

Deadline: April 1, 1999.

## A PLEIN AIR PREDICAMENT

By Marilyn Timms, SFCA

My first-ever plein air painting seminar proved a valuable learning experience for me – but not in the ways you'd expect. You see, I love painting outdoors and have become quite adept at it, but I also have a knack for getting myself into rather embarrassing predicaments.

For the first day of on-location painting, I was to meet the instructor and 20 other students at a spectacular ocean side park on Saltspring Island. I arrived on the scene early so I could scout around and make myself familiar with the area. And in true beginner fashion, I'd burdened myself with the entire contents of my studio, including a lawn chair. Having heard a rumour that we'd be able to paint right on the beach, I hefted all my stuff and headed down the nearest trail to the water in order to get the best spot before all the others arrived. To my chagrin, this particular path was steep and muddy, and it led to the world's tiniest, most unattractive stretch of beach, which, of course, I didn't discover until I reached the bottom.

At the same time, I began hearing the echo of car doors slamming and bits of conversation carried on the wind. The rest of the students were arriving while I was stuck at the bottom of this hill. I didn't want to reveal my predicament, so I frantically tried to find some discreet way to get back up the trail before someone noticed I was missing.

After reviewing my options – all one of them – I began, as quietly as possible, to fling my equipment up the hill ahead of me, then slither up behind it on my belly, since it was too slippery and steep to walk up. After flinging and slithering for what seemed an eternity, I was finally almost at the top. Throwing the last of my supplies over the top of the hill, I caught sight of feet...lots and lots of feet...and looking up, I heard the muffled giggles of the entire workshop group as everyone watched me emerge covered in mud. I'll never forget the looks on their faces that morning – amusement, sympathy and, most of all, relief. It seems that someone set up a hunt for me when they saw my car and no sign of me.

Luckily I finished off the rest of that day and week without much further incident. I still enjoy plein air painting and taking workshops. But I've learned a couple of things since that first adventure. First, I pack only the supplies I really need. Second...I always let someone else go first.

*This article will be published in the March 1999 issue of THE ARTIST'S MAGAZINE. Congratulations, Marilyn, and thanks for sharing with us.*

# Saltspring Revisited

Saltspring Island Outdoor Workshops sponsored by the Federation of Canadian Artists

## June 26 to July 3, 1999

With SFCA instructors Judi Betts (AWS), Alessandra Bitelli, Linda A. Doll (AWS), Robert Genn, Brent Heighton, Kiff Holland (AWS), Richard Nelson, Joyce Kamikura, Michael Svob, Alan Wylie (AWS), Janice Robertson and Rick McDiarmid

Don't let the opportunity to attend the Saltspring Island Outdoor Workshops pass you by. At the time of writing (February 12th), with the registration form mailed just four days ago, twenty artists have already signed up! Be one of only eighty eager, enthusiastic FCA members to enjoy a stimulating week of daily en plein air painting and evening demos on beautiful Saltspring Island. This incredible combination of reunion, instruction, fun and festivities will wind up with an FCA hosted banquet, a fitting end for a week to remember. Below is an application form (send to the FCA) and a list of resorts in the area. You must book your own accommodation. Call Bob Rennie (604) 929-3608 for further information or email at [rennie@capcollege.bc.ca](mailto:rennie@capcollege.bc.ca)

Prices indicated are per cabin. Most cabins have three or four bedrooms so you can arrange to share or call Bob Rennie if you're a single looking for someone to share with.

St Mary Lake Resort-(LHC) (250) 537 2832 \$472 - \$598

St Mary Lake Farm (BB) (250) 537 4328

Cottage Resort (LHC) (250) 537 2214 \$500 and up

Water's Edge (BB) (250) 537 5807

Green Acres Resort (LHC) 1-800 667 0774 \$570 and up

Seabreeze Motel (Ganges) (LH) 1-800 537 4145 \$534/7 nights

### **SALTSRING REVISITED**

#### **REGISTRATION FORM**

(PLEASE PRINT)

Last Name \_\_\_\_\_ First Name \_\_\_\_\_ Gender \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ Province \_\_\_\_\_ Postal Code \_\_\_\_\_

Telephone ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_ Email address \_\_\_\_\_

Type of Card \_\_\_\_\_ Credit Card No. \_\_\_\_\_ Expiry Date \_\_\_\_\_

Visa - M/C - Am/Ex

Registration	With GST	Amount Encl.
Before April 30, 1999, Early Bird registration fee is \$345.00 plus GST. No post dated cheques	\$ 369.15	
After April 30, 1999, please enclose the full registration fee of \$395.00 plus GST	\$ 422.65	
Non-Members please add \$30.00 to cover FCA Supporting membership for the balance of 1999. (No GST)	\$ 30.00	
TOTAL		

## COPYRIGHT INFRINGEMENT IN ARTISTIC WORKS AND PHOTOGRAPHS

By E. D. Dutton, LLB

Visual artists are uniquely placed to understand both the advantages and disadvantages of the growing attention to copyright issues. On the one hand, copyright is a means of ensuring that artists are remunerated for the reproduction, distribution or communication of their art long after ownership in the work itself has been transferred. On the other hand, many artists consider that copyright unnecessarily restricts their freedom to borrow, manipulate and improve upon previously existing works. Whichever perspective one adopts, it is imperative that all artists realize that it is generally unlawful to copy a substantial portion of another person's artistic work or photograph without the authorization of the copyright owner.

### The Repercussions of Copyright Infringement

Copyright infringement is a serious offence with relatively steep penalties. The owner of the copyright in the source materials can seek the destruction of any infringing works, recover all profits made from these works, sue for damages and see fines of up to \$1,000,000 imposed. The advent of new media and the litigious nature of North American society make it more likely than ever that artists who illicitly copy protected source material will be caught and sued. Even if

an artist is able to successfully defend himself, the significant cost and embarrassment related to a claim for copyright infringement should cause all artists to carefully consider the copyright status of any and all source materials before beginning to work from them.

### Assume all source materials are protected by copyright

While it is not unlawful to draw inspiration from protected source material, it is unlawful to copy a substantial portion without permission. Unfortunately, it is often very difficult to identify the foggy frontier where legitimate inspiration becomes illicit copying. Consider, for example, a photo of a combine traversing a prairie field under a multicoloured sunset with a small town grain elevator in the distance. The artist who wishes to use this photo as source material is probably free to borrow the idea of a combine crossing a prairie field. In contrast, a painting of the grain elevator which imitates the source materials perspective, lighting, colouring and layout, would probably infringe the copyright in the original photo. Between these two extremes lies a very grey area in which the exclusion or inclusion of specific elements may or may not lead to an inference that the painting infringes on the photographer's copyright.

It is by working within this grey area that artists are most likely to attract unwanted attention and litigation to their works. In this respect, the safest course is to generally assume: (1) that all photographs and artistic works are protected by copyright; and (2) that any copying of another photograph or artistic work is unlawful. Once this assumption has been made, the artist may set out to satisfy his or herself that the desired source materials are not protected for one of the reasons set out below.

### How to Determine when the use of specific source material is lawful

For those artists who have a particular desire to copy elements of potentially protected source material, there are a number of issues which should be considered before use is made of those materials. Ideally these considerations will permit the artist to determine that the work is either not protected or that the proposed use is lawful. Where an artist is unable to answer any of the following four questions in the affirmative, he or she should either refrain from copying the source materials or seek legal counsel for assistance in determining whether there is a significant risk of liability for copyright infringement.

#### 1. Has the copyright in the source material expired?

Although photographs and artistic works are generally protected automatically from the moment of creation, protection is extended only for a limited period of time. Once protection has expired for any given work, the work is said to fall into the public domain. A work which is in the public domain may be used, modified and reproduced without fear of copyright liability.

## Art Reproductions for Artists and Photographers

Iris Giclee printing enables an artist to reproduce artwork up to 34x47 inches.

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- \* on canvas or watermedia stock
- \* Longevity inks
- \* Scanning directly from originals
- \* In house custom framing
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e-mail: zc@bc.sympatico.ca



In Canada, copyright protection in photographs expires 50 years from the date of creation. As a general rule, therefore, any photograph taken previous to 1949 may be fully reproduced.

Copyright in all other artistic works generally expires in Canada 50 years after the death of the artist. This means that all works created by individuals who died before 1949 are in the public domain. Because it is possible that an artist will have created a work in his youth and lived to a ripe old age, it is possible that some works created as early as 1850 may only now be nearing the end of their copyright term. However, with the possible exception of engravings published posthumously, to which a slightly anomalous regime applies, it is usually safe to assume that all artistic works created previous to 1850 are now in the public domain.

It should be remembered that these guidelines are only a simplification of the term of copyright protection afforded within Canada. Artists should be aware that a number of countries, including the member states of the European Union, have recently extended copyright protection to last for the life of the artist plus seventy years. An artist who creates a work that copies a substantial portion of source material which has recently fallen into the public domain in Canada, may still be potentially liable for copyright infringement in other countries if he or she markets, sells, or distributes derivative products, e.g. prints or postcards, of the work abroad. For this reason, artists who intend to advertise, market or distribute their works internationally, should also refrain from copying source materials whose creators are not known to have died previous to 1929. Phrased more positively, this means that the vast repertoire of works produced by artists who died previous to 1929 and 1949 respectively is available for the use of all artists without fear of liability for copyright infringement.

## 2. Is the source material "uncopyrightable"?

The Canadian Copyright Act protects such varied works as paintings, drawings, maps, charts, plans, photographs, engravings, sculptures, architectural works, books, films, plays, songs, choreography and computer programs. Copyright law protection automatically attaches to works at the moment of creation. In limited circumstances, however, some kinds of works will not be protected by copyright. For example, works produced by employees of the U.S. federal government are not subject to copyright protection, although works produced by the Canadian federal government are. As well, copyright protection does not extend to an artist's ideas; it protects only the original expression which the artist brings to that idea. Thus the copyright in a photograph of Niagara Falls could not stop a subsequent artist from creating his own original version of the same subject matter. Similarly, if a colleague were to describe an idea for a painting that he had not yet begun and the artist raced home and painted the very image, that act, however morally repug-

nant, would probably not constitute copyright infringement because the colleague's "idea" had never been expressed in a tangible form.

In addition, copyright protection does not generally extend to facts or data. Consequently, a painting that incorporated information or details of a train derailment taken from a news report would be unlikely to give rise to an infringement action. In contrast, however, a painting which copied a newspaper photograph of the same train derailment would potentially infringe the photographer's copyright in his photographic composition of that image.

## 3. Does the Reproduction Constitute Fair Dealing with the Source Material?

In certain cases, the copying of a protected image can constitute fair dealing. This essentially means that although the reproduction is technically an infringement of copyright law, it will be excused as a permissible use of the protected image. It is worth noting however, that for many artists very few uses indeed will be considered fair dealing. The following guidelines may be of assistance in determining whether an artist's proposed use of a given image is like to be considered fair under Canadian law.

The Copyright Act provides specific exceptions only for the use of protected source material for private study and research or for purposes of criticism and

*continued on next page*

## Sunshine Coast School of the Arts



Following an exciting first year, the Sunshine Coast Summer Workshops offer a stellar roster of Canadian and American artist-teachers for 1999:

- Susan McKinnon, NWS July 26 - 30  
"Dynamic Florals" (Watercolour)
- Ed Loenen, AFCA Aug. 2 - 6  
"Design, Value & Colour" (Oil/Acrylic)
- Susan Webb Tregay, NWS Aug. 9 - 13  
"Content Through Colour Strategies" (Watercolour)
- Caroline Buchanan, NWWS Aug. 16 - 20  
"Saying More with Less" (Watercolour)

604-886-4956 or 604-886-9596  
Box 644, Gibsons, B.C. V0N 1V0

**COPYRIGHT INFRINGEMENT** *continued from page 11*

review. Practically speaking, this means that an artist is free to copy other works for purposes of private study, but may not sell, give or otherwise distribute the finished work to third parties. Similarly, an artist may deconstruct and reproduce protected source material as part of a criticism of that work, in an newspaper for example, but would not be able to otherwise distribute or communicate the critical work.

Outside of these specific examples there is great debate about whether some common artistic applications of protected source material do in fact constitute fair dealing. For example, the incidental inclusion of a copy of a protected Celine Dion poster in an artistic portrayal of a teenager's bedroom may, depending on the overall focus of the latter portrait, constitute a defensible reproduction of the protected poster.

Unfortunately Canadian law on the parameters of fair dealing remains relatively unsettled and difficult to reconcile. If an artist is unsure as to whether or not his application of a protected work may be permissible, he should probably refrain from such use or seek legal counsel.

**4. Has authorization been obtained?**

Where it appears that a work is subject to copyright protection, it may sometimes be relatively easy to obtain authorization to reproduce the desired image. In the absence of some kind of blanket notice stating that

the artist or photographer has dedicated his or her work to the public domain, this will generally involve contacting a collective licensing agency or locating the copyright owner in order to request approval.

In recent years a number of licensing collectives have come into being in order to facilitate the granting of licences for visual art. For example, Vis-Art Copyright, Inc. (tel: 514.845.6061) administers reproduction rights for a number of well-known Canadian and international artists. Similarly, the Canadian Association of Photographers and Illustrators in Communications (CAPIC) (tel:416.462.3677) and the Canadian Artists Representation/Front des Artistes Canadiens CAR/FAC (tel:306.982.4784) can assist parties seeking to obtain authorization for the reproduction of a specific work. In addition, where a work has been registered in Canada, it may be possible to locate the copyright owner, which may or may not be the original artist, by conducting a search of the copyright files of the Canadian Intellectual Property Office (CIPO). Although such searches currently require the assistance of a lawyer or patent agent, CIPO promises that individuals will soon be able to search the copyright data base online at Industry Canada's website ([www.strategis.ic.gc.ca](http://www.strategis.ic.gc.ca)).

As reasonable as the act of obtaining authorization may sound, artists should never assume that they will be able to locate the copyright owner or obtain the desired authorization. Since registration is not a prerequisite for copyright protection many protected works have never been registered in Canada. Consequently, it may be next to impossible to locate and identify the current copyright owner. In addition, many copyright owners are understandably reluctant to grant other artists permission to copy their works even where royalties or attribution are offered.

**Conclusion**

If the artist is able to answer yes to any of the questions set out above, he or she may proceed to use the source materials without fear of copyright liability. Where any doubt exists as to the extent of permissible copying the artist should consider whether the creator of the source material would be likely to recognize his or her contribution in the latter work. If the answer is yes, the artist should consider adapting the newer work to limit the effect of the potentially protected source material within the overall work.

However unscientific this final test may seem, the simple truth is that while it is very difficult to describe exactly what constitutes copyright infringement, most artists and judges will know it when they see it. All of this brings us back to one simple rule: if the artist is unsure as to whether or not his use of any given source material may give rise to a claim of copyright infringement, he or she should either not work off of those source materials or, at the very least, reproduce only the most abstract elements.

**A Canadian Watercolour Experience !!!**

*... a symposium on the art of watercolour painting*

*... on Bowen Island*

*in HoweSound and*

*beautiful Vancouver, British Columbia*

**September 12 - 19, 1999**

*organized and conducted by:*

**The Canadian Society  
of Painters  
in Water Colour**



*for more information contact*

**CSPWC,  
258 Wallace Ave. (416) 533-5100  
Suite 102, Toronto,  
Ontario, M6P 3M9**

## NEW MEMBERS

Here are the new members from December 18 to February 12

Julianna Anstey	Sheila Bekkenn
Desiree Bond	Debra Ann Detta
Brian G. Elves	R.L. Fitzpatrick
Edith Gostone	Dorothy E. Griffiths
Art Heine	Rosalie Jacques
Pippi Johnson	Lynda Kersey
Pamela Lamb	Neil Loewen
Bernice Miller	Pang Tsin Mo
Nuri Mozaffari	Kiyoshi Nagahama
Silvia Negroni	Franz Opferkuch
Eileen Pasishnek	Helen Pollitt
Lorna J. Quigley	Ileana Springer
Kris Tangri	Stephanie Ting
Rob Tivy	Kathleen Vajda
Paul Van Ginkel	Victor Vollrath
Winnifred F. Zuk	

## MEMBER REMINDER



The Federation Gallery kindly requests that all members, and especially new members, add to the Bio Book. If you haven't sent us a recent biography please do so and include photographs of your recent work and a snap of yourself. This information should fit on one double-sided page.



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## MAJOR NEWS ANNOUNCEMENT FOR THE YEAR 2000



The Federation of Canadian Artists is very excited to announce a partnership undertaking with AIM/GT which will bring to Vancouver in the year 2000 an exhibition of critical importance. This will be the largest international, open, juried exhibition ever held in Canada. Open to all FCA members and all professional artists worldwide, it will feature the highest prize budget in Federation history and, undoubtedly, some of the finest contemporary visual art ever assembled.

The Federation is extremely proud to have as its partner in this endeavour AIM/GT and the AIM Family of Funds – one of the most prominent and widely respected suppliers of mutual funds. Planning for the exhibit is well underway and both organizations are thrilled to be part of this extraordinary event

Please watch for further information in upcoming editions of the *FCA News*.



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## CLASSIFIED ADS

Rate for Ads placed in this column is Ten Cents (.10) per word per issue (+ 7% GST). Prepayment is required. Simply mail, fax or email your Ad wording along with cheque or credit card number and expiry date to the Federation of Canadian Artists by the 1st day of the month preceding desired month of issue.

**Picture This Way in Watercolour & Mixed Media** Demonstrations of Painting by: Mike Svob and Joyce Kamikura and **Picture This Way in Acrylic & Oil** Demonstrations of Painting 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 + applicable \$3.15 GST and \$3.15 PST + \$6.00 S/H, to Federation of Canadian Artists, 1241 Cartwright St. Vancouver, BC V6H 4B7 (or, pick up your copy at the Federation Gallery and save \$6.00 S/H). Full Copyright reserved.

Enhance your water media experience by subscribing to our newsletter, **THE WATERCOLOUR GAZETTE**. For a free sample copy or information on our watercolour self-help articles, send your name and address to KOR Publications, 619 Hamilton Ave., Winnipeg, MB R2Y 1Z3. Fax 204/889-6467 or E-mail: kor@escape.ca.

**Demonstrators' Opportunity:** 1999 Demo Opportunity for qualified member-artists on Mondays - 1-4 p.m. at Federation of Canadian Artists' Gallery. Call Pat Lowes 274-5482.

**FALL COLOURS IN NEW BRUNSWICK** Watercolour workshop October 4 - 8, 1999 at Inn-on-the-Cove, Saint John, New Brunswick by GORDON HENSCHEL, AFCA, M. Ed. For information and registration call toll free 1-888-663-2787 or on the net: inncove@nb.net.nb.ca OR check Gordon's web page: [www.island.net/~henschel](http://www.island.net/~henschel)

**LEADING EDGE ART WORKSHOPS** is geared up for a fantastic spring season of great instruction in beautiful Calgary, Alberta! Upcoming is a creative watercolour workshop with our own Jean Pederson, ASA, CSPWC; watercolour and collage with Sharon Williams, ASA; experimental watermedia with Virginia Cobb, AWS (don't miss this one, learn how to get all those yummy textures with your acrylics and watercolours!); intermediate oil/acrylic painting with Bill Duma, RCA, ASA which will look at four different ways to approach a painting; watercolour and gouache figure and design with renowned American instructor Carla O'Connor (lots of fun things are planned for this one!); plein-aire watercolour with Mississauga, Ontario artist Faye Sproule, CSPWC which will take place in the Elbow Falls area in June; and finally a not-to-be-missed watercolour workshop with Jack Reid, CPWC early in September. For more information on all of these workshops, please call Sharon Williams at (403) 238-5768. Come and experience what a lift a workshop can be!

Join us at the **LACONNER WORKSHOPS** March through September 1999. Experience great teachers and exciting classes in a beautiful old Skagit Valley barn just outside of town. Al Currier - Oils; Carol Merrick - Tricks of the Trade, Mixed Media; Donna Watson - Releasing the Artist Within, Media of choice; Pat Lambrecht-Hould - Creating With Passion, Mixed Media; Carol Orr - Portraits & the Figure in Watercolor; Jess Cauthorn - New Ways In Watercolor, Glazing Techniques; Gary Green - Painting With Water Soluble Colored Pencils; Joel Brock - The Landscape In Pastel. Class size limited. Contact Chris Elliott, Box 743, LaConner, WA 98257, Phone (360) 466-4147, Fax (360)466-1807

**1999 PAINTING WORKSHOPS** on Whidbey Island with Miles Batt, Serge Hollerback, Jan Kunz, Carla O'Connor, Tony Van Hasselt, Robert Wade, Frank Webb, Don Andrews, Barbara Nechis, and many more! Join Karlyn Holman on a painting tour of Bulgaria, May 30-June 14. Coupeville Arts Center, Box 171FC, Coupeville, WA 98239 (360) 678-3396 - [cac@whidbey.net](mailto:cac@whidbey.net)

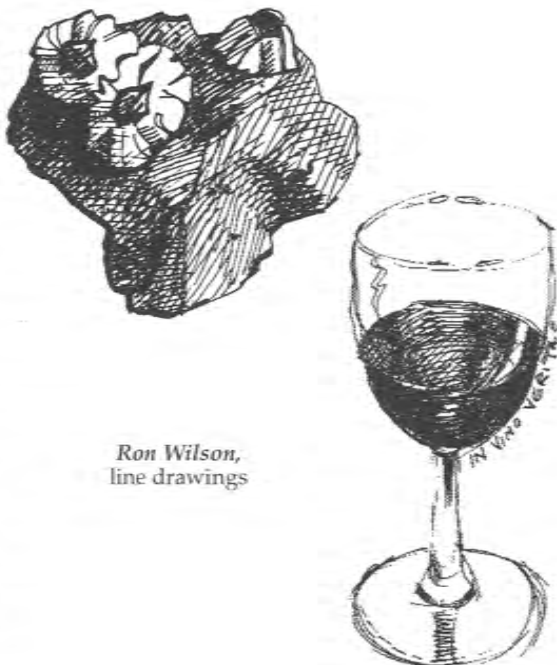
**MOUNTAIN HAVEN ARTS** - Create with the Pro's 1999: 5th Annual Summer School of the Arts line-up includes Bonny Roberts AFCA, Donna Baspaly SFCA, Shirley Kolb, Donna Schipfel & Art Giddings, Hilary Page, Lynn Lawson Pajunen, Carol Orr, AWS, NWS, Yoni Young, Bob Kingsmill, Michael O'Toole and our Creative Journey's will feature Nancy O'Toole at Mt. Robson. For a free brochure call (604) 462-1107, or write Mountain Haven Arts, Box 3305, Mission, B.C. V4S 4J5. email: [lynn@mountainhavenarts.com](mailto:lynn@mountainhavenarts.com) or check out our website: [www.mountainhavenarts.com](http://www.mountainhavenarts.com)

Fall Spectacular **WATERCOLOUR WORKSHOP IN TUSCANY** Sep. 5-16 with award-winning impressionist artist Jane Saborio. \$3295 includes airfare, accom., demos, most meals, wine & excursions. Attend info meeting at Jane's Studio March 21, 4-6 pm, bring a friend! Take an introductory "Watercolour Impressions" Sun. Afternoon 1-4pm workshop at artist's studio prior to above meeting or any Sun. \$35 per 3 hr. session not incl. materials; Jane is also interested in conducting demos of her unique Limited Palette, wet in wet technique & use of flat brushes. Contact Jane at 596-9345, Fax 596-2309.

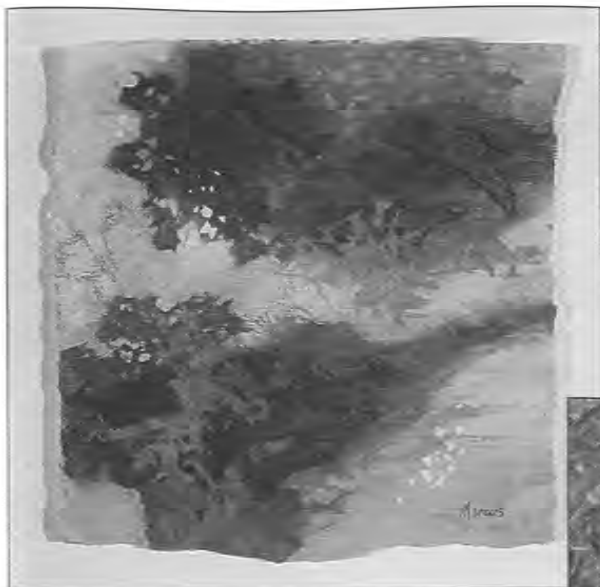
## THE CREATIVE WILL

By Jean Mazzocca

Let's celebrate  
the irrepressibility of the creative will,  
how it turns whatever is at hand to its own use  
with cheerful disregard for any system  
so fueled alike by joy or loss that  
in the wake even of catastrophe,  
we will be found, hands and knees down,  
searching among the ruins  
for some echo of shape  
some complement of colour  
some contrast of tone  
as dear as life itself  
to hold jubilantly up to the light for all to see.



Ron Wilson,  
line drawings



SEA FRAGMENTS XV  
*Karen Marcus*  
mixed media collage



"THE SPAWNING"  
- WHISPERING CREEK, GAMBIER  
*Peter Blewett, AFCA*  
acrylic



FRACTURED LIGHT  
*Ruth Sawatzky, AFCA*  
collage and watermedia

