

Issue No.2 July/August



\$4²⁵

Art Avenues

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

Celebrating
60
*Years of Artistic
Achievement*



**AWARD OF
EXCELLENCE**
Portuguese
Buns Posing
Catherine Moffat
SFCA
Watercolour,
19.75" x 12.25"

Featuring :

Success! Show & Human Figure in Painting Juried Show



COVER IMAGE:

Catherine Moffat, SFCA

I was so determined to paint these buns. I saw them at the bakery and thought they were far too beautiful to eat. As soon as I got them home, I eagerly began assembling accompanying props. Pulling out all my blue and white china pieces, goblets, napkins, flowers, I felt something old and Dutch coming on. A vase here, a kumquat there, I was using artificial light, carefully aimed for the most effective highlights and interesting shadow patterns. I had my favorite striped fabric tacked to the wall and draping deliciously. An hour later, I was still shuffling objects, but magic had refused to happen. The glass slipper didn't fit. I was inept. I wondered if I'd make a good waitress. Better to start fresh tomorrow. I began putting things away. The last to go were the buns, which I stacked on my striped plate, and . . . YES! I loved it. It felt so right and I laughed out loud at the idea of them deliberately and seriously posing in this configuration. I realized that I liked the idea of making a painting that was as traditionally and carefully executed as I was capable of, with a very lighthearted, even humorous subject. Visual richness with a quirk. Portuguese Buns Posing is one of my personal favourite paintings.

Art Avenues
Success! Show



Netsuke Confidential
Catherine Moffat SFCA
Watercolour, 16.5"x 11.5"
\$1,800



Big Pink
Catherine Moffat SFCA
Watercolour,
16.5"x 11.5" \$1,800



Bring on the Dancing Girls
Catherine Moffat SFCA
Watercolour, 16.5"x 11.5" \$1,800



Up on Down's Road, **Grant McLean AFCA**
Watercolour, 15"x 22" \$975



In Between, **H. L. Falardeau AFCA**
Watercolour, 10.5"x 14" \$400



Nova Scotia Dreamin', **Grant McLean AFCA**
Watercolour, 15"x 22" \$975



Charmeuse, **H. L. Falardeau AFCA**
Watercolour, 21.5"x 29.75" \$950



Cluster of Boats, **Jack Livesey AFCA**
Watercolour, 11"x 15" \$500



Tire Bumpers, **Jack Livesey AFCA**
Watercolour, 15"x 22" \$500

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

(cont'd on page 9)

Art Avenues

Issue No. 2 July/August 2001

A PUBLICATION BY
THE FEDERATION OF
CANADIAN ARTISTS

Art Avenues is published 6 times per year.

News, articles, good contrast black/white or colour photos welcome Note: Deadline for submissions is the 1st day of the month preceding the month of issue.

Federation Gallery and mailing address:

1241 Cartwright Street (Granville Island) Vancouver, B.C. V6H 4B7

Gallery: 681-8534 Office: 681-2744 Fax 681-2740

email: fcaoffice@artists.ca web site: <http://www.artists.ca>

Gallery open daily except Mondays - 10 am to 5 pm

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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. Please mail your entry form with a self-addressed stamped envelope (SASE) for the slide committee to use when informing you of the jury's decision and sending your receipt.

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

DECLINED ENTRIES: Should your work be declined, the slide(s) will be returned in your SASE.

EXHIBITION REGULATIONS:

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

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

Painting done under instruction cannot be submitted to FCA Juries.

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

The FCA will take the utmost care in handling work submitted but cannot accept responsibility for loss or damage. Insurance is the responsibility of the artist. A 35% commission will be deducted from the selling price. Please advise the Gallery if you are GST registered.

It is the obligation of the artist to be sure their work is available and for sale.

Failure to do so wastes the opportunity for another artist to display work, or to be eligible to apply for Signature status in the FCA

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

EXHIBITIONS/CALLS:

FALL JURIED SHOW (Sept. 11 - 23)

Slide entries due: **Thurs. Aug. 2**

Scheduled Jurors: Pat Peacock SFCA, Ruth Sawatzky SFCA, Ray Ward AFCA
Details: All Active & Signature members. Anything BUT watermedia.

ISLAND CHAPTERS JURIED SHOW (Oct. 9 - 21)

Slide entries due: **Thurs. Sept 6**

Scheduled Jurors: Sue Northcott SFCA, Ken Prescott SFCA, Sue McIvor AFCA
Details: Open to members of Victoria, Campbell River, Comox, Arrowsmith, and Nanaimo Chapters ONLY. All media.

MEDAL SHOW (Oct. 23 - Nov. 11)

Slide entries due: **Thurs. Sept 13** (AFCA's only)

SFCAs and accepted entries due Fri., Oct 19

Scheduled Jurors: Rick McDiarmid SFCA, Wai-Hin Law SFCA, Bob McMurray AFCA
Details: Associate and Senior members only. All media

BLACK AND WHITE JURIED SHOW (Nov. 13 - 25)

Slide entries due: **Thurs. Oct 11**

Scheduled Jurors: Robert Genn SFCA, Don Farrell SFCA, Teressa Bernard AFCA
Details: All Active & Signature members. All media. Black and white ONLY.

CLIP AND KEEP FOR REFERENCE



ART TECHNIQUES

David Langevin

David, I saw your article at www.artist.ca on paints and using pure pigments. Are there manufacturers who specialize in pure hues? That is, can they produce very narrow spectrum paints? I'm interested in the interaction of paint and light using a

colour-changing light source and having certain colours 'pop' in and out - I've been working on some ideas in this area but printing technology limits the effects so I began looking for paints whose purity was very high.

Kevin (Vancouver)

Hi Kevin,

You didn't mention what type of paints you will be using (oils, acrylics, ...). This makes a difference as the concentration of pigment to medium differs in each medium. For example, the highest quality pure cadmium colour may be more intense with oils than with acrylics because linseed oil can 'hold' more pigment, ie. the colour (pigment) is more saturated. Watercolours have a high concentration of pigment but the paint relies on the white of the paper to make the colours bright and cannot be loaded thick enough to create a real pure colour sensation. Dry pastels are high in pigment if you buy the best ones but you cannot overlap colours in transparent layers with pastels.

You might want to consider buying good quality powdered pigments and mixing your own paints with water and fresh egg yolk (Egg Tempera paint). This will give you the highest concentration of pigment and therefore the most intense colours. Be careful though, the pigments in their powdered form are very toxic and the powder is easy to inhale.

Otherwise, look to buy the most expensive paints in any medium and you will be sure to get the most chemically pure, saturated colours. Beware of inexpensive paints that claim to be 'professional' quality but are inferior - their colours will be muddy and dull. As I mentioned in the article Light Rules (Winter 2001 of the FCA News or go to resources at artists.ca), you only get pure pigment colour, that is, colour that list only one pigment on the label. A company may make 120 different tubes of paint but you can be sure that only about 1/2 of these will be pure pigment colours. Good luck, David

Hi, I was in your demo class today and you were talking about medium recipes for oils. Could you please send them to me. Sincerely, Lorraine Papp. P.S. I really enjoyed your demo.

Thanks Lorraine. I have been asked on several occasions to discuss the use of painting mediums with oil paints, so here it is... Many artists use paint straight from the tube, painting alla prima. This is a fine way to paint. Still, the full range of possible effects in oils can only be achieved by modifying the paint with some sort of painting medium. Some painters simply thin their paints with solvents, like turpentine, for washes and fine detail. Others use straight linseed oil, or a combination of the two. In fact, some inexpensive commercial painting mediums are made of these two ingredients only. Straight linseed oil and turpentine are not good choices for painting mediums, alone or together. Because modern tube oil colours are made with only Linseed oil (and sometimes safflower oil) they are already proportionately too high in oil content. Linseed oil dries to a flexible, durable film but unfortunately it also darkens and yellows with age, and takes the colours with it. Excess oil also slows down drying time, which can cause cracking with certain pigments and may also cause the paint film to wrinkle.

Adding only solvents like turpentine or mineral spirits to dilute paint weakens the paint film by spreading the oil too thin. A thin layer of 'lean' paint is no longer flexible and is likely to crack. The lack of oil in the paint film also makes the colours dull and opaque and the paint film too absorbent. Any subsequent layers of

paint put over top of this 'lean' layer will also darken as too much of the oil will soak into the thinned-out layer underneath.

There are some good ready-made painting mediums on the market but they do not normally list their ingredients. Buy good quality mediums (the expensive ones) and you will probably get good results. Winsor & Newton makes a good painting medium called Liquin, it is made with an alkyd resin. Alkyd resin is used in commercial house paint as well. It is chemically compatible with oil but dries fast and clear.

It is easy to make your own painting medium and most art supply stores carry the raw ingredients. The advantage of making your own is that you know what you are getting and you can make mediums to suit your own needs and painting style.

A good painting medium has at least three ingredients: oil, a solvent, and a resin. I don't recommend making mediums with anything but polymerized oils (stand oil, or sun-thickened linseed oil) because they dry faster, clearer, and form a more durable paint film than raw linseed oil. Pure Gum Spirits of Turpentine or Rectified Turpentine are the only solvents that should be used in painting mediums. Unpurified solvents, like those available in hardware stores, will have unpredictable results. Also note that natural resins like Damar cannot be diluted with mineral spirits. Damar resin is considered the best all round resin for oil painting mediums. Mastic and Copal are also used to make mediums. You can also add a drier like Cobalt Drier, in small amounts.

Some guidelines to remember when making your own mediums and adjusting your recipes to suit your style or achieve a particular effect include:

1. Polymerized oil (Stand Oil, Sun-Thickened Linseed Oil): oil gives the medium elasticity and durability. With too much oil in the medium the paint film will dry slowly and darken and yellow with age. Not enough oil and the film will be too brittle and tends to crack and flake.
2. Resin (Damar, Copal, Mastic, Venice Turpentine): The addition of resin to the paint film makes the colours brilliant and more transparent. The resin speeds up the drying time and makes all colours dry at similar rates. Not enough resin in your medium and the paint will dry slowly and it will look duller. Too much resin and the paint will be too sticky to handle and the dried paint film will be too brittle and hard. Copal is a very hard resin and does not readily dissolve in turpentine.
3. Solvents (Pure Gum Spirits of Turpentine or Rectified Turpentine): Solvents help make the medium more manageable by thinning it out. It also helps to blend the resin with the oil. Too much turpentine will make the medium thin and it will lose its luster, adhesive strength, and flexibility. Not enough solvent makes the medium too thick and difficult for use in glazes and fine detail painting.

Here is a recipe for a good all round oil painting medium from Ralph Mayer's *The Artist's Handbook*:

Damar varnish (5lb cut) - 1 fluid oz.

Stand oil - 1 fluid oz.

Pure Gum turpentine - 5 fluid oz.

Cobalt drier - 15 drops

Do not add more Cobalt Drier if you want a faster drying medium, excess dryer may cause the paint film to shrink and crack. Instead, increase the amount of turpentine. Another recipe that I like uses Venice Turpentine (a resin) instead of Damar resin. This one dries very clear and brilliant and is good for glazes:

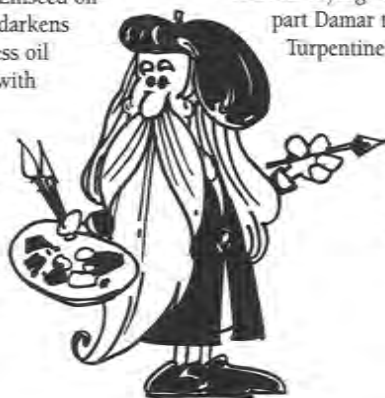
1 part stand oil

3 parts venice turpentine

1-3 parts turpentine (can be varied according to fat over lean principle)

A faster drying variation of this is to mix 2 parts Venice Turpentine and 1 part Damar to 1 part stand oil. Warming the stand oil and Venice

Turpentine is necessary to mix them more easily.



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



BEHIND THE EASEL

With Robert Genn, SFCA

The private world of work.

Yesterday someone asked me whether it's best to go back to school or back to work. I've been on the board of directors of a prominent art college, and I've also been an advocate of do-it-yourself for life--so I'm coming from both sides of the fence. Fact is, even if you attend what you think is the best art school in the world (like I did-Art Center) it doesn't make you into an artist. You're the one who has to do that.

Learning a skill or a trade is a hands-on game. As well as the instinct it requires a commitment to the materials and an attention to detail. It's called passion. It's mostly self-taught. It's got more to do with character than with conversation.

Contrary to popular wisdom, the principal currency in the world of art is work. The idea is to get joy from your hands. When that happens everything else falls into place. What you have to figure out is how to best make this happen. If you are in need of a look-see into a lot of media, variety of approach, opinion, attitude, life-style, then perhaps a school is for you. But if you have a need to get passionate--perhaps you ought to go to your room.

No other generation has been blessed with so many brilliant books. There has never been so many professionals who are willing to share. There have never been so many opportunities for creative people. There has never been so much variety, specialty, information, and wonder. It's a shame, but we ought to be granted many lives.

Epiphany. There's a feeling you get when you see for yourself for the first time--an effect, a technique, a creative event. I'm thinking of the day when I saw what burnt sienna did when propitiously flooded with ultramarine blue on rough watercolour paper. I was eleven. I was by myself in the basement.

PS "The artist who gives up an hour of work for a conversation with a friend knows that he is sacrificing a reality for something that does not exist." (Marcel Proust)

You can subscribe directly to the free Robert Genn Twice-Weekly Letter at subscribe@saraphina.com

Art Expressions

Suzanne Northcott, SFCA



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| 5. Kathy Young, Vancouver | 6. Mary McCarthy, Vancouver |
| 7. Gladys Wilson, Kelowna | 8. Fred Piner, North Delta |

Submit your line drawing for publication
(see masthead for contact information)



SO YOU WANT TO OPEN AN ART GALLERY

Peter Ohler

It was 1964 or 65. Too many concussions have blurred an already deficient memory. As a member

of the BC Lions Football team, I found myself in Ottawa scheduled to play the Roughriders. With an afternoon to pass before the evening game, I went to the National Gallery of Canada rather than a movie. After four years in the U.S.A., the last two at the U of Washington as a Husky, I was ready for some Canadian culture.

The first large exhibition room I entered was empty other than a pile of felt carpeting underlay. The room was obviously in renovation mode. As I walked on to the next room, past the small mountain of debris, I noticed a plaque on the wall. "One Thousand Pieces of Felt," it read, by...well I can't remember the artist's name. It wasn't Rembrandt.

Two hours later I left the Gallery. The masterpieces of Tom Thomson, the Group of Seven, Emily Carr, Gagnon, Morrice and the other culture breakers and makers from our accumulated art history "danced like sugar-plums in my head."

I think we won the game. On the plane ride home I decided to open a gallery. Ohler's Bookshop Gallery.

I had studied English at U of W and read a lot of books so I concluded that I must be able to sell them. I loved Canada, had just seen the National Gallery and intended to learn the art biz as I went along.

Richmond square, one of what used to be Lulu Island's first shopping center was just opening on Number Three Road. I rented a spot right at the main entrance. I was ready to go. Now all I needed was some money. My contract with the BC Lions paid five thousand for the whole year!

On the strength of that I went to the Royal Bank for a loan. The manager, Mr. McRae, after he stopped laughing, said, "I'm going to take a chance on you," and gave me the loan.

What I didn't realize was that my 'spot' in the mall was an empty shell. Concrete floor. No lighting. Unpainted walls. I had no furniture. No bookshelves. No signs. No phone. No cash register. No nothing.

I painted. I spackled. I had a friend, a carpenter who built bookshelves and installed peg-board for book-baskets, and a makeshift desk. After two weeks I was ready to open, even with a 1940's cash register that was so ponderous it would have made a great anchor.

One problem. No books. No art, and only \$483. Left from McRae's \$5000 loan. I was broke before I opened.

When I entered "Buddy" Smith's office, I encountered my first wealthy businessman. His desk was the size of my store. He had thick glasses. I was more nervous of "Buddy" than any middle-linebacker I had ever been smashed by. What can I do for you, son," he smiled.

I explained my plight. He fixed me with his magnified eyes and said; "you go out to my warehouse." Buddy, you see, was a book wholesaler, "and take whatever you want. Pay me when you sell them." My debt to Buddy Smith and his generosity is large.

I loaded up my car so I could just barely see to steer. The Joy of Cooking paid my rent for two years when it came out.

Next I visited Alex Fraser (formerly of Bond Street). He was "The" Very English. Very prim. Three-piece suit. We shared a gin.

"Dear Boy, you are in a pickle. A gallery without art?"

He gave me a dozen paintings. Mostly English watercolours, a Peter Ewart I think, and a small pastel portrait of an Indian child by Nicholas de Grandmaison.

I opened the next day. To no fanfare. I sold a book. My cast-iron cash register wouldn't open. For five years my financial statement of profit read "Nil."

Raymond Chow. Robert Genn. Oudendag. Potter Wayne Ngan. Eastern

painters Henri Masson and Lorne Bouchard. The odd A.Y. Jackson, A.J. Casson and Lawren Harris. These and other artists graced my walls and eventually I made a small profit. I paid off the Royal Bank and Buddy Smith. I left the Lions. I moved my gallery into Vancouver and changed locations many times. I made every mistake possible. It took me twenty years to become an over-night success.

COLOUR AND SIMPLICITY IN WATERCOLOUR

Pat Lowes, Painters-in-Action

Anne-Marie Harvey AFCA, is the creator of wonderful shapes and vibrant colours. During her demonstration at the gallery she generously agreed to reveal her philosophies and techniques.

For the demo, Anne-Marie prepared several thumbnail sketches and a watercolour sketch of red tulips to demonstrate her approach to colour and composition. She begins by removing all unnecessary detail and clutter from the still life, keeping only essential shapes needed to compose colour and design.

Using quinacredone gold and 1/2" flat brush Anne-Marie begins by lightly drawing basic lines of composition using both the coloured sketch and thumbnail as a guide. (She prefers a bush to a pencil because it encourages her to keep the painting loose and pencils can contain residue that muddy colours.)

After her initial strokes, Anne-Marie applies a thin layer of water to the 300 lb Arches watercolour paper. This is followed with a very thin wash of burnt umber to fill in the pores of the paper. Next a light Winsor orange wash to be followed with layers of progressively darker and thicker orange and red paint. Quick bold strokes under the orange shapes to suggest stems and leaves.

Now the artist re-establishes some of the sharp edges before moving on to the background. A light layer of cobalt blue in the negative shapes around the tulips, then a progression of darker and thicker layers of grayed blues and oranges layered into the background. The value, intensity, and hue of the overall composition with an eye towards simplicity and clarity. Throughout the demonstration, Anne-Marie used a hairdryer with a diffuser to accelerate the drying time between stages.

Near the end of the demonstration, the light areas of the background were warmed with a light wash of quinacridone rose and the existing shapes were painted a darker shade. Anne-Marie described what she was doing by stating that the "darks make the light sing but it is the colour that is complex so use simple shapes to highlight and make the picture interesting."



Harvey's other suggestions include:

- Use both sides of flat brushes, loading each side with colour or one side colour and one water to soften your edges.
- Contrast using warm and cool tones
- Simplify shapes; less is more
- Connect your shapes by adding a light valued hue along the sides.

- Use large brushes to simplify design and colour.
- Soften edges by using colour sequences (a warm hue along a dark shape)
- Practice, practice, practice

All these tips, and others, were condensed from Harvey's five-day workshop and applied to a red tulip still life. The result was a lively, well-designed painting with simple shapes and glowing colour vibrations.

Thanks Anne-Marie Harvey, for donating your time and expertise. It was interesting and very enjoyable.

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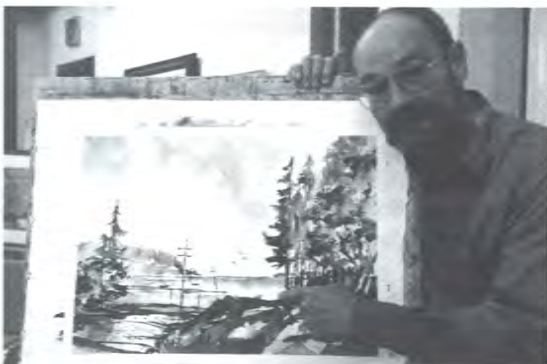
WATERCOLOUR LANDSCAPES

By Pat Lowes, Painters-in-Action

Larry Mason, painter and architect, traveled from his Whidbey Island, Washington home to the FCA Gallery on Granville Island to be our May demonstration artist. He arrived to find a large audience waiting. In response to my opening question he explained to the crowd that he became an artist because "water colour painters' malpractice insurance is cheaper than that of architects." Then he commenced his demonstration.

Larry had with him a prepared value sketch of a landscape, a colour photograph, and a pencil drawing of his composition on 140 lb. Watercolour paper. Outlining his methods and approach to the painting, Larry explained that sunlight was to filter through the trees to create unifying shadows over the rocks and gravel road. The islands, on one side of the painting, were designed to balance out the trees on the other side. For Larry, his architectural influence was symbolized by the inclusion of man made objects - in this case, a power pole leading to the focal point.

Working wet on dry paper, Larry started with a 2" flat brush at the top creating a juicy wash with his primary colours in the sky area. Before this could dry, he lifted the excess paint with a damp paper towel, simultaneously creating several clouds.



Next islands, water, and the basic shapes of trees and rocks appeared under Larry's flat brush. Colours from Holbein such as permanent magenta, ultramarine blue, permanent green, cadmium yellow lemon, Hooker's green, peacock blue, red, yellow ochre, and cerulean blue were applied working downwards from the tip of the trees to the bottom. (Aside from Holbein paint, Larry used quinacridone gold by Daniel Smith for the golden yellow trees and foreground).

Larry then used his 2" angled brush developing more trees with blends of thicker and darker paint. He created trunks through the tree shapes continuing the narrower sections towards the sky with the side of his brush. The addition of shadows across the rocks and road also work to unify the area.

Larry then applied a natural (not synthetic) wet sponge loaded with pigment. He did this quickly moving over some of the previously painted section to create texture and darker values while adding colour.

Larry's tips and suggestion include:

- * Use a large brush as long as possible
- * Organize your palette
- * Use artist tape (acid free) to define the painted area
- * Use a variety of tools, such as a sponge, to manipulate paint, and
- * Organize your work so you can paint quickly.

Larry concluded his demonstration by spraying diluted w/c paint (in primary colours) from small containers and adding detail by scratching out trunks, branches, twigs, and rock tops with a section of an old credit card. He then reclaimed his edges with more paint and splattered paint, with both a round brush and a toothbrush, on the road and rocks.

An animated landscape materialized from an informative and captivating demo. Thank you, Larry.

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NEW FCA MEMBER BENEFIT...

by Susan Foster, Executive Director

The Alliance for Arts and Culture is an umbrella advocacy group for arts organizations in the lower mainland of BC. Recently they put together a Group Benefits program for their members for both small groups and individuals. Group health coverage has typically not been available to individuals because as an individual the risk is considered very high and is therefore very costly. By its very name, "group insurance," individuals have usually been excluded from the price benefits of spreading the risk over a large pool of people. The Alliance, recognizing that most professional artists are self employed individuals, set about finding an insurance professional who could arrange a program of group insurance for individuals and small businesses in the cultural sector.

Early this year, the staff at the FCA signed on for Group Benefits coverage through this plan. We found that the Alliance plan offered benefits and pricing that was unmatched for our small staff. At that time we became aware that, through our membership in the Alliance for Arts and Culture, Federation members living in Canada also qualify to apply for these group benefits.

The benefits include Dental Coverage, Extended Health, Life Insurance, Accidental Death and Dismemberment and Long Term Disability. There is also an optional benefit that is fairly new in Canada, Critical Illness Coverage, which may be of interest.

The Extended Health Care covers such items as prescription drugs, out-of-province medical travel expenses, ambulance services, semi-private hospital room, physiotherapists, chiropractors, podiatrists, speech therapists, private duty nursing and custom made orthotics.

The Dental portion of the plan includes basic services such as cleaning, fluoride, fillings, and root canals. It is a full service plan which also includes major restorative work such as crowns, bridges, onlays and dentures.

As in any insurance plan, there are limitations of coverage, deductibles, co-insurance clauses and age restrictions. However this plan provides true group insurance, which means you can participate in the group with no medical underwriting. We found that it was quite feasible for our few staff "cost-wise" and that the plan enables participants to purchase \$75,000 of life insurance, and based on income qualification, \$3,000 of Long Term Disability without medical underwriting.

If you don't have group health benefits through your employment or that of your spouse, you might be interested in the Alliance for Arts and Culture's plan. If so, please contact the plan's insurance representative Donna D. Peerless. Donna can be reached by phone at 604-261-1784, by fax at 604-261-8481 or by email at ddaylarchpeerless@telus.net. Be sure to say you're a member of the FCA and interested in the Alliance Cluster Group Benefits Program.



Summer Offering
Karen Marcus AFCA
 Mixed Media, 21"x 15" \$1,000

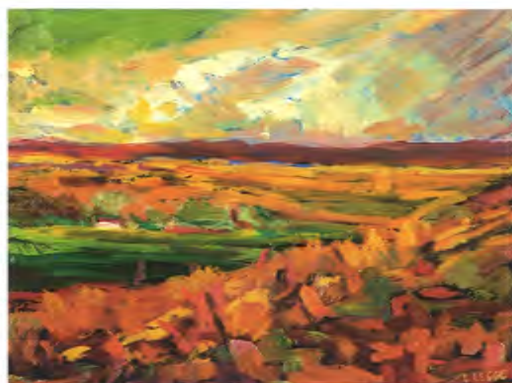


Art Avenues

Success! Show

(continued from page 2)

Bucket of Blossoms II
Karen Marcus AFCA
 Mixed Media, 18"x 24" \$525



If You're Not From the Prairies, **Lisse Legge AFCA**
 Oil, 9"x 12" SOLD



Breaking Trail, **Lucy Collins AFCA**
 Oil, 12"x 16" NFS



What Made You Stay, **Nancy Thackray Clayton AFCA**, Watermedia, 16"x 20" \$600



Prairie Storm, **Lisse Legge AFCA**
 Oil, 9"x 12" Sold



Oklahoma Cattle, **Lucy Collins AFCA**
 Oil, 12"x 16" \$475



Crow About, **Nancy Thackray Clayton AFCA**
 Watermedia, 16"x 20" \$1,000



Cinnamon Slopes, **Lisse Legge AFCA**
 Oil, 14"x 18" \$550



Suspended in Time
Pat Bidwell AFCA
 Collage, 14"x 18" \$450



Shattered Dreams
Pat Bidwell AFCA
 Collage, 28.5"x 21.5" NFS



Sprung
Nancy Thackray Clayton AFCA
 Watermedia, 11"x 14" \$450



Eunice in Spain
Anne-Marie Harvey AFCA
 Mixed Media, 22" x 30" SOLD
Kiff Holland Award

Her Majesty's Horse Guard,
Darlene Botkin
 Oil, 12" x 9" \$455
Peggy & Harry Evans Award



Nude
Chung-shu Chan AFCA
 Pastel, 30" x 22" SOLD
Rose Zivot Award

Art Avenues

Human Figure in Painting

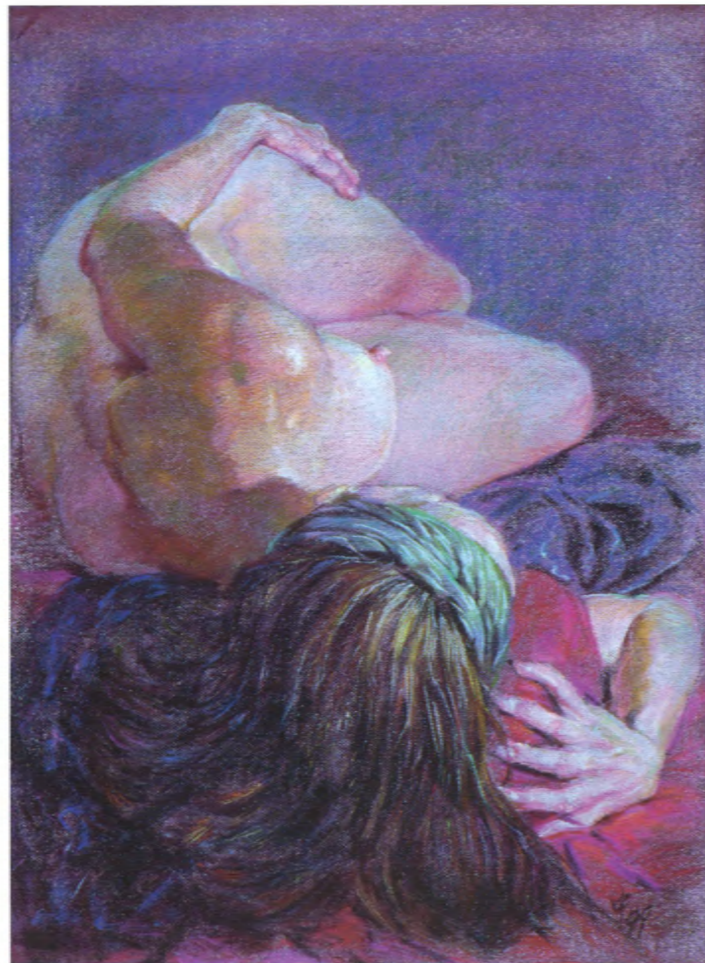
Human Figure in Painting Jury Panel:
 George Bates SFCA,
 Alan Wylie SFCA and
 Mrytle-Anne Rempel AFCA



www.artists.ca



An Evening in Paris, **Au Ching**
 Oil, 12" x 17" \$1,350
Award of Excellence



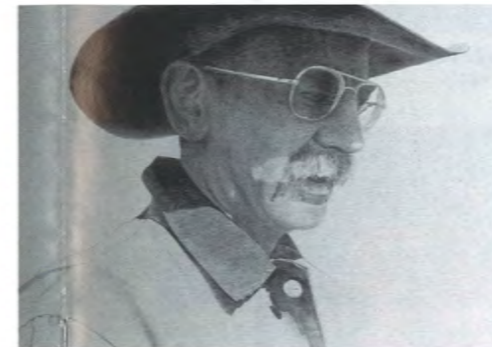
Frantic Tourists, Innsbruck Old Town
Chi-Fai Choi, Acrylic, 14" x 18" \$650



Tentative Friends, **Dianna Pointing AFCA**
 Pastel, 18.5" x 24" \$2,665
Award of Excellence



Beach Babes, **Michael Radford**
 Watercolour, 13" x 20" \$750



Cowboy Poet, **Jeannie Duncan**
 Graphite, 7.75" x 11.5" \$295



Under the Banyan, **Dennis Weber**
 Oil, 16" x 40" \$1,100



Busker, **Harold Allanson**
 Watercolour, 19" x 26.5" \$1,150



The Passing of Time, **Annette Waterbeek**
 Watercolour, 19" x 11.5" \$1,100
Award of Excellence



Journey Unfinished, **Gerald St. Maur**
 Conte, 17" x 14" \$525



Papa, **Drew Gillies**
 Oil and Acrylic, 16" x 20" \$800



Dolce Vita
Joanne Gauthier
 Oil, 40" x 30" \$1,600

Woman by Design
 Mary McCarthy
 Mixed Media, 10" x 14"
 \$300



Human Figure in
 Painting Juried Show

(continued from page 11)



Model Remembering Matisse, Marcia Semenoff AFCA
 Oil, 30" x 30" \$750



Petroglyph
 Margaret Lloyd
 Collograph,
 24" x 36"
 \$900



Flora with Ivy: a study, Sherry Mitchell
 Watercolour, 9" x 9" \$550



Happy Hour, Morash
 Oil, 40" x 30" 1,600



Michele, Ryan Lawrie
 Oil, 14" x 10" \$500



Grandma's Hat, Thomas Fraser
 Watermedia, 15.5" x 12.5" \$550



the Weaver, Sam Naccarato
 Acrylic, 16" x 20" \$1,050



Lorraine, Won-Hee Gowen
 Watercolour, 41" x 29" \$2,000

Art Business

concerning THE FEDERATION OF CANADIAN ARTISTS

MEMBERS IN THE NEWS

Jack Livesey AFCA, who is featured on page 17 of this issue, is also a newly elected member of the Canadian Society of Painters in Water Colour. Jack's submission, *Crab Boat*, will go into the CSPWC's collection, which shows at the Art Gallery of Peel in Brampton, Ontario.

Gerald St. Maur will be the Little Church Gallery's feature artist from July 3 to August 11 in Spruce Grove, Alberta. This exhibit will be followed by an October solo show at the Fringe Gallery in Edmonton.



In the recent Oceanside Community Arts Council 2001 Jury Show at Qualicum, John Gerard, member of the Nanaimo Chapter, was recognized with an Award of Excellence for his large watercolour, *Evening at the Lodge*, pictured here. Congratulations John!

Jean Pedersen SFCA, earned a 2nd prize award of \$4500 U.S., in the American Watercolour Society's International Show with her painting entitled *We Don't See Eye to Eye*. Well done, Jean!

To celebrate B.C. Arts and Culture Week the Nanaimo Arts Council held *Paint in the Mall*, a juried show. FCA members did well with Morag Orr-Stevens taking third prize and Mike Szucs earning the Juror's First Choice Award for his oil, *West Coast*.

Linda Lee Gimby has had a busy and successful past few months with acceptance into the Arizona Vistas 2001 Show (merit award), the Arizona Watercolour Association Show (Award of Excellence), Arizona Artists' Guild, Society of Watercolour Artists' National, and the Northern Arizona Watercolour Society. Wow! Linda, a lot of hard work!

Four Sisters...Four Artists...Four Friends... Shirley Lowes, Dianna Ponting, Dinny Robertson, and Maggie Simpson will be hosting their third exhibition at Dianna's Vanishing Heritage Studio/Gallery, on a family farm in beautiful Bradner, British Columbia. All four artists will be in attendance on August 18th and 19th. For further information contact Dianna at 604-856-2063 or see www.familyfour.com

Elissa Anthony and Jan Williamson's work will be featured in the show, *Whale Bones And Shamanic Masks*, in the Brown Gallery at The Old Schoolhouse, in Qualicum, from July 24 to August 19.

Watch for John McNeil, AFCA and his daughter, Denise, to display their work together from July 1 to 31 at the Nanaimo Arts Council.



Morag Orr-Stevens, an active member of the Nanaimo Chapter, won an Award of Excellence from the Nanaimo Arts Council in the juried Spring Showcase for her work, *Glad Rags #1* (one of a series of mixed media pieces and pictured here). Morag also received the B.C. Arts and Culture Award. Morag hosts the Art and Artists in a Gabriola Garden Show, now in its sixth year. It takes place August 11th and 12th from 11 to 4 pm at 1095 Jeanette Ave, Gabriola Island, (250-247-7462), free admission.

Larry Tillyer AFCA, will be having an exhibition of new work at the Burnaby Arts Council Gallery from August 4 to 26 (6584 Deer Lake Ave., Burnaby, BC) 604-298-7322



FCA member, Pang Tsing Mo, recently traveled to Yunnan, China where he met people of national minorities such as Zhuang, Mi, Bai, Naxi, and the people of Mosuo. Pang completed approximately 75 sketches and water colour paintings which will be displayed in a show entitled, *The Beauty of Meadows*, at the Place Des Arts (1120 Burnette Ave., Coquitlam, BC 604-664-1636) from July 9 to August 10.

Last issue we reported that Spencer Wynn had been invited to send a piece to Sotheby's for the Important Canadian Art Action. Well, Spencer's work, *Algonquin Hemlock*, estimated at 2,000 to 3,000, earned a hammer price of \$4,750! Spencer's response; "Now I can afford my air fair up to Pond Inlet (north tip of Baffin Island) for an extreme northern landscapes painting trip in June." Congratulations Spencer! Readers can visit Spencer's web site at www.northshorestudio.ca

Member, Jill Louise Campbell has opened her second Gallery. The new space, in Victoria (636 Fort Street, 250-537-6163), comes after seven successful years at the original location on Salt Spring Island. Jill's work includes hand-painted mats, Giclee editions, art cards and originals like the one pictured here. A preview of both galleries can be seen at www.jlgallery.com We wish you every success Jill!

Congratulations to Victor Lotto, Victoria Chapter member who was the resident artist aboard the BC Ferries Queen of the North this June.

Those visiting Victoria, BC this summer should make sure to check out the work of members Alan Mark Cross and June Haynes in the Artisan Lane at the Ramada Huntington Manor (until September 15).

Jo Scott-B AFCA, has moved her studio to Winfield, BC and is very happy to be represented there by Hambleton Gallery in Kelowna.



Eileen Fong has recently authored a book entitled *An Exploration of Chinese Watermedia*. This book is an excellent guide for the artist wishing to learn the Chinese brush painting technique, and is complete with colour illustrations. Chinese Watermedia is available through the Federation Gallery or you may order online at www.artists.ca

FCA CONTACTS:

FCA Elected Executive 2000/01:

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

Appointments to the Board 2000/01:

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

Committees:

Archives:	Ellen Poole	ellenpoole@telus.net (732-5251)
Chapters:	Bob McMurray, AFCA	bobmcmurray@telus.net (o 576-9121)
Membership:	Marjorie Turnbull, AFCA	amtturnbull@telus.net (941-7695)
Painters-In-Action:	Pat Lowes	(274-5482)
SaltSpring:	Robert Rennie, AFCA	rrennie@capcollege.bc.ca (929-3608)
Slide Coordinator:	Margaret Elliot, AFCA	(940-8030)

Staff:	Gallery Manager:	Nancy Clayton, AFCA fcagallery@artists.ca
	Education Coordinator:	Soula Groumoutis fcaeducation@artists.ca
	Executive Director:	Susan Foster fcaoffice@artists.ca
	Office Assistant:	Andrea Petrovic
	Weekend Gallery Supervisor:	Ellen Poole
	Bookkeeper:	Natalie Turner
	Auditor:	Jones, Richards & Co.
	Web Master:	Glenn Marcus glenn@marcuslink.com (522-3134)

Professional Services:



CANADIAN SCENE Chapter News and Events

CALGARY CHAPTER by Marian Bax-Slayter

It has been a while since our chapter has submitted newsworthy information, so we have a bit of catching up to do. In February, we had an informal meeting to review our clubs direction and position. The outcome was very positive, and, as a result, Marg Stevens, our President, attended the AGM in Vancouver, which we feel will strengthen our association within the organization and other members.

A new executive was elected at the April meeting and we are looking forward to an exciting and productive year. Many thanks to our past executive, your hard work was very much appreciated.

The Calgary Chapter is excited to have it's own web site which should be up and running shortly. You can contact Jim Graham at jimgraham@home.com for more information.

Welcome to new members Richard Williams, Gabriella Dira and Gerald St. Maur. Until next issue... happy painting!

CAMPBELL RIVER CHAPTER by Sandra Ohlinger

We all enjoyed the wonderful workshop led by Donna Baspaly SFCA. Our horizons were broadened with participants being challenged to experiment with mixed media to an extent many of us had been a little too conservative to try. The workshop will have long lasting effects on our growth as artists and communicators.

Our long awaited Filberg Gallery show in Courtenay was greatly received.

Congratulations to all participants. Wishing you all a productive and joyous summer.

CENTRAL OKANAGAN CHAPTER by Peigi Macmillan

Central Okanagan members were pleased with the collage workshop presented by Nita Leland at our April meeting. John Einerssen demonstrated oil painting techniques at the May meeting. It was fascinating to see the different effects a change of lighting had on the painting's mood.

Our juried show, Our Wine Heritage, was well received. Juror's Choice Awards went to Colleen Dyson, Connie Swaisland, and Nancy Lucas. Marilyn Harris received an Award of Excellence.

Many members came out and participated in our June events including a non-juried show at the Benvoulin Church and a plein air outing at Sybil Maude Roxbury Sanctuary.

COMOX VALLEY CHAPTER by Beverly Wolsey

Our group recently enjoyed a demo given by Rainbow Copiers and arranged by Virginia Lukay, on making and selling art cards. This event was followed in June by a painting critique session and a watercolour demo by Gordon Henschel AFCA, from Port McNeil.

Karl Reich and his wife Heather have generously offered their waterfront home for a July 22nd FCA picnic and painting/sketching day. Karl recently enjoyed success with a show of watercolours at the Muir Gallery.

We wish everyone a happy, fun, and painting summer.

FRASER VALLEY CHAPTER by Annette Waterbeek

The workshop put on by our chapter with Neil Patterson SFCA, was full of people and full of energy. Participants let loose and produced four to six paintings each! Some participants were so inspired they completed 20 more paintings in the month directly after the workshop.

The Fall Show location has been confirmed. It will be held at Aldergrove Mall in mid September, 2001. Lots of notice and lots of time to paint.

After our last chapter meeting, Tiffney Hastie, a twice published author on painting, and an Associate Member of the Canadian Society of Miniature Painters, Sculptors and Gravers (which is the daughter society of Royal society of miniature Painters in England) did a very informative presentation on the painting of miniatures.

Summer is here and with such beauty in our landscape it is a great time to get some outdoor painting done. Have a great summer from the Fraser Valley Chapter!

NANAIMO CHAPTER by Pat Holland

Being the Federation's 60th anniversary, we have chosen to acknowledge the celebration with a cake on the opening night of our Summer Exhibition on July 27th. All are welcome for the 7 to 9 pm event at the Nanaimo Art Gallery, Malaspina College (show hangs to September 1st).

Welcome to our newest members Eileen Williamson and Micheline Beauvais. We now number 44 in our chapter. Our members have been involved in many group shows outside the Federation (A hex on the bus strike!) the past two months including *A Taste Of French Impressionism*, *Clipper Art Exhibition*, *What's With The Frog?*, and, from June 8 to July 27, *The Blue Project* at the Nanaimo Art Gallery. Have a great summer everyone!

NORTH OKANAGAN CHAPTER by Ev McDougall

We have had great year with the Foundation Course Pilot Project with workshops, critiques, and paint-outs. Our third Foundation course, *Composition & Design* with Suzanne Northcott SFCA, was complete in June. Final assessment of homework is July 19 and will include the year-end get-together, a critique, and a pot-luck supper.

Mile High Gallery at Silver Star Mountain Resort will be open again from June to September. Most participants are members of this Chapter and volunteer their services to keep the gallery open six days a week.

Ev McDougall and Genie Kubryn had pieces accepted for the Calgary Stampede auction this July. Welcome to Barry Rafuse, Genie Kubryn, and Barb Walters.

SOUTH OKANAGAN-SIMILKAMEEN by Linda Anderson

Our chapter would like to take this opportunity to thank Sally Franks and let her know how much we appreciate the great educational series she has organized for our monthly meetings. So far this year we have seen a slide show of the *AIM for Art* images, a discussion on colour, a demo and mini-workshop in Chinese brush painting, a demo in Genesis Oils, critiques, an Art Supplies Yard Sale and an en plein air painting and picnic event. Sally's efforts have made us all enjoy coming to meetings.

Our executive underwent a few changes recently and Sheila McMcleer is now the Treasurer and Bob and Verna Tomlinson will be doing the newsletter. Helen Gabriel remains our hardworking president.

We currently have a *Juried Chapter Show* hanging at the Summerland Art Gallery. The show, which opened June 29, continues to July 23 and features a wonderful variety of images.

Our chapter has been and is very busy thanks to all our hard-working committees. We realize, through these activities, that being part of the FCA raises the level of artwork in our club. As artists, seeing and recognizing growth is, in itself, inspirational.

VICTORIA CHAPTER by Alan Mark Cross

Our AGM was held May 10 resulting in the following executive: Alan Mark Cross, President; Marney Ward, 1st VP; Mary-Ann Laing, 2nd VP; Brian Norman, Treasurer; Barbara Burns, Secretary; Agnes Cornell, Lorraine Eryet and Marney Ward, Exhibitions; Margot Clayton and Mary-Ann Laing, Programs; Les Funk, Standards; Bea Davies, Membership; Jill Slagboom, Publicity; and Kathleen Lynch and Aurelia Jacobson, Members-at-Large. We still need a person to do the *Grapevine* so interested parties can call 905-658-8102.

Bob McMurray AFCA and President of the FCA came over from Vancouver to meet with members. We had a lively question and answer period and Bob discussed Federation plans for improving the magazine and workshops, as well as the comprehensive medical and dental plan available to FCA members. Bob showed the *Success! Show* slides which included the work of Catherine Moffat SFCA and Jack Livesey AFCA, both of whom were present at the meeting.

NEW CHAPTER!!

WEST KOOTENAY CHAPTER by Faith Welsh

On the weekend of May 26, 2001, Bob McMurray came to VISAC Gallery in Trail to jury 36 interested artists from Rossland, Trail, Salmo, Fruitvale, Slocan Valley, Nelson and Kaslo. Enough artists achieved active status in the Federation to form the West Kootenay Chapter. Appointed for one year terms were Susan Harder and Faith Welsh as Co-chairs and Eleanor Potapoff as Secretary/treasurer. Heinz Wohler, Carol Reynolds, Cathy Evans and Eleanor Potapoff volunteered for the exhibition committee.

The West Kootenay Chapter will mount an inaugural exhibition of one work (new since the May 26 adjudication) per member. It will open at the Langham Gallery in Kaslo on October 20, 2001 and circulate to other Galleries in the Kootenays throughout the winter of 2002.

We will have our first general meeting in September and plan to hold them quarterly after that. It was felt that this was expedient as the area encompasses a lot of ground, geographically.

The level of enthusiasm of all the participants was high and we are all very excited about becoming associated with the Federation. Thanks to Bob McMurray for the time and attention he afforded us during the adjudication.

Chapters not reporting this issue:
ARROWSMITH CHAPTER

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Celebrating

60

Years of Artistic
Achievement

The FCA's 60th Anniversary Celebration Activities

October 25, 2001 6 to 8 pm

- * FCA History Display Boards - Photos and Headlines 'The Early Years' - Starting in July at FCA Gallery
- * FCA Membership Party At Federation Gallery Celebrating 60 Years of Artistic Achievement ! Honouring Past Presidents, Cutting of Official Birthday Cake Opening of FCA Medal Show - Gold, Silver & Bronze Medal Presentations

October 26 to Nov 11 - 7 to 9 pm

- * 'FCA Evenings on the Island' Signature Artists Talk &/or Demonstrate At Federation Gallery - Including Alessandra Bitelli, Jeane Duffey, Anne-Marie Harvey, Donna Baspaly, Nancy Clayton, Bob McMurray, Kiff Holland, Rick McDiarmid, Daniel Izzard, Janice Robertson, Jo Scott-B, Britton Francis, Mike Svob, and more to be listed as the artists confirm.

- * FCA Chapters Celebrate Eleven Chapters will sponsor individual events in their areas.
- * Watch this Column and/or Events Posted in the Gallery for Further Details.

Committee Members:

Ellen Poole (Chair); Bob Ascroft;
Nancy Clayton, AFCA; Pat Lowes; Glenn Marcus;
Sue McIvor, AFCA; Alice Ruskin, AFCA;
Carol Short, AFCA; and 11 Local Chapter Presidents



Dennis and Sharon Weber, who attended Painters at Painters this past May, sent in this photo of Kiff Holland, Alan Wylie and Mike Svob. They appropriately titled it *Hear no Evil, Speak no Evil, See no Evil*. The image was taken during a Sunday morning group discussion called *Life and Art*.

Thanks for sharing, Sharon.

Job Opportunity at the Federation Gallery

Qualified person required to give lectures on Art Appreciation. Schedule flexible. Commission basis. For details call Soula Groumoutis at 604-681-7093 or email:fcaeducation@artists.ca

THE ART OF "JURYING"

REGARDING JURIES

Rick McDiarmid, SFCA

The jury process exemplifies the creative process in that we must take a number of seemingly disparate objective and subjective resources from our personal backdrop and quickly bring these together in making a decision or choice that is both rational and explicable to all. Of course, this just doesn't happen, and all are not in agreement with jury decisions. Nor can decisions be completely explained against perceived technical merit or lack of. I think of this as like the ancient alchemist trying to transmute lead into gold. If the alchemist were to succeed then surely he would be accused of some trickery and since the possibility of transmutation is unlikely then the alchemist and his efforts are questionable at best. So how can jurors with unique subjective and objective references come to an agreement when considering visual art? Suffice it to say that I believe all have the necessary technical perspective. I also believe that intellectual and other more subjective differences find their place as borders or boundaries in the process that ultimately determines the decision or choices made. Each jury is in a way both unique and consistent and I believe the outcome is ultimately right and valid. The process works!

JURIES AND DEMOCRACY

Kiff Holland, SFCA

I admit I'm a talker, I talk a lot and have opinions about most things artistic. I also listen; absorb information; talk some more; question, listen, rearrange my thoughts; change opinion (ye gods!) and feel the wiser for it.

I am also a listener, quite prepared to be educated and informed by the discussion I find around me. I feel energized by people who can advance ideas coherently and with purpose. I know that a great deal of my artistic talent I owe to remarks made by fellow artists, colleagues, and friends. These have ranged from complimentary to downright rude. (Dealing with rejection is a real tough one, isn't it?)

And so to juries - Generally speaking juries have operated in secret. Only the jurors know their deliberations and how they arrive at a verdict. We have evolved a system of jurying at the Federation that is 'transparent.' Most members are aware of how we operate. This way of doing things is the end product of a process that involved a number of factors. The most pressing being the number of applicants and the time allowed for choosing new members to Associate and Senior status.

So we sit in silence in a darkened room, trying to evaluate artists' work from slides projected on a screen and from three originals that are placed before us. Help! I need to talk about these works of art. I feel frustrated; what am I missing - I want the other jurors to help me. I do not just want to "mark my card." This person is valuable; we need them in this organization - Oh god, I wish I could paint like that! - Silence.

Democracy means government by discussion, but it is only effective if you can stop people talking" (Clement Attlee). This quote cuts to the chase. We have stopped people talking but in so doing we have undermined the cornerstone of democracy - the process of discussion, of principled debate has been lost. At the moment we as jurors are just "marking our card." We are not voting democratically!

I look forward to hearing and listening to ideas that can get us out of this bind.

ACCEPTANCE VS. ELIMINATION

Jo Scott-B, AFCA

Does the accomplishment of a painting rest upon being juried into a show? I believe not. It is one's own frames of reference, the challenge and process that dictate achievement and success.

Being ambitious to succeed within a group such as the FCA is laudable as it sets high professional standards and ethics. Not getting into a show should spur you on to improve your work.

Consider the jurying process. The initial culling of work consists of the jury's overview; first impressions fitting work into yes, no, maybe. If enough yeses' fill the show, the maybes are eliminated. But the maybes were not bad, merely borderline. One international juror stated that "individuality makes it through my initial culling." But this does not mean we must all rush out to do off the wall works to get into shows juried by that particular person.

There are many reasons for elimination of works. First and foremost are poor slides. This includes bad light, unprofessional angles and superfluous surroundings included in the shot. Second, the work may not fit the jurors' vision. When faced with four and five times as many pieces as a gallery space can handle. Jurors must pull together a show made up of strong individual works that compliment each other in some way. Thus, six similar paintings will not only have to survive the initial selection process, they must then vie with one another and often only one or two are selected as the strongest in the eyes of that particular jury.


Consider why you are painting, what drives your individual inspiration, aims, and criteria. How should you react to elimination? Not by being downcast or deterred. Painting is an extremely individual revealing of self, which we, as artists, choose to expose to the world. Once a work leaves the studio and is exhibited, it is put up for public consumption with only the copyright remaining with the painter, unless it too is sold.

Acceptance is recognition of a level of achievement and competence; elimination is disappointing. Growth comes from the manner in which we handle this situation. Don't let anger or disappointment destroy your desire to paint. Seek answers, most of which will not be straightforward or simple.

There is no revoking a painting bought and hanging on someone's wall. No erasing an image reproduced and published; its ownership passed from our domain. We look back, sometimes with horror and sometimes with pleasant surprise, at pieces done in past phases of our growth. It must be your best effort at that point within your personal development. If work has not been juried into a show it's not yet time for that piece to be out for a myriad of reasons.

Every painting is a personal expression; belief in your vision will push you to continue striving to perfect craftsmanship.

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THE ANNUAL BOARD OF GOVERNOR'S MEETING

By Janice Robertson, SFCA, NWWWS

On March 4th, 2001 seventeen SFCA jurors met to consider twenty-nine applications for signature status in the Federation of Canadian Artists (21 AFCA and 8 SFCA applicants). The successful applicants, whose work is pictured in this issue, include 1 new SFCA and 8 AFCA's.

Congratulations to the following new signature members:



Catherine Moffat, SFCA, Victoria, BC - I was a shy kid who found bliss in a pencil and piece of paper. I don't remember a time when I didn't draw. The fact that initially I did it so badly frustrated me to the point that I couldn't leave it alone until I learned one thing; improved just a little. I looked at books, set myself exercises, drew my own hands and face. That same passion to improve, to make something really beautiful, keeps me striving and learning. From pencil I gravitated to pastel, enjoying the medium's potential for several years before venturing into watercolour. I remember it being an intimidating mystery, and I told myself to make fifty paintings before I expected anything good. I stared very closely at a lot of good paintings to learn how they were done, and began to feel I could make the images I wanted to in watercolour. Sometimes now I am suddenly amazed when I look around and realize I am showing next to some of my heroes, that I've had some very positive experiences, and that my life is all about art. Its all a shy-kid could ask for.



Pat Bidwell AFCA, Surrey, BC - As an Active member of the Federation for the past seven years, I have enjoyed participating in gallery shows as well as being actively involved as a volunteer. It is always a pleasure to visit the Gallery and see the wonderful shows that constantly include a variety of high quality work, it is very inspiring. I am pleased to have been accepted as a signature member and look forward to continued participation.



Nancy Clayton, AFCA, Surrey, BC - Previous to being elected a Signature member of the Federation of Canadian Artists, the only titles available to me were Miss, Mrs., and Ms., which were supposed to identify my preference and/or availability and place me outside the masonry of Mr., I guess. I preferred not to use any of these...But with AFCA...Well, I feel like I have arrived to stay... as an artist...a painter...a member of a recognized, hard-working group that crosses all boundaries of the human race. I am officially now an associate (with a small a) of the Federation of Canadian Artists (Bonus One) which is placed in Canada (Bonus Two) but places me within a network of all types of painters (Bonus Three) who may live anywhere in the world (Bonus Four). I trust that AFCA will continue to prove a far more important title-age than any of the M words!

In the years I have worked in Federation Gallery I have often found it very useful to be able to assure other members, or prospective members, that I have absolutely nothing to do with jurying. "I know nothing!" (of Fawly Towers fame). Now that I am an AFCA I want to continue to lie outside this heavy (and heady) responsibility. Partly in the hopes of managing and maintaining at least some modicum of unconditional positive regard for the paintings that rush in and out of Federation Gallery and, as I was just a lowly Active Member for several years, so am I now just another AFCA... still struggling with my paintings, but, that's the best part...



Lucy Collings, AFCA, North Vancouver, BC - I am delighted to be able to join the list of Federation Associates. Over the past ten years the Federation has provided me with the incentive to keep on trying to meet my own expectations, and I have benefited from the many excellent workshops and courses that the Federation has held. I participated in the very first Foundation drawing course and have attended many of the painting courses since then. What a resource!

I use a variety of mediums - I haven't yet been able to focus on one and reject the others. They are all too tempting! I have generally achieved my most satisfying results when painting on location with oils. I am quite spoiled as we have a van in which I am able to set up my easel and sit comfortably and paint. It is also private and shaded. I then take the painting home, fiddle with it on and off for weeks, and then either photograph it or abandon it. At that point it becomes just another 'learning experience'!



H. Louise Falardeau, AFCA, Jonquière, Québec - Almost by accident, I discovered watercolour painting and drawing. I am a professional engineer and in the beginning watercolour was simply an escape from the demands and pressures of daily life. As it gradually starting taking up more time, my art also began to influence the way I perceive life. I love watercolour's transparency and the depth of its darks. I have discovered a

particular affinity for portraits and people. My goal is to go beyond the likeness, to discover and then render my subject's emotions and soul.

I took an important turn two years ago when I began to take painting more seriously and joined the FCA as an Active member. Living in the north of Québec, I knew I would not be able to participate in any activities other than the juried shows but I thought it might be a good way to measure the progression of my work. And it has turned out to be much more than that.

Above all, being part of the FCA provides me with a stimulating window on a world of wonderful paintings, useful information and knowledgeable and generous people that have made a significant contribution towards my continuous efforts to "grow as an artist."



Lissi Legge AFCA, Calgary, Alberta - My paintings are inspired by a personal philosophy that is aimed at bringing joy to the heart, and, through an optimistic nature, draws inspiration from a variety of environments. Whether it is florals, landscapes or people, my subject matter is taken from glimpses of what fascinates and captivates me.

When painting I apply layers of radiant colour with creative energy that give my canvasses their freshness, vitality and appeal. Starting with an idea or image, I let the work evolve using colour to express light, represent mass, and evoke mood. Painting every day, I try to convey a quality or moment that has intrigued me while maintaining the pleasure and satisfaction of moving paint around.



Jack Livesey AFCA, Victoria, BC - I entered my first FCA juried show back in September 1999. Since then I have enjoyed participating in subsequent shows and getting to know the hard working staff at the Federation Gallery. As well, it is gratifying to receive AFCA recognition from fellow painters, it is a fun journey.



Karen Marcus AFCA, New Westminster, BC - I have always felt privileged to be associated with the FCA. It has allowed me to be artist, student, mentor, art appreciator, and volunteer...sometimes all in the same week.

I started painting about 8 years ago. After seeing my first FCA show I was so impressed by the quality of work I decided right there and then that I wanted to paint as well as those artists in the show. Those of you that were part of my first FCA Drawing Course, taught by Tom Huntley, will agree that I was shooting for the moon!!

I entered as many FCA juried shows as possible. Although I always get motivated after selling a piece, I would sometimes hold back paintings from galleries so that I could have them available for a jury. If I was confident about a painting and one jury rejected it, I often entered it in the next show. Several paintings have been accepted on the second round. Through persistence and attention to the quality of my entry slides I improved my chances of having pieces accepted.

I feel honoured to receive AFCA status. Being an ice skating fan, it is like having just accomplished a triple-double jump. Now I am looking forward to the day when I might be able to do a quad, triple combination, in competition as well as in practice! And I know that in preparation I will experience a few falls along the way. Thanks to all of you who have helped me - teachers, fellow students and painters - your encouragement, praise, and inspiration help me on my path as an artist.



Grant McLean, AFCA, Abbotsford - Grant had his first juried show with the FCA in 1977, exhibiting three pen & ink drawings at Presentation House. It was the same year he graduated as a physiotherapist from UBC. Having "doodled through anatomy labs and library study sessions" Grant had to decided between art or rehab as a career and choose both! He has now exhibited in over 30 FCA juried shows showing more than 50

works all three Vancouver FCA locations. "I am forever explaining, to those who ask, what the FCA is all about and why I pursue this venue (among others) for showing my work. Like many artists, I have a fulltime vocation, which does regular battle with my passion. I need feedback and challenge to apply toward artistic growth. This I find in juried exhibitions at the FCA. Grant views his AFCA status as "recognition, of attaining a level of painting excellence, from a jury of peers. It not only provides something else to try explaining (AFCA) but raises the bar for the next challenge..."

And finally, many thanks to hardworking volunteers Sue Melvor, AFCA; Bob McMurray, AFCA; Margaret Elliot, AFCA; Faye Takeuchi and James Pedersson, all of whom made the day run smoothly.

ART AVENUES NEXT ISSUE:

Submission deadline: August 1, 2001

Featured shows: Summer Gallery & Signature's Show

A & D

Alessandra Bitelli & Don Farrell

Talking about Painting

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

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

PAINTERS IN ACTION 2001 - MONDAYS

Demonstrations At Federation Gallery

1241 Cartwright Street, Vancouver 1 to 4 pm
Free to FCA Members \$10.00 to NonMembers

<u>DATE</u>	<u>ARTIST/SUBJECT</u>
July 16	Loreena Lee Finding negative space in W/C
August 27	Rina Pita Mixed media & monoprinting
September 10	Adrienne Moore AFCA, Painting in Oil
October 1	Nancy Clayton AFCA, Opaque watercolour
November 5	Pat Peacock SFCA, Mixed media collage

NEW MEMBERS:

Sueda Akko, David Antonides, Po Yee Au, Lucy J. Bates, Rick Bell, Judith Bergeron, Debra Bickerton, Doreen C. Bruce, June Byard, John Cart-mel, Richard Cook, Sandra Donohue, Pauline Dupas, Jesse Ellingson, Cathy Evans, Joyce Evans, Earl Graham, Howard Greenstein, Gabrielle Greig, Margarita Huang, Judith Hudson, E. Pamela M. Jenkins, Cassandra Kobayashi, Marielle D. Lalonde, Sylvia Linn, Dianne McDiarmid, Gerry McKee, Nicola Morgan, Elaine Overton, Lee Parks, Rosa Maria Parro, Adrienne Peacock, Barbara Pistak, Judy Poier, Eleanor Potapoff, Barry Rafuse, Janet Reyklin, Carol Anne Reynolds, Jean Loretta Robinson, Nicole Best Rudderham, Kim Sayer, B. Schwab, Makiko Seki, Leon Soriano, Anne Stajer, Carolyn Stewart, Anne Symington, Roberta Taylor, Claude Tessier, Deirdre Tessmann, David Turnbull, Faith Welsh, and Suzanne Weston.

JULY & AUGUST AT THE FEDERATION GALLERY

June 26 to July 22 - Summer Gallery Part I

July 24 to August 19 - Summer Gallery Part II

August 21 to Sept 9 - Voyage of Inspiration featuring the work of John Einnerson, Charlie Ewing, Brent Heighton, Rick McDiarmid, Bob McMurry, Micheal O'Toole, Steven Quiller, Mike Svob, and Alan Wylie

CLASSIFIED ADS

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

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

Enhance your 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 - 2001 Demo Opportunity for qualified member-artists on Mondays - 1-4 p.m. at Federation of Canadian Artists' Gallery. Call Pat Lowes 274-5482.

ARTWORK PHOTOGRAPHY - Experienced artwork photographer. Slides, prints and scans available. Excellent rates. For samples, see: <http://members.home.net/won-hee/> Call Vincent Pigeon at 604-685-9617.

ART WORKSHOPS

MIKE SVOB, Oils, Edmonton Sept 24-26/01, Calgary Sept 28-30/01 - \$275.
FRANK WEBB, Watercolour/Design, Calgary Oct 12-15/01 - \$450.
KIFF HOLLAND, Watercolour, Calgary Nov 16-18/01 - \$295.
JEAN PEDERSON, Watercolour, Sylvan Lake Oct 26-28/01 - \$225.
Leading Edge Art Workshops, Louise Grey at 403 233 7389, email greyart@cadvision.com, website www.greatartworkshops.com.

COLLAGE WORKSHOPS 2001, STONEYGROUND STUDIO - JILL EHLERT, Located in Cobble Hill, BC, just 55 minutes north of Victoria, StoneyGround Studio is situated in the picturesque Cowichan Valley. One-day classes: "Explorations in Collage" or "Ongoing Explorations" - a weekly drop-in style class. 3-day workshops: "Collage, Design and the Creative Process" or "Mixed Media Painting with Collage". Call Jill Ehler - 250 743-6080 Email: stoneyground@home.com Website <http://members.home.net/stoneyground/>

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HORNBY ISLAND WEEKEND WORKSHOP - SEPTEMBER 7TH, 8TH AND 9TH, 2001. Explore the heart-stopping beauty of Hornby Island - from the plunging cliffs at Helliwell to the richly coloured rock slaps of Ford Cove - with Master Painter Marilyn Timms, SFCA. Limited to twelve participants, artists will enjoy interacting with and learning from this exceptional artist in a landscape-lovers dream location. Stay in the rustic lodge at Ford Cove Hornby Island Diving where hearty, homemade meals will be provided. Workshop fees including meals, accommodation and tuition are \$234.70 Cdn funds. A deposit is required. For more information, brochure, etc. call 250 334-8877. Check our website at www.timmsfineart.com or email us at manager@timmsfineart.com

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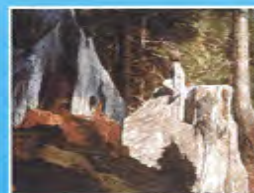
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MEMBERS**

I believe this terrific book is a valuable tool for artists of any level. It features a variety of different points of view and approaches to composition and design. Any artist looking to learn something from this book is going to find, at least, a couple of the artist/authors they can relate to. Given the impressive caliber of all these artists, the book proves that there is no one path to successful design. I enjoyed the opportunity to share the processes, complete with step-by-step illustrations, used by the artists and will definitely be using some of the tips from the book in the development of my own work.

Janice Robertson, SFCA, NWWS



ROBERT GENN & STEPHEN QUILLER

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