



FEDERATION OF  
CANADIAN  
ARTISTS

WINTER 2000

# News



Eva B. Zbar Memorial Award SELF-PORTRAIT *Michael den Hertog* acrylic

*Black* AND *White* SHOW

Award of  
Excellence  
CHIPMUNKS  
*Darlene Botkin*  
graphite



Award of Excellence  
AT REST *Tessie Dichupa* acrylic



Award of Excellence  
RAVEN MORNING *Jutta Kaiser* mixed collage



Award of Excellence  
BIRTH OF THE MILLENNIUM  
*Jim Slagboom* acrylic collage



Award of Excellence  
ROSIE'S QUILT *Dianna Ponting* graphite

## 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.

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## BOARD MEETING HIGHLIGHTS

November 16, 1999 by Janice Robertson

**AIM FOR ARTS (Donna Baspaly):** Carol Short announced another award donation. Tom Huntley will do the art for invitations, posters etc. There was a discussion on eligibility and it was decided to stick to a rigid interpretation of the rules as outlined in the prospectus. The artist takes full responsibility for copyright infringement.

**STRATEGIC PLAN REVIEW:** The board will meet on Jan. 24, 2000 to discuss the strategic plan for the next 3 years.

**FCA NEWS SPONSORSHIP:** the board voted to pay the unfunded colour portion in the Dec. issue of the newsmag. **NOMINATIONS FOR 2000/2001:** all executive members are willing to stand for nomination next spring.

**PRESIDENT'S REPORT (Janice Robertson):** Janice talked about her wonderful trip to visit the Calgary Chapter.

**2ND V-P'S REPORT (Bob McMurray):** Discussed upcoming Chapter visits to Campbell River and Oliver.

**COMMUNICATIONS (Carol Short):** Carol outlined current advertising initiatives. Susan demonstrated a new feature on Website - artist book featuring all signature members who have signed on. Everyone was very impressed and agreed to thank Glenn Marcus for his hard work.

**MEMBERSHIP (Marjorie Turnbull):** Xmas party will be December 7, the night of the Small Picture show opening.

**EXECUTIVE DIRECTOR REPORT (Susan Foster):** SaltSpring workshop is all lined up for next year and registration forms will go out with the Winter magazine in late January. A new office assistant, Barbara Menely, has been hired. A new computer has been purchased to replace the old non-Y2k compliant 486.

The next board meeting will take place on January 18, 2000.

**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.



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**COVER IMAGE** By Michael den Hertog  
Self-Portrait, Acrylic, 24 x 24"

Having attempted, unsuccessfully, to paint a self-portrait on several previous occasions, I was surprised at how readily this one came together. I simplified the task considerably by close-cropping the image, working larger, and focusing on value and contrast.

Interestingly, these technical simplifications that finally helped me achieve a believable portrait are precisely what gives the image its strength. Without colour or background context to distract the eye, viewers are left with nothing to contemplate other than the countenance confronting them. If you've ever experienced a certain discomfort returning the unbroken gaze of a stranger, you can begin to imagine how doing so with a face four times life size might become a strangely powerful encounter.

I can't recall another occasion when I've learned so much from one painting; not just about the process of painting, but also about myself. That, however, is another story entirely.

**GALLERY STATS DECEMBER 10, 1999**

Gallery Visitors	November 99	2608
	November 98	2594
November 1999	Paintings Exhibited	183
	Members Represented	84
	Paintings Sold	26
	Volunteer Hours	214+

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**GALLERY MANAGER'S REPORT**

By Nancy Thackray Clayton

I should be so lucky that one of the most difficult things I have to do is write about something before it happens...which is often the case with this gallery report. So on November 30, 1999 I am writing something you will probably read in February, 2000...by which time everything will be back to normal, of course.

As you are sitting down to read this, Valentine's Day is approaching. I have a few to send out - to friends of the gallery's and mine. I can depend on them to turn up regularly and on time to answer the phone sometimes even before they have hung up their coats. I literally set the time and day by their arrivals. I appreciate their specialties at making every visitor count. They recognize the subtle differences between potential purchasers and friendly tire-kickers. They are experts at engaging strangers in lively conversation or leaving them alone to browse. They introduce in-laws and neighbours and co-workers to the gallery. They meet tourists in the parking garage and bring them to see our exhibits. They offer to call taxis for tired shoppers and then sell them paintings while they wait. They praise. They defend. They babysit and dogsit. They are loyal. They re-pair earrings. They bring us roses and tulips and snow-drops and blue bells and sunflowers and pansies from their gardens. They bring us towels for the Staff Lounge. They bring lunches to share. Or take each other out for treats. They change the bag in the vacuum cleaner. They take the leaves from the front door in the Fall to their composts in their own back yards. They bring me jam and homemade bread to take home. They all have great stories to tell. They bring me their favourite books to read. They invite me home for dinner. And I have even discovered a few surprising lights hidden beneath a few bushel baskets. On a more personal basis, I share their birthdays and other passages. I get to know all their children and even their grandchildren. I "follow" them across Canada on their summer vacations or to world-class beaches on their winter vacations. I miss them when they are away. I appreciate their postcards and the souvenirs they bring me from far off places. I look forward to their photo albums. I worry about them when they are ill. I commiserate when they suffer painting blocks or parking tickets. I marvel at their inspirations and their resiliency. I seek their advice. I feel honoured when they seek mine. I am delighted when they come in to work at a moment's notice and, more especially, when they remember to come in week after week after week without any special notice. Some even come in from their gardens or against the advice of their doctors. Then there are the few who jump through hoops and over hurdles or even put their painting aside for a few hours just to come in to work here. Most importantly, the support they provide me shows in the gallery. And most incredible of all...this is all volunteered. Thank you, Everybody. I love you all.

**CORRECTION:** Apologies go to Susan Williamson, AFCA, and Law Wai-Hin, SFCA, who each had their work mis-identified in the last issue. Susan's *Dream Vessel* credit was placed beside Law Wai-Hin's *Snow* and vice-versa.

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## CANADIAN SCENE

### Chapter News and Events

#### ARROWSMITH CHAPTER

By Disa Hale

The Arrowsmith Chapter members are excited to have Don Farrell, SFCA, not only in our community, but also presenting eight "Talking about Painting" sessions, along with Alessandra Bitelli, SFCA. All of us are looking forward to meeting Don in the new year when we all return to our scheduled meetings, which will include bringing one painting for critique.

Karen Poirier, one of our two members from Port Alberni, informed us she has opened a framing business. She will be kept very busy, since she is preparing for a show at the Rollin Arts Centre later this coming spring.

Disa Marie Hale, AFCA, is also preparing for her scheduled show in the Akokiniskway Gallery, Rosebud Alberta, from March 10th to June 10th. The show, "Thought of Three" will be promoted through the Rosebud Theatre, and it is hoped some of the prairie members might take it in. Work will include etchings, collographs and mixed media, connected in subject or philosophy into varying groups of three images. The gallery is an old church which should add great atmosphere to an interesting venue.

A sad note for our group is that Wanda Ashmore, AFCA, who has been our president for the past two years is leaving to take up residence in Alberta. It may be fitting since she has such a rapport with roses, many wild, in her beautifully painted watercolours. It is hoped that she will be able to return here often from Grande Prairie. I'm

sure she will welcome anyone travelling through that region as well.

Our new executive features President, Gina Harris; 1st V.P., Penny Antifave; 2nd V.P., Don McLeod; Secretary, Doreen Warren and Treasurer, Pat Audley.

The Nominating Chairman would like to thank everyone for their participation. May the Year 2000 be a good one for all.

#### CALGARY CHAPTER

By Dianne Middleton

Happy New Millennium greetings from all of our Calgary chapter members! The holiday season has been an incredible opportunity to pause and reflect on past, present and future times. Hopefully, our aspirations will be met as we proceed to travel along our creative paths.

Our chapter show at the Webster Galleries in Calgary was a superb exhibit. The quality of work presented for the jurying was outstanding. Congratulations to Adele Safran, Doreen Ouchi, Carmen Anderson Cano and Doug Palmer - their paintings placed 1st, 2nd, and 3rd (a two-way tie) for 'Best of Show.' We look forward to another chapter exhibit at the Rockyview General Hospital, beginning in January and going through to June, 2000 - with a sprinkling of shows happening in between.

At our Nov. meeting, we had the honour of listening to Bev Tosh, BA, MFA as she presented a slide presentation of her work and passed along inspiring comments to our membership. Our chapter president, Marianne Hunt, commented, "(Bev) gave us wings to approach our art with a new perspective. I enjoyed the comment she made regarding painting just for the market place wherein no-one wanted it including the marketplace. Measuring success in art is pretty elusive: for some it is sales, or awards, and for others it is the journey itself. After all the ups, downs, twists and turns we look back and say "it has been quite a trip and we have come a long way but ahead is another peak." We must all find our own trail." In recent years Bev has met tremendous success and feels incredible joy and fulfillment in producing her artwork. Adios and all the best for 2000!

P.S. Congratulations go to: Lissi Legge who has had two art pieces accepted into the "Xmas Small Picture and Miniature Show", Dec. 7-24 at the Federation Gallery; and Karin Richter, who has also been accepted for a Member's Group Show at the Federation Gallery in Vancouver.

#### CAMPBELL RIVER CHAPTER

By Doris Ritchie

Bob McMurray made a whirlwind trip to Campbell River in November. He talked, inspired, informed, made us laugh, and spent part of the afternoon assessing four applicants for active membership. New "active" members are: Susan Barr, Stephanie Garner, Sylvia Hoare, and Sandra Ohlinger. Bob displayed enormous energy. The Campbell River group thanks the Federation for sending us this fine ambassador. We hope to see him again.

The Campbell River and District Public Library is featuring an exhibit by several of our members and Tidemark Theatre's rotunda and gallery area has a display of 40+ pieces for the month of December.

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Tuesday, December 7 was pre-Christmas party-day at **Caroline Goodwin's** home. An annual event, hand-made cards were exchanged and an old-fashioned potluck lunch enjoyed. Best wishes to all.

#### CENTRAL OKANAGAN CHAPTER

By Yvonne Morrish

We began our winter (in October) with a two-day water-media workshop followed by three days of oil instruction, both with **Rick McDiarmid, scca**. We were all grateful for the time Rick spent sharing his knowledge of technique and his understanding of visual relationships in painting (line vs line, shape, composition and design etc). Thanks!

Three Chapter members, **Kathryn Newell, Lynley McKenna** and **Pat Higgins** are giving classes starting at the end of January for 8 weeks at the Kelowna Art Gallery.

Kudos to **Cindy Downey, Rita Diebolt** and **Yvonne Morrish** who had paintings selected for the *Black and White Theme Show*, and **Coleen Dyson**, who had a painting selected for the *Christmas Small Picture and Miniature Show* at Federation Gallery. Congratulations also go to **Shirley Rochon** and **Evelyn McMillan** who had their paintings chosen for the cover of the 2000 *Watercolour Gazette* newsletter. Shirley's work entitled *Cala Celebration* will be in the May/June issue and Evelyn's painting, *Chula Vista* will be in the March/April edition.

Our active status membership continues to grow and now includes **Bill Howitt, Kathy Gillespie, Norma Thomas, Myling Tremblay, Angela Barten, Robert James Richmon, and Marilyn Bury**. Welcome everyone.

In November, **Kiff Holland, scca**, taught a watermedia workshop. A wealth of information came out of his demos and we all tackled landscapes, portraits, still life and much more. We kept very busy for four very exciting and interesting days. What a pleasure it was to have Kiff here in Kelowna. Thank-you Kiff, we hope you return soon.

Wishing all FCA members a great New Year - let's make every stroke of the brush count!

#### COMOX VALLEY CHAPTER

By Robert Ross

It hardly seems possible that our Xmas get-together at **Elsie and Ray Griffiths'** home was in the last century! But the memory of that very pleasant evening is still very much alive, and we truly appreciate **Elsie and Ray's** generosity and hospitality in opening their lovely home to us.

Our January through April program schedule includes a demo by **Ted Elcock** on the use of the computer (*Photo-shop*) in developing collages and abstracts, some (friendly) peer critiques, a meeting hosted by **Gord Hynes** on "triads" (related to the excellent workshop given by **Bob McMurray** last Nov.), and a meeting hosted by **Deb MacDonald** on *Exploration in Medium of Choice*. Also, as part of our 'paint-in' meetings, we will include a still life exercise, and a sketching/painting session with a live model.

#### FRASER VALLEY CHAPTER

By Dave Funk

Our *Fall Federation Chapter Show*, exhibited at the Clearbrook Library during the Remembrance Day week, drew many admiring comments. Patrons loved the

variety and quality of the work. All artists who had work in the show volunteered their time to be in attendance. It was a good opportunity to discuss topics ranging from design and colour theory to marketing.

"Marketing our Artwork" was the main agenda item at our Nov. meeting. **Ed Loenen, AFCA** and **Fred Thompson** shared ideas from the artist's perspective. **Jim Brown** of Legacy Cards in Mission spoke about his business' marketing thrust, which offers artists the opportunity to have their paintings reproduced as limited edition frameable cards. We came away from the meeting with many options to consider. Being artists first and business people second (or third, or not), marketing is a vitally important and very difficult issue which must be successfully addressed.

The Nov. referendum in which the citizens of Abbotsford were asked to give approval to a sizable debt in order to build a cultural centre resulted in a four to one rejection of the idea. There was a lot of confusion and misunderstanding surrounding the building of the centre; its size, location, and the implications for other city projects. In the end, debt fatigue won the day. Unfortunately, the city will, in the long run, be the poorer for it.

#### NANAIMO CHAPTER

By Margaret Bonneau

We are beginning the year 2000 with a new executive featuring President, **Margaret Bonneau**; V.P., **Mary Tougas**; 2nd V.P., **John Buckingham**; Secretary, **Pat Holland**; and Treasurer, **June Raabe**.

We thank **Jo Hiller**, past-president, her executive, and all the members who gave their time and effort towards our chapter. Your work was very much appreciated.

*Canadian Scene continued on next page*

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CANADIAN SCENE continued from previous page...

Our congratulations go to Pat Holland, Carmen Mongeau, and Terese Johnston who received Awards of Excellence in our last juried show. Also, congratulations to Marilyn Ridsdale for receiving an Honorable Mention.

John Girard and Melinda Wilde had very fine watercolour show at the NAC Gallery which was very well received. We also send a warm welcome to our newest chapter member, Don Farrell, SFCA, RI, REA. We enjoyed seeing Don's paintings after our last meeting.

Our chapter received a Certificate of Recognition for service to the citizens of Nanaimo from Mayor Gary Korpan and we became founding member for CAN (Centre For The Arts Nanaimo).

Hope you all had a great Christmas and New Years!

### NORTH OKANAGAN CHAPTER By Ev McDougall

New millennium greetings from the North Okanagan Chapter. We hope that each of you has had a successful year in 1999 and that you will have an equally successful year to start the new century. Make sure that one of your New Year resolutions is to do your best painting ever and enter it in the upcoming AIM FOR ARTS!

We are looking to a busy and rewarding year. Plans include an evening lecture/workshop with facilitator/artist Julie Oakes of Headbones Gallery in January, a three-day workshop with Alessandra Bitelli, SFCA in April, and a juried show at the Vernon Art Gallery in July.

The big news from our chapter this month is that we have been selected as the location for a pilot outreach

project which will offer the Federation "Foundation" courses, for the first time outside the lower mainland. Details for implementing the program are in the final stages, and the first course, Drawing 102, will begin at the end of January 2000. Chapter members are very excited at the prospect of having an opportunity to attend a program that has been so successful in Vancouver.

### VICTORIA CHAPTER By Alan Mark Cross

Happy New Year to everyone! Our annual Christmas pot-luck dinner was a lot of fun, all those who attended had a wonderful time. Thank you to Dorset Norwich Young for her excellent slide show and talk.

Our Annual Spring Show will open at the Sussex Gallery on Feb. 25 and continue until March 9. Drop-off dates, jurors and details will be announced in the next *Canadian Artist News* and our local *Grapevine* as they are made available. This show will be run in conjunction with 'Be a Tourist in Your Own Town' which usually draws a large crowd.

Congratulations to Ron Wilson and Jill Slagboom for being accepted in the *Black and White Show* at the Federation Gallery. Also, congratulations again to Jill for receiving an award in the show.

Congratulations to Kathy Bedard, Alan Mark Cross, Pauline Martland, AFCA, Winnifred Smith, and Ron Wilson for being accepted in the *Small Painting Show* at the Federation Gallery.

Welcome to William Calder, a new Supporting Member.

Welcome to the new millennium - bet your paints and brushes didn't have any Y2K problems!



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## MEMBERS IN THE NEWS

Dorothy Oxborough, SFCA has had her work, *Light Music*, included in *Pastel Artist International* (Nov/Dec) in the Canadian Showcase section under "Master Pastelists of the World". Dorothy has also had three pastels accepted for the Pastel Society of Canada's book *The Best of Canadian Pastels*. Congratulations, Dorothy!

Kassandra Bardell is showing twenty of her watercolour, pastel, acrylic, pen and ink, and oil works at Coquitlam's Place des Arts (1120 Brunette Avenue), from March 6 to April 7. The opening reception is Tuesday, March 7 from 7:30 to 9:30 PM.

Marija Petricevic, AFCA, has been given the honour of having one of her paintings published in the new hardcover edition of *Best of Canadian Pastels*. Good work, Marija!

Larry Mason, an active member of the Federation, successfully showed at the Anacortes *Winterfest* in December and will exhibit for the month of March at the Cobblestone Gallery in Seattle, WA. Congratulations, Larry.

Adrienne Moore, AFCA, and Sheila Symington, AFCA, are both showing at The Old School House in Qualicum Beach from Feb. 1 to 19. Adrienne's work can be seen in the Brown Gallery and Sheila's in the Foster Gallery. Adrienne, who has been extremely busy, is also having a Retrospective at the Richmond Art Gallery from Feb. 1 to Mar. 6.

Did anyone happen to catch December's issue of *The Artist's Magazine*? If you did you would have noticed Marianne Hunt's work, *Rest Spot*, a watercolour which received an honorable mention in their 1999 Art Competition. Also receiving an honorable mention, in the portrait category, was Jean Pederson, AFCA, for her work *Mercy*, a watercolour, which also won Jean recognition in the FCA's *Faces & Figures Show*. Good work and congratulations both of you!

### Federation of Canadian Artists News 1999 DISPLAY ADVERTISING RATES

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• 1/4 page (7.2cm x 9.0cm)	\$80.00
• 1/2 page (7.2cm x 18.5cm)	\$150.00
• Full page (15.2cm x 18.5cm)	\$290.00

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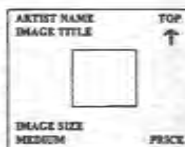
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EXHIBITION / SALE ~ CALL FOR ENTRIES

## SPRING OPEN WATERMEDIA JURIED SHOW

All Members & Non-Members - Watermedia\*  
April 11 to 23, 2000  
at the Federation Gallery, Vancouver

**SUBMISSION IS BY SLIDE ONLY:** Deadline for entry is Thursday, March 2 at 4:00 pm. 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 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 and indicate which direction is up - as per illustration.



**ENTRY FEE:** Members may submit up to three slides for an entry fee of \$10 each; Non-members: \$20.00 each slide. 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 painting(s) is due in the Gallery Friday, April 7, by 4:00 pm.

**DECLINED ENTRIES:** Should your work be declined, the slide(s) 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 be 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.

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: primarily water based media on paper and unvarnished. Watermedia must be the predominant element of the painting.



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# Painters in Action MONDAYS

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

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

Date	Artist/Subject
February 12 (all day)***	Janice Robertson, SFCA – <i>A Juror's Point of View</i> , and Kees Fransbergen – <i>Slide and Camera Workshop</i>
March 6	George McLachlan, SFCA – <i>People in Pictures</i>
April 24	Maggie White, AFCA – <i>Watercolour Landscapes</i>
May 15	Josanne Van Hees, AFCA TBA

\*\*\*Saturday Feb. 12, with Janice and Kees, will be an all-day workshop from 10:30 to 3. Janice will use slides and speak to a juror's perspective in the morning and Kees will offer a hands-on photography demonstration in the afternoon. Bring your camera and slides. Please pre-register at the Federation Gallery – a \$15 fee will be charged.

\* \* \* \* \*

## COMING IN JANUARY AND FEBRUARY TO THE FEDERATION GALLERY

January 18, 2000 - Gallery reopens!

**EXPERIMENTAL & MIXED MEDIA SHOW**  
Jan 18 to 30

**WINTER JURIED SHOW**  
February 1 to 13

**ALL-CHAPTER JURIED SHOW**  
February 15 to 27

**MEMBER GROUP SHOW #1**  
Feb. 29 to March 12; Reception, Tues. Feb. 29, 6-8 PM;  
Featuring the Chinese watercolours of **Andrew Han-Wen Chen, Danny Han-Lin Chen, AFCA, and Nancy Ruen-Fen Chen, AFCA**, three siblings from Montreal and Vancouver.

### OBITUARY

**PETER BLEWETT 1932 - 1999:** With sadness we extend our condolences to Barbara Blewett and her family on the passing of Peter Blewett, AFCA. Peter was a good friend to many at the FCA and his work is known by most of us. He was a successful artist, architect, friend, and family man. He will be greatly missed.

## Weekend and Mid-Week Workshops

North Vancouver – Winter/Spring, 2000

Tom Huntley, AFCA	Basic Drawing	Jan 22 - 23
Tom Huntley, AFCA	Basic Acrylics	Jan 24 (six weeks-afternoons)
Tom Huntley, AFCA	Intermediate Watercolour	Jan 24 (six weeks-evenings)
Tom Huntley, AFCA	Basic Watercolour	Jan 25 (six weeks-afternoons)
Tom Huntley, AFCA	Basic Drawing	Jan 25 (six weeks-evenings)
Carol Homer	Basic Pastel	Jan 26 (six weeks-afternoons)
Carol Homer	Pastel and Portraits	Jan 26 (six weeks-evenings)
Bob McMurray, AFCA	Basic Watercolour Painting	Jan 29 - 30
Tom Huntley, AFCA	Basic Figure Drawing	Feb 5 - 6
Bob McMurray, AFCA	Beginners Collage	Feb 12 - 13
Rick McDiarmid, SFCA	Colour Harmony	Feb 19 - 20
Bob McMurray, AFCA	Basic Oil Painting	Feb 26 - 27
Tom Huntley, AFCA	Watercolour Techniques and Textures	Mar 18 - 19
Rick McDiarmid, SFCA	Perspective for the Watercolour Painter	Apr 8 - 9
Rick McDiarmid, SFCA	Planning Your Painting	Apr 22 - 23

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

### Pioneer Arts & Crafts Ltd.

754 Westview Shopping Centre, North Vancouver, B. C.  
Telephone – (604) 988-9968 or 988-0903



SOPHIE  
*Virginia Chin*  
graphite

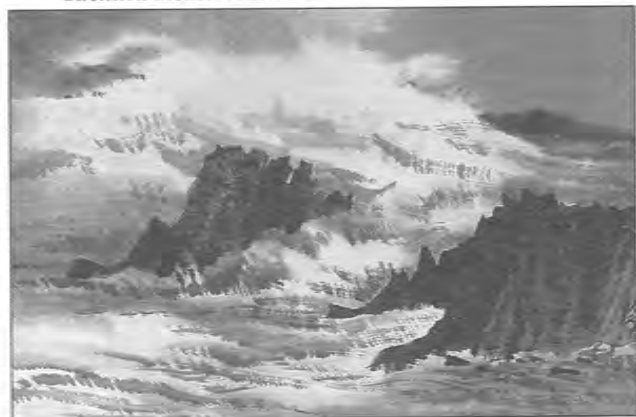


MOTHER'S BICYCLE  
*Sue McIvor, AFCA*  
monotype



CLEMATIS  
*Alessandra Bitelli, SFCA*  
pen and ink

SIR JAMES DOUGLAS  
*Ron Wilson* ink



SPLASH  
*Richard Renli Chen* ink

THE CALM ABOVE THE CHAOS

*Barbara Botham ink*

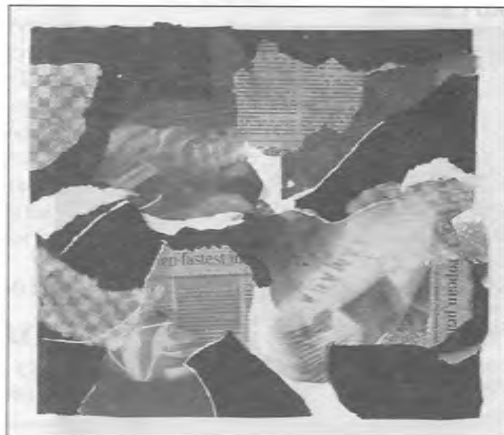


A BLAST FROM THE PAST  
*Olga Burr tempera resist/ink*



JIM  
*Lori Tjorhom*  
charcoal

RIPE BY  
DESIGN  
*Merrilee Sett*  
watercolour

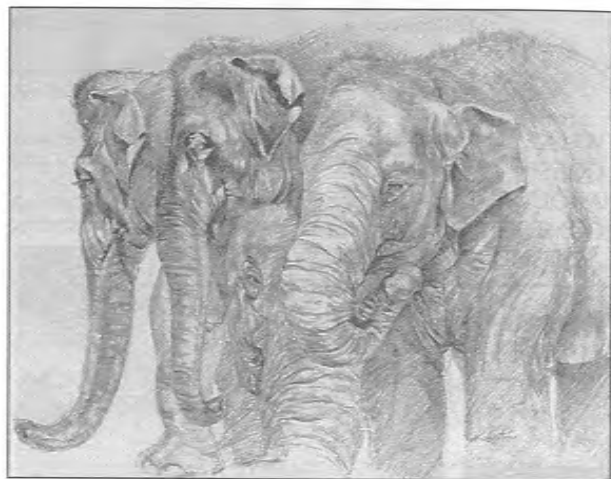


BLACK  
AND  
WHITE IN  
MOTION  
*Pat Bidwell*  
collage

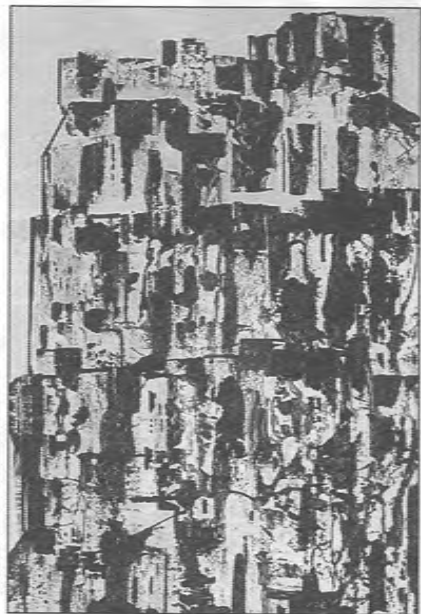
IN THE  
SHADOW  
*Alice  
Ruskin*  
water-  
colour/  
ink



FIGURE  
*Simon Chan* chalk



STUDY -  
ASIAN  
ELEPHANTS  
- AUCKLAND  
*Kirsti  
Pickins*  
graphite



STRATA TITLE  
*Sandra Taylor* acrylic

ROCKS  
AND  
RUINS  
*Thomas  
Fraser*  
water-  
colour





COPPER MOUNTAIN *Yvonne Morrish* ink



WHAT GOES AROUND COMES AROUND  
*Pat Holland*  
pen and ink

STICK AND STONES II  
*Karen Marcus*  
collage



TREASURED MOMENT  
*Manya Milkovich* graphite



DECEPTION PASS  
*Grant McLean* watercolour

## CHRISTMAS SMALL PICTURE AND MINIATURE SHOW AWARDS

Anne-Marie Harvey, *Dramatic Evening II*  
(watercolour, small picture)  
FCA SILVER EMBLEM AWARD and  
ASSOCIATED GRAPHICS BOOK AWARD

Larry Tillyer, *A Moment of Thought* (acrylic, small picture)  
TIN YAN, SFCA, AWARD

Thomas Love, *New Blues* (watercolour, small picture)  
OPUS FRAMING AND ART SUPPLIES AWARD

Carmen Mongeau, *Blue Light* (mixed media, miniature)  
WHITE ROCK SUMMER SCHOOL FOR THE ARTS  
AWARD

Carmen Mongeau, *Holy City* (mixed media, miniature)  
OPUS FRAMING AND ART SUPPLIES AWARD

Lissi Legge, *Badlands* (oil, small picture)  
AWARD OF EXCELLENCE

Andrew McDermott, AFCA, *Afternoon Shadows*  
(oil, small picture) AWARD OF EXCELLENCE

Sue McIvor, AFCA, *Remembering* (acrylic, small picture)  
AWARD OF EXCELLENCE

## Art Reproductions for Artists and Photographers

Iris Giclee printing enables an artist to  
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- \* on canvas or watermedia stock
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EXHIBITION / SALE ~ CALL FOR ENTRIES

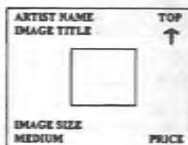
## HUMAN FIGURE IN PAINTING\* JURIED SHOW

All Active & Signature Members - All Media

April 25 to May 7, 2000

at the Federation Gallery, Vancouver

**SUBMISSION IS BY SLIDE ONLY:** Deadline for entry is Thursday, March 23 at 4:00 PM. 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 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 and indicate which direction is up - as per illustration.



**ENTRY FEE:** Members may submit up to three 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 painting(s) is due in the Gallery Friday, April 21 by 4:00 PM.

**DECLINED ENTRIES:** Should your work be declined, the slide(s) 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 be 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.

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.

\*This theme is designed to encourage members to include the human figure in their land, sea, and cityscapes and to recognise the work of members who are portrait painters.



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Larry Osachoff, F.C.S.I.  
Vice President  
Portfolio Manager

RBC Dominion Securities Inc.  
Suite 201, 960 Quayside Drive  
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V3M 6G2

Fax: (604) 257-7400  
Fax: (604) 257-7444

## BEHIND THE EASEL

by Robert Genn, SFCA



A Federation member writes and asks if I have any suggestions for when he feels he could be painting but is bone tired and has other things that should be done first.

Generally speaking I've found it's best to clean up your act and get done those trivial and obligatory things that you have to do. A clear sense of openness and a

fresh, well rested and guilt-free spirit is a foundation on which to flourish.

At the same time I've always been curious about the effects of altered states such as tiredness, drunkenness, music, debt, love, etc. Studies have shown that creativity is one of the first faculties to fail when one is overtired. Here are a few thoughts: Dead tiredness causes a laxity and abandon that sometime translates into brushwork that is not so bad. Late at night, one more kick at the can may produce casual or facile ideas and passages. When you're really tired things flow differently, almost blindly, as if the last corners of the subconscious are being scraped. Crystallized knowledge of how to do a certain thing may be temporarily forgotten and this leads to an improvisational approach. Odd neuron paths are found, like booting up an antique computer, and the results can surprise you.

When trying to exploit the potential of tiredness I

generally try to "pull up short before meeting with danger," as Lao Tsu would say. In other words I leave it till the morning to size it up. The fresh new you in the morning is like inviting a brilliant critic to the party, and he's on your side. His opinion will be valued. Sometimes, to your surprise and delight, he will compliment you on your tired efforts.

PS. On his deathbed Wilhelm 1st said; "I now have no time to be tired." (1888)

Robert Genn's twice-weekly letters may be received free on line by subscribing at <http://saraphina.com/painterskeys/sub.htm> and, for those not on-line, Genn's letter will also be featured in the FCA NEWS on a monthly basis.

## FCA SIGNATURE APPLICATIONS

The application forms for SFCA and AFCA status are still available at the FCA gallery. Members who have been accepted in eight FCA (or comparable) shows in the past four years are eligible to apply for AFCA. AFCA members are eligible to apply for SFCA. Members may also apply directly for SFCA status with the sponsorship of three senior members.

The deadline for signature application is **February 24, 2000**. Applications, entry fees and ten slides must be mailed to Rick McDiarmid, 1839 Laronde Dr., South Surrey, BC V4A 8R6. Paintings (3 originals) are due in the Federation Gallery by 3:00 PM on Friday, March 3, 2000.

## IT'S TIME TO REGISTER FOR THE FCA'S

### SALTSPRING 2000 ARTIST WORKSHOPS

On Beautiful Salt Spring Island

June 17 to June 24, 2000

You will be taught by each of the following popular SFCA instructors:

**DONNA BASPALY, SFCA, NWS**  
**NEIL PATTERSON, SFCA, ASA, OPA**  
**MICHAEL SVOB, SFCA**  
**ANN ZIELINSKI, SFCA, AWS, NWS**

### What other workshop offers you all of the following?

- ◆ Meet and paint with 80 other artists. ◆ Painting on farms, at marinas and in small towns.
- ◆ Attend classes during the day and demos in the evenings. ◆ A painting holiday on a quaint and wonderful island. ◆ Instruction from four popular art teachers.

**Plan on attending.** Look for more information on the registration handout included with this Newsletter. Be sure to book soon because we filled up in three weeks last year.



## AN ARCHIVE CHRISTMAS PRESENT

By Ellen Poole

Early last month your archivist met with a charming lady, Kathleen England, AFCA, who is one of the last (if not the 'only') of the Federation's founding members from 1941/42. The introduction was arranged by longtime active member, Jean Greenwood. Kathleen's husband, artist Hugh Playfair, joined us for lunch and we spent a number of delightful hours just reminiscing.

Kathleen showed us some paintings and helped us pour through piles of clippings and photographs (copies of some from the 40s, 50s and later, now repose in the FCA archives). An illustrator and calligrapher in her day (in addition to florals and land/seascapes) the artist was commissioned to paint the German-built cargo ship, *The Pamir*, which ran into a hurricane and sunk off the Azores in 1957.

As a schoolgirl, Kathy remembered Charles H. Scott (a past president and another founding member, active with the Vancouver School of Art) who served as art inspector for the schools in Vancouver.

She also recalled being hired to help paint a 15 x 53 ft. mural for the Shell Oil collection, together with Robert Genn, SFCA, and Norman Denkman, that Gerald Tyler (who was curator at the Vancouver Art Gallery way back when – and whom was succeeded by Doris Shadbolt) had drawn the groundwork for.

Kathleen was a great friend of the late Myrtle Wright, another longtime member who passed away last year, and Myfanwy Spencer (whom we now know as Myfanwy Pavelic, OC, RCA – a member of the AIM FOR ARTS awards jury). Along with Jean, she remembers the late Allan Edwards, FCA Emeritus, and his influence towards the modern progression of the FCA – very well indeed.

Among the invaluable archival contributions received from Ms. England are:

- An original showlist for a 1942 BC Artists' Exhibition at the Vancouver Art Gallery. (Most works were valued below \$100 with the most expensive piece being \$250 by Paul Rand).
- A show list c. 1958 for the first art auction by "distinguished Vancouver artists" sponsored by youth Aliyah Chapter of Hadassah which included work for sale from Robert Davidson (now OC, RCA, and an "AAA" awards jury member); Joe Plaskett; Jack Hambleton; James Macdonald; Gordon Smith; Kathleen England; Jack Shadbolt; and B.C. Binning (his was the highest-priced painting at \$210).
- An FCA Call For Entry form for the 1978 Spring Exhibition of Paintings, Graphics and Sculpture.
- An advertising brochure for the ill-fated FCA School of Fine Arts on Salt Spring Island, with coloured renderings by Allan Edwards (c. 1981).

Thank you for your time and contributions, Kathleen – we'll be back to look at more another day!

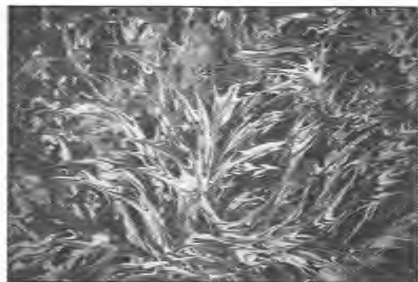
*By now, we all know that Ellen Poole just loves people who have hoarded stuff away concerning the FCA and its members – the older, the better. Contact her about any FCA memorabilia you have and would like to donate to, or share with, the Archives.*

## ENJOY PAINTING

By Pat Lowes, Painters-in-Action

Shirley Kolb, our *Painters-in-Action* artist for October, is an inspiring teacher. She unleashes her energy and enthusiasm for painting with considerable skill. Her training as an occupational therapist brings an affirming approach as she demonstrates each step of creating a painting.

Shirley started the demonstration by giving each member a printout entitled 'Pulls/Monoprints,' describing her basic technique.



Kolb's supply list for the demo included:

- 140-lb w/c paper cut into four equal pieces
- Acrylic paints
- White gesso to be used as an acrylic (cheaper and more absorbent)
- Gum Arabic (to be mixed with w/c to help it adhere to the acrylic)
- Ox Gall (a tension releaser used in a similar way to the gum Arabic)
- Spray bottle (fine mist)
- Small squeeze bottles (to fill with paint)
- Toothpicks (to create texture and lines)
- Brushes in various sizes including a rigger.

Shirley explained that the artist must organize these materials in advance in this method because it is basically a wet-in-wet technique and you cannot stop to find more supplies once the painting process has commenced. She began by applying a thick coat of acrylic paint in different shapes and hues on one quarter sheet of w/c paper. A random design appeared and covered the whole sheet of paper. She then added white gesso to this first application to use as her light values (she does not use the white of the paper for this).

A second sheet of paper was sprayed with water and placed waterside down on top of the first sheet of painted paper. The second paper was then pressed down with a slight twisting motion. The second is then 'pulled' off the first sheet diagonally, from one corner to the other. This process creates an interesting random design.

Shirley explained that the direction in which the paper is pulled off painted surface largely determines the design direction. Two additional 'pulls' were demonstrated on the original sheet showing a variety of patterns. Shirley then used the same spray and press technique with a third sheet of paper, except it was lifted from long side to long side creating a different effect from the diagonal pull.

It was a wonderful and provocative demonstration, thanks Shirley!

## SUPPORT FOR YOUR PAINTINGS

By David Langevin

A painting, like a house, needs a good foundation. If you are a professional artist or are interested in permanence, you need to consider that what you paint on is the first concern for insuring that your expressions will last. To my knowledge there are no commercially made canvases or panels for artists painting in oils and acrylics that are permanent - you have to prepare them yourself. The following Questions & Answers will help you decide what is best for your needs.

**Q: What does "permanence" mean?**

**A:** If a painting maintains its original appearance for 100 years without cracking, fading, sagging, and so on, it is considered permanent. If the canvas or panel that you paint on deteriorates, the painting itself will also suffer.

**Q: Should I paint on a flexible or rigid support?**

**A:** Oil paint becomes harder and more brittle with age and is therefore more prone to cracking. For this reason a rigid support is a good idea for oil paintings. Acrylics have not been around for hundreds of years like oils but scientific analysis and accelerated aging tests show that it will likely remain flexible indefinitely, like most plastics. For permanent results, acrylics can be painted on a rigid or flexible support, like canvas or paper. For sizes larger than about 20x30", rigid supports made of wood or wood fibres are quite heavy and more subject to warping. It is recommended that you glue a wooden frame (cradle) to the back of large panels to prevent warping.

## Watercolour Cruise to ALASKA

Aboard Celebrity's 5 Star "Galaxy"  
with Marilyn Timms SFCA  
& Cruiseshipcenters  
September 8 - 15, 2000

**Rates (In Canadian Funds):**

Cruise: from \$1089 plus taxes \$218. (Cdn.)

Workshop: \$225. (Rates are subject to change and availability, based on double occupancy.)

*Cruise only guests are most welcome*

View Marilyn's work at

<http://www.island.net/~mtimms>

Email your address to [mtimms@island.net](mailto:mtimms@island.net) or

Call Marilyn Timms at (250) 334-1054

for workshop itinerary & supply list.

To book your cruise, call: Jeannine Taylor at:  
(250) 334-3323 or (250) 285-1255 or  
1-800-665-2780

**Q: Do I need to size the canvas or panel before putting on the gesso ground?**

**A:** Yes. Except for painting with acrylics on canvas or paper where it is not essential for permanence. Wood or wood products are acidic and the fibres will swell when a water based ground (gesso) or paint is used on them. A coat of sizing is designed to create an isolating barrier between the wood and the paint or ground and to regulate the absorbency of the wood. It is a good idea to put a coat on both sides. For any type of painting or collage on panel a thin coat of white shellac (diluted 3:1 with Methyl Hydrate) is a good size. You must be careful not to put it on too thick or the surface will become too smooth and the ground will not stick well. Oil Paints are also acidic and will cause canvas to deteriorate if it comes in contact with it. Here again the size acts as a protective barrier. The best material for sizing canvas for oil painting is hide-glue. For acrylics a coat of acrylic gloss medium is best and a coat on the back of cotton canvas will protect the fibres and make them less absorbent.

**Q: Why is the ground important?**

**A:** The ground, called a "primer" for oil paintings, provides the ideal surface and absorbency for the paint to adhere to. The white surface of the ground ensures that the colours retain maximum luminosity as well. This is particularly important for oil paints, which become darker and more transparent with age.

**Q: Is acrylic polymer gesso a good ground for oil paintings?**

**A:** It is difficult to say if the oil used to make the paints and the acrylic resin in the gesso will form a permanent bond since they are so different in their chemical and physical properties. When used on a rigid support like hardboard the oil paint will probably stay put. On canvas that moves it is more risky. Imagine how dried oil paint would react on a plastic bag that gets stretched. Because the acrylic gesso is more absorbent, the oil in the paint seeps through to the canvas and will cause it to rot. The oil-deprived paint also becomes more brittle and dull looking. This principle also applies to the common practice of painting in oils over an acrylic underpainting. For permanent painting on a flexible support the best choice for oils is linen canvas with the traditional hide-glue size and an oil-based lead primer.

**Q: What is the difference between the traditional gesso and the new acrylic polymer gesso?**

**A:** For hundreds of years artists painted on panels using a simple gesso made of hide-glue and calcium carbonate. It is the same hide-glue used to make the size. This gesso is very absorbent and can be applied in very thin layers and sanded between coats to achieve a very smooth painting surface, more so than with acrylic gesso. The traditional gesso is very absorbent and needs to be sized before applying paint or it will absorb too much of the binder from the paint. The acrylic gesso substitute is made of acrylic polymer emulsion with calcium carbonate and some titanium dioxide and zinc oxide to make it whiter and give it more covering power.

**Q: How about using Latex house paint as a ground instead of gesso?**

**A:** This is acceptable for any painting that you don't want

to last. Artist's materials are made with artist's purposes in mind and for permanence. Industrial or commercial materials are made for other purposes and will have unpredictable results. Most house paint is specifically engineered to deteriorate within a few years so that it can be replaced.

**Q: What is the difference between cotton and linen?**

**A:** Unbleached cotton for artist's canvas is a cream color and has little brown flecks in it. Linen is a darker brown, burlap-coloured fabric. Linen is a much more durable fabric for a couple of reasons. The fibres that make up the material are longer and rounded, unlike cotton fibres that are short and flat. Because the linen has linseed (flax) oil in the fibres, this gives it the dark colour, and the fabric is protected from pollutants and moisture in the air. Cotton is composed of unprotected cellulose fibers so it readily absorbs moisture from the air that causes it to expand and contract more than linen. This is not good for dried oil paint. The absorbent cotton canvas is more prone to deterioration from any substance that comes into contact with it, like acidic oils, sizes, or oxygen and pollutants in the air.

**Q: Can I paint in acrylics on cotton and get permanent results?**

**A:** Yes. Acrylic polymer mediums, paints, and gesso will even act as a plastic protection for the cotton canvas. Because acrylic paints remain flexible they will move with the canvas. A good practice is to coat the back of the cotton canvas with gloss medium to protect the fabric and make it less absorbent.

**Q: What is the best product for a rigid support?**

**A:** Untempered Hardboard. Masonite is a brand name commonly used to refer to this product. It is inexpensive, very durable and easy to work with. Hardboard is wood fibres compressed under pressure with the natural glue of the wood (lignin) serving as a binder to hold it together. When properly sized it is very permanent. The tempered hardboard has oil added to make it water-resistant so it not recommended for use as a support because the ground and paint layers will not adhere well to it. To prepare the hardboard panel, sand the smooth surface and put a thin layer of White Shellac on both sides. Then a least two layers of gesso on both sides. Other wood products like Chip Board and Melamine are heavy. Plywood is likely to warp, crack and separate as the glue between the layers dries out and all of these products are more expensive than hardboard. Hardboard panels are easy to ship and frame as well.

**Q: How about a summary of some good choices for permanent painting?**

**A:** For oils, acrylics, tempera paints, collage and mixed media, hardboard panels are excellent. Size them on both sides with White Shellac and at least two coats of gesso. In sizes up to about 16x20", 1/8" hardboard is good unless you are doing very thick acrylic paintings or collages. 1/4" hardboard will be stable without warping too much up to about 20x30". For oil paintings 24x30" or larger linen canvas sized with hide-glu and coated on with a lead white ground on the front only is the best choice. For acrylics or mixed media on canvas, use cotton, linen or synthetic fabrics sized on both sides with acrylic gloss medium and gesso on the front.

*If you have a question for David regarding any technical artistic matter please send it in. David will research the answer and publish it along with your question for the benefit of all members. To submit a question to David Langevin email davidlangevin@hotmail.com or post your question to David at 818 Hector Drive, Kamloops, BC V1S 1B7. Look for the first questions and answers to begin with our next issue in March.*

## EN PLEIN AIR

By Pat Lowes, Painters-in-Action

"Put the minimum amount of detail in a painting, but make it look complex" advises Robert McMurray, AFCA, our *Painters-in-Action*, artist for November. In this very organized and informative demonstration in landscape painting, he shared practical ideas on how to accomplish this. After his workshop, I asked Bob to write some "thoughts" about oil painting and this is what he wrote: "I enjoy painting "en plein air." I must often work quickly because the atmosphere, lighting, and weather conditions change quickly. For this reason, even when I have reference photos, I still practice this skill to record the essential information before the mood or the excitement of the subject matter fades.

"To do this I use big brushes and concentrate on the big shapes starting with the lights and darks and striving not to lose sight of the range of values in the colours and composition. I also use a restricted palette of one or two triads plus Titanium White and Paynes Gray to simplify my pigment choices and maintain a measure of harmony in the colours that are mixed. If the subject is rather flat and monotone in large areas I try to vary the colour within it to add visual interest to the painting.

I like the richness of oil and the buttery feel of it when used with a quick drying medium. A quick drying medium like Gamblin Galkyd, Galkyd Light or W&N Liquin will make the painting less messy to handle in a few hours and allows me to work over areas that need attention. I often coat the ground with coloured gesso (my favourite is Daniel Smith Venetian Red) and I leave some of the ground showing to provide a unifying colour in my work.

Usually I do my initial drawing with brush, oil and medium; by the time I paint over the drawn lines the paint is already setting. When painting in this manner it is important that my drawing is credible and competent or the errors will be magnified in the finished painting.

It is equally important not to overwork a "plein air" painting, to know when to stop, to ponder progress, and to reflect on any areas that may be asking, sometimes begging, to be changed. Often, when the painting is nearly finished, it benefits from sitting in a studio frame where I can appraise it for some time to determine what it may need to be finished. This basic method of working helps me to stay organized and still be objective when critiquing my work."

Thank-you Bob for giving us you valuable time and for sharing your thoughts with us.

*I would like to start our New Year by acknowledging the members who volunteer their time to make these demonstrations possible, especially my assistant, Marian Ferguson.*

## LETTERS

Dear Ms. Becker, I submitted three paintings to an SFCA member for jurying in November. I failed the critique, as did two other artists that submitted on the same day. According to one of the organizers, the criteria for acceptance was that all three of the paintings must pass, and that if even one painting was not considered good enough it would automatically disqualify the other two.

As a participant in the jurying process I propose some adjustments that are more in line with the FCA's constitution. Please consider the following recommendations:

- a) Design and distribute consistent standardized criteria that would be used by all adjudicators. This would still call for a subjective opinion by the adjudicator, but its educational value would be appreciated by the applicant during the verbal exchange at the end of the process.
- b) In order to apply this accountable system, applicants for jurying would be limited to a certain number. This number would be determined by the amount of time required to permit a verbal exchange to take place.

Yours sincerely, Jim Cretney, Kelowna

*Hi Jim, Firstly, thank you for writing about your concerns. I asked our president, Janice Robertson, about your first concern and we do believe there has been some miscommunication. One painting cannot 'disqualify' the other two submitted for jurying to active status. Consistency in an artist's work is only one of the elements considered. If there is a possibility that one of the paintings submitted would be juried into a FCA show then the applicant is given active status. The standards here are far less rigorous than those for signature status. I hope that your letter will also inform others who might believe this as well.*

*We appreciate your recommendations and the fact that you offer solutions. A number of years ago the FCA tried guidelines similar to what you suggest. It slowed the process considerably and made many qualified jurors reluctant to volunteer their services after experiencing some disgruntled reactions by applicants.*

*Is providing a professional critique part of the jury process? We think there are many arguments on both sides. The issues surrounding the process itself - including accountability, subjectivity, and anonymity - are well known and discussed by artists the world over. We do not believe the FCA has perfected the jury process by any means but our current method allows unlimited access by members and we believe this is very important, especially at the active level. Your last suggestion would hinder this and could even result in adding another level to the process simply by limiting the number of applicants.*

*Read on for more on jurying...Sincerely, Michele*

Dear Michele, I have an idea for an article. It is something that's been bothering me for ages. I would very much like to see a comprehensive description of the jurying process at the FCA. I asked a long time ago why the names of the jurors were not included in each show and was told that they don't want to be bothered by members calling to inquire about rejection (and reasons) etc. I can certainly understand that they would indeed not want this to happen, but the general tone of secrecy that surrounds Federation jurying doesn't enhance the image

of the process one bit. In all major national and international shows the jurors are listed up front and centre when the shows are advertised, as, for example, the AIM show in the coming year.

If there's strong opposition to listing the jurors for each individual show then surely the jurors' names could be listed on a quarterly, semi-annual or even annual basis. I'd just really like to know who these mysterious people are!

Actually, the whole process is of interest to all of us ordinary members, I think. The slides come in and then what happens? Do three (is it three?) jurors meet and go over the slides together? Where? How big a viewing screen do they use? Do they sort by Yes, No and Maybe? Do the jurors change for each show? How are they chosen? How many slides are typically received for each show?

As one who aspires to AFCA status at some point, I'm also keenly interested to know more about this process as well. I believe that you can apply only once (in the spring?) each year and that the jury is the Board of Governors, and that you must have a simple majority approval by the Board members. But I'm not sure about this and would like to see it spelled out.

Nancy Clayton has been wonderfully patient and accommodating with me when I have questions. However, I think it would be most useful for all members to have a clear idea of the jurying process in all its ramifications. I have two painting friends here in my area who are also Active members of the FCA; nothing thrills any one of us more than being accepted in a Federation juried show (except selling a piece in a show!), and we'd love to know more about it.

Sincerely, Lenore Conacher, Gibsons, BC  
*Hi Lenore, your suggestion for an article is excellent especially considering the amount of inquiries we've heard over the past year about jurying. However, we would like to point out that there have been two articles about jurying since I became editor. Look for Donna Baspaly's perspective on the subject in the October '98 issue and see Janice Robertson's Juror's Guidelines in the February '99 issue.*

*We do think we could stand to have yet another, more detailed, article to dispel some of the mystery you mention. I will attempt to locate a willing writer. Maybe this letter will prompt someone to step forward.*

*In the meantime, we will briefly address your question about who our jurors are. Our jury pool has always been our signature members, both SFCA and AFCA, who serve on a volunteer basis. A complete listing of our current jury pool can be found in Susan Foster's article, What's In A Designation in the October '99 issue. As to the identification of individual jurors on specific panels, as mentioned above, some people have harassed jurors when they disagree with a decision. The pros and cons of this type of anonymity should be addressed in the article as there are valid points on each side. Please, keep in mind, however, that the FCA offers an ambitious exhibition schedule for its members and, as members, we have a general knowledge about who makes up our signature ranks.*

*We understand you are asking specifically what goes on at the FCA in regards to jurying and that all of your questions have not been answered. Have you considered coming to the Feb. 12 Painters-In-Action? We will endeavour to follow through with a comprehensive article in the near future.*

*Thanks Lenore. Sincerely, Michele Becker, editor*

## "AIM FOR ARTS!" Report

By Bob McMurray, AFCA

As we glide effortlessly into the year 2000 we, as artists, should be acutely aware of the approaching deadline for slide entries for the *AIM FOR ARTS!* juried exhibit – it is March 31. We are hoping for a substantial number of entries to make the show a success. The Federation is projecting that about 1500 artists are likely to enter this prestigious show and we should be able to hang up to 300 paintings. Based on these estimates, there is a one-in-five chance of having your work accepted. Indeed, if we get more entries than projected, the odds could lengthen somewhat but still remain reasonable.

The jury of inclusion will involve multiple panels of five signature members each and the jury of awards will also be a panel of five noted artists, independent of the jury of inclusion. This jury format was adopted to maximize the opportunity for fairness and objectivity in the selection of works and awards for the exhibit.

The total funding of awards has not been confirmed yet but in addition to the top three awards of \$25,000, \$10,000 and \$5,000 we will have one of \$2,500 and several \$1,000 and \$500 awards. In all, prize funds should reach \$55,000 and represent approximately 20 awards. If we hang 300 paintings, one in fifteen will receive an award.

Artists can enter one or two slides but only one work per artist can be accepted. This means that you don't have to rest your hopes on one type of painting when you can enter two, perhaps in different media or styles. This option further improves the chances of having your work accepted.

*AIM FOR ARTS!* will be an exhibit of major significance and will receive international attention. The FCA will also be producing a high quality, glossy catalogue of all the works in the show. Consequently, hanging in the show would be an impressive addition to any artist's resume.

There is great confidence in the standard of quality shown by the work of our artists so please be encouraged to enter this exhibit. *AIM FOR ARTS!* is a unique opportunity - don't miss your chance!

### SLIDE DEADLINE: MARCH 31, 2000

Chair: Donna Baspaly, SFCA 275-6855  
Executive Assistant: Kathy Swift 943-7960  
Budget: Bob McMurray, AFCA 535-5069  
Printing Coordinator: Nancy Svob 535-1459  
Public Relations/Advertising: Ellen Poole 732-5251  
Sponsorship: Sue McIvor, AFCA 538-5577  
Volunteer Coordinator: Faith Love Robertson 599-9951

EXHIBITION / SALE - CALL FOR ENTRIES

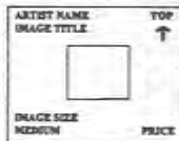
## AIM FOR ARTS! INTERNATIONAL OPEN EXHIBITION\*\*\*

All Member & Non-Members - All Media

September 1 to October 6, 2000 at

Performance Works, 1218 Cartwright St., Vancouver

**SUBMISSION IS BY SLIDE ONLY:** Deadline for entry is Friday, March 21, 2000. 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 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 and indicate which direction is up – as per illustration.



**ENTRY FEE:** Members may submit up to two slides for an entry fee of \$25 each, and \$35 each for non-members. Please mail your entry with an official entry form and a self-addressed stamped envelope.

**ACCEPTED ARTWORK:** Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. Applicants will be advised my mail as of May 31, 2000.

**DECLINED ENTRIES:** Should your work be declined, the slide(s) 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 be 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.

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.

\*\*\*This is not the official call for entries for the *AIM For ARTS!* show but merely a reminder for Federation members. Should this call for entries and the *AIM For ARTS!* prospectus conflict, the prospectus shall be considered to have the authentic and correct information.

## NEW MEMBERS November 9 to December 21, 1999

Joanne Armour	Meredith Chemerika	Ian Fry	Jean McKeown	Kit Shing
Roger Arndt	Au Ching	Gloria Hanson	Dolores Merchant	Ross Stewart
Stanley Au	Carol Dodds	M. Hunter Hoffman	Valerie Moker	Sheila Tenney
Jean Blackall	Gueganne Doucet	Alan Duncan Jung	John Molnar	Haren Vakil
Kirsten Brand	Andrea Farrell	Diana LeBlanc	Patricia Montague	Johnson Wu
Marja Brocksma	Alex Fong	Theresa Lee	Kathryn Mullaney	Kathy Young
Leona Brown	Graham Forsythe	Vladimir Maly	Heinrich Nemetz	

Award of Excellence  
MORI IN ABSTRACT I  
*James Chou monotype*



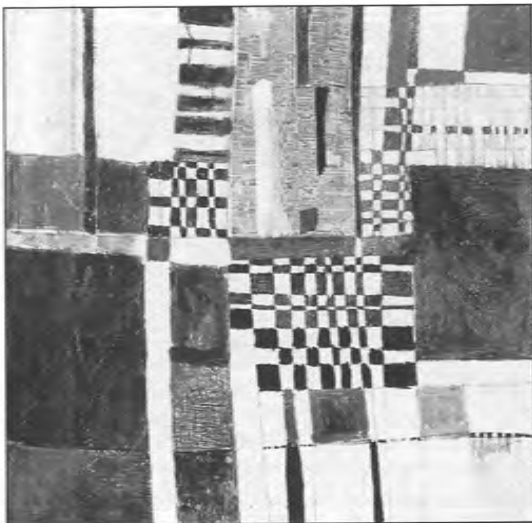
Award of Excellence  
BLACK AND WHITE I  
*Sheila Simpson*  
water-colour



Opus Framing and Art Supplies Award  
MOONSHINE PROHIBITION  
*Brittani Faulkes*  
acrylic



Award of Excellence  
DISTRUSTFUL  
*Andrew Han-Wen Chen* ink



Peggy and Harry Evans Award  
NIGHTIE NIGHT  
*Martine Goubault*  
mixed media