



FEDERATION OF
CANADIAN
ARTISTS

MARCH 2000

News



EXPERIMENTAL & MIXED MEDIA SHOW

CHANGING GEAR 1
Mila Kostic mixed media
Donna Baspaly Award

A BOX OF PEARS *Dianna Ponting* mixed media
Award of Excellence



BRIDGE TO SUNLIGHT
Carmen Mongeau mixed media



MOVING TOWARD THE LIGHT *Marilyn Harris* water media



BOG WOMAN *Jutta Kaiser* mixed media collage



BOUQUET FOR THE MILLENNIUM
Karen Marcus mixed media
Award of Excellence

Federation Canadian Artists' News

is published 10 times per year

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

Federation Gallery (and Mailing Address):

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

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FCA Elected Executive 1990/2000:

President: Janice Robertson, SFCA, jrobertson13@home.com (888-2230)
1st VP: Rick McDiarmid, SFCA, rsmcd@portal.ca (538-7436)
2nd VP: Bob McMurray, AFCA, bobmcmurray@telus.net (r 535-5069; o 576-9121)
Treasurer: MaryEllen Klassen, wynsum@telus.net (294-2575)
Secretary: Josanne van Hees, AFCA (538-3346)

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Communications: Carol Short, AFCA, Carol_Short@telus.net (538-7155)
Member-At-Large: Sue McIvor, AFCA, smcivor@ihermes.com (538-5577)
Member-At-Large: Donna Baspaly, SFCA, donbas@home.com (275-6855)
Membership/Stats: Marjorie Turnbull, AFCA, amturnbull@telus.net (941-7695)

Committees:

AIM FOR ARTS: Donna Baspaly, SFCA (275-6855)
Archives: Ellen Poole, ellenpoole@telus.net (732-5251)
Chapters: Bob McMurray, AFCA (o 576-9121)
Foundation Program: Alan Wylie, SFCA, alanwylie@home.com (888-2230)
Painters-In-Action: Pat Lowes (274-5482)
Salt Spring Workshop: Robert Rennie, AFCA, rrennie@capcollege.bc.ca (929-3608)
Slide Coordinator: Margaret Elliot, AFCA (940-8030)

Staff:
Gallery Manager: Nancy Clayton
Executive Director: Susan Foster
Professional Services:
Weekend Gallery Supervisor: Ellen Poole
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BOARD MEETING HIGHLIGHTS

January 18, 2000 by Janice Robertson

Guest David Flather: proposed a retrospective show featuring paintings by his grandfather, Donald Flather and artist Mildred Thornton.

AIM For Arts: Kathy Swift presented the report. They are still in need of volunteers in two top positions. Handling of the slide entries was discussed. We now have an official A4A photographer, Vincent Pigeon. Susan and Ellen will work on insurance coverage for the show.

Glenn Marcus and the Board of Governor's Meeting: Glenn will have handouts detailing SFCA participation on the website. Bob will discuss the info at the meeting.

Jury Letter Sent to Signature Members: guidelines for jurying to active status will be printed in the next FCA News.

President's Report: the decision was made to start selling *International Artist Magazine* at the FCA Gallery. Details for the upcoming Board of Governor's meeting were discussed. The gallery will be closed for the Annual General Meeting, which will feature a demo by Teyjah McAren.

1st VP's Report: Rick presented his proposal for revamping the FCA workshop program. Everyone was very enthusiastic and congratulated Rick on an impressive effort.

2nd VP's Report: Bob discussed his recent trip to the Campbell River Chapter and the upcoming trip to Oliver. He is also planning a Nanaimo trip in May. Bob gave an update on the the Foundation Program pilot project in Vernon. The beginning drawing course will start in January with Tom Huntley as the instructor.

Communications Report: Carol Short would like to update the names of FCA shows to something more current and exciting. Carol and Nancy will get together to come up with ideas.

Newsmagazine: the March issue will be published in colour. Bob and Sue will try to find more sponsors to help finance further colour issues.

Standards Report: Marjorie moved that we hold the exhibition proposed by David Flather-carried.

Gallery Manager Report: A report was presented featuring details on painting sales for the year. Nancy advised that there were only 32 entries for the All Chapters show and the jury chose 7. It was decided to invite the Signature members to participate in the exhibition.

Executive Director's Report: Susan announced that Glenn Marcus is working on a chat page for the FCA's website. Memberships are pouring in and Barb and Susan are working hard to get the data entry and membership cards done.

Adjourned at 9:00 PM. Next meeting will be held at the FCA Gallery on Tuesday, February 15, 2000 at 5:00 PM.

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.

GALLERY MANAGER'S REPORT

By Nancy Thackray Clayton

March, as usual, is where the year starts to pick up speed. Not that anything ever seems to be slow by any means here at the Federation. We started the year off in a flurry of very different activities for the gallery with the *Experimental & Mixed Media Workshop* for three days during the second week in January. Dismantling the gallery panels, clearing a wonderful space, and setting up worktables brought more than 20 people into the gallery from 9 to 4 each day. Donna Baspaly, SFCA, Pat Peacock, SFCA and Kiff Holland, SFCA provided guided tours into new territory for many participants. Each day followed quite a different track and some paintings were carried through all three - changing and evolving and building along the way. Other paintings emerged more quickly. Each participant could enter paintings from the workshop - or enter pieces produced elsewhere - in the *Experimental & Mixed Media Juried Show* and, at the same time, other members from outside the workshop were shipping, couriering and bringing in paintings to be juried on the fourth day. We were pleased to see how many members took advantage of the no-slide(!) jurying opportunity. The jury had no idea what did and what did not come out of the workshop and so chose "blindly" 6 workshop productions amongst the 59 accepted paintings out of the 114 entries. Awards went to non-participant paintings and a Best of Workshop Award went to Kathy Swift's *Fish Tale*. On the fifth day we folded up the tables and the dropcloths, reassembled the gallery panels and hung the accepted paintings. On the sixth day we rested.

Creating a situation where paintings produced under instruction could be entered in a juried show was the downside in this experiment. Two upsides, though - the creative activity and the attention brought to the Gallery during the January doldrums, which was invigorating and exactly what we were striving for, and the *Experimental & Mixed Media Show* itself was something quite different and exciting (as you can see by the colour pictures in this magazine) providing a good variety for visitors who commented often and favourably. Besides, I think the jury enjoyed the chance (for a change) to judge

the real thing from the git-go! We will do it again in January 2001 with a few adjustments and changes. Your comments are most welcome.

As I write, the *Winter Juried Show* is hanging in the Gallery. More frequently over the last couple of years I have noticed off-shoots from our theme shows. In this *Winter Juried Show*, for instance, a number of experimental pieces and a couple of black and white pieces, and almost every show now has a nude or two. By the way, one of those black and white paintings was submitted by a new member in California and it won an Award of Excellence - Birgit O'Connor's *Oota #2*. Also, the first painting to sell from this show came all the way from Quebec - Louise Falardeau's watercolour, *Sunlight Delight*, proved to be just that to a Vancouver resident.

The *All Chapters Juried Show* kicked up a bit of dust - only 32 entries made it to the Federation - not enough to half fill the gallery and the jury accepted only 7 of those. So to keep those 7 company the Board of Directors performed a phone blitz upon all Signature members inviting them to self-jury (they can do it) at least one painting and send it to the Gallery. Ann Zielinski, SFCA, for one, said she would get her brushes fired up and so the *Smoking Brush Replacement Show* caught! One or two Signature members who have become almost strangers around here have even been drawn in out of the wilderness and a very prompt AFCA sent in two paintings! Thank you everyone for answering the phone!

GALLERY STATS - FEBRUARY 8, 2000

Gallery Visitors:	Dec '99	1521	Jan '99	1587
	Dec '98	1460	Jan '00	1319

December 1999:

Paintings Exhibited	153	Paintings Sold	11
Members Represented	109	Volunteer Hours	198

January 2000:

Paintings Exhibited	59	Paintings Sold	3
Members Represented	45	Volunteer Hours	114

COVER IMAGE

By Mila Kostic

Changing Gear is a mixed media work on cardboard. I did this painting for an art project in Steveston at the Georgia Gulf Cannery. In all my work I use symbols to create an artistic, surreal world. I consider myself a storyteller and people are my major interest.

The composition of *Changing Gear* visually divides the painting into two parts. First there is the story or the dramatic energy, which immediately draws the viewer's eyes and is emphasized by a smaller story inside the story. The woman in the front of the square aids in the three-dimensional effect, as do the many geometrical shapes in the upper part of the painting. The ship in the red space centres yet divides the work while imaginary fish flow in and around the painting adding continuity and action.

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CANADIAN SCENE

Chapter News and Events

ARROWSMITH CHAPTER

By Disa Hale

Five guests are bound to make your meetings come alive. And that is how January started off for us. Our thanks to **Don Farrell, SFCA** for his painting critique. We wish him well in his upcoming discussion series at Qualicum Beach. **Margaret Bonneau**, President of the Nanaimo Chapter, also attended and had good suggestions for both groups to help grow and achieve more this year. We welcome **Helene MacIntosh** and **Don Farrell** as new members in our chapter.

Each president usually, and so it should be, adds his or her own flavour to a group. Our new president, **Gina Harris**, has already begun with the idea for each member to write a 500-word-or-less paragraph on art. It could be about the age old controversy around erotic art, about painting titles, or about any subject or question you wish to expound on or get off your chest. All will be put together in an "opinion-graph" and presented at the meeting. If any artist in the audience would like to join this forum please feel free to send an e-mail to: disart@nanaimo.ark.com

CALGARY CHAPTER

By Marianne Hunt

In spite of poor road conditions we still had a very good turnout at our January meeting. We appreciated the gang from Oil City Press giving us an informative look at the world of artwork reproduction. We saw some new faces



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and welcome all those who are interested and invite them to sit in on a few meetings so that we may convince them to stay. The jury for new active members is on April 2, 2000.

Our Rockyview Hospital show is currently underway. While helping to hang this show, I had a glimpse into what success in art is all about. As the empty bare walls came alive with paintings, the people hurrying through began to slow down. Many stopped to look and often to smile. For a moment they were in a mountain meadow, field of flowers or just seeing the world in a different way. They did not care who the artist was because it was the painting they were looking at. On a recent TV documentary someone stated "I admire the painting, not the artist, because every artist has good and bad paintings."

Our elections take place in April. **Marg Stevens** has volunteered to take nominations for all positions on the executive and committees. **Jeanne Stangeland** steps down from her position as exhibition co-ordinator for our chapter shows, to pursue new endeavours. We thank **Jeanne** for the great job she's done and wish her all the best.

Congratulations to: **Phyllis Ljuden-Elderkin, SFCA, ASA, CSPWC**, who will be featured in a future issue of *International Guest Artist*, the Australian Artist Magazine. She's presently preparing her material. Along with this honour, **Phyllis** has been chosen from a province-wide jury to paint "Alberta's Wild Rose" for FEESA's 2000 Environment Week poster. The prize includes promotion of the artist and \$1000.00.

Phyllis Ljuden-Elderkin and **Marianne Hunt** have each had a piece juried into the upcoming show, *Into the Garden, Again* at the Red Deer District Museum and Art Gallery. **Brenda Graham** had two pictures accepted into the FCA Christmas Miniature and Small Picture Show.

CENTRAL OKANAGAN CHAPTER

By Yvonne Morrish

Over the past year our Chapter (COC) has been looking into the possibility of opening an art gallery for our members. We have applied for tenancy in a heritage building and have incorporated as a society. We have also applied for funding from the Federal Millennium Partnership Program to assist us in the interior restoration of this building if our tenancy is granted. COC's 124 members are excited about this possibility and are pursuing this goal. Many, many thanks to **Marie Buchecker** for her persistence and patience and to **Bob McMurray, AFCA**, for his assistance with the constitution and by-laws.

Marilyn Harris and **Yvonne Morrish** were selected for the Winter Juried Show and **Connie Swaisland** for the Experimental Mixed Media Show at the FCA Gallery.

February Workshops: **Rick Bond, AFCA** in watercolour and **Rick McDiarmid, SFCA** in advanced acrylic.

At our January AGM meeting a new executive was elected: President - **Kathryn Newell**; 1st VP - **Dennis Weber**; 2nd VP - **Marge Durham**, Secretary - **Colleen Dyson**; and Treasurer - **Rita Diebolt**. Outgoing President **Connie Swaisland**, will continue to lend her support. We look forward to another successful year under the leadership of this executive and our committed volunteers.

A Spring show is in the works so let's paint to our hearts content!



NORTH OKANAGAN CHAPTER

By Ev McDougall

Welcome to our new members: Patricia Lewis, Elizabeth Moore, Judy Grutchfield, and Catherine Higgins. We are a small chapter but growing and very enthusiastic about activities here in the north Okanagan, so we know you will enjoy being part of our group.

Julie Oakes, respected Okanagan artist and gallery owner (who spent the summer in Vienna working on requirements for her Masters Degree), gave an interesting lecture on the history of figurative painting during a recent evening workshop that was held in her gallery studio. Members found both her talk and coaching very informative.

Anne Marie Crosby is one of a group of three artists who opened a show recently at Headbones Gallery. **Mae Roberts** and **Ev McDougall's** show opened February 24 at the Vernon Public Art Gallery. And don't forget, North members, that the Vernon Art Gallery is hosting a juried FCA show in July so get your paintings ready.

The first session of the *Foundation Program* pilot project, *Drawing 102*, under the competent instruction of **Tom Huntley**, AFCA has just been completed. Fifteen students are registered in the program. The first four-day part of the project involved 24 hours of intensive instruction, as well as eight assignments to complete before Tom comes back in February. Students in the course are going to be very busy for the next four months. However, no one is complaining. Rather, comments from students indicate how satisfying and rewarding it is to have a structured program with specific learning objectives, and enough

classroom instruction to reach those objectives. It will be difficult to go back to two-day workshops! The course continues for another three months with the final four-day session finishing early in April.



VICTORIA CHAPTER

By Alan Mark Cross

Our annual *Spring Show* will be from February 26 to March 9 and will again be held in conjunction with *Be A Tourist In Your Own Town*. The opening reception will be from 2 to 4 PM on March 1 at the Sussex Gallery. The jurors are **Dorothy Oxborough**, SFGA, **Ardath Davis**, SFGA, and **Marcia Semenov**, AFCA.

Is it just me, or are the same people turning up time after time? C'mon everyone - that beautiful gallery over on Granville Island is for all of us, not just a select few. Enter your slides, be an active part of the FCA...and not just in Victoria!

Charlotte Ann Brown was accepted in the *Christmas Show* at the Federation Gallery. **Jill Ehlert**, who recently earned Active Status, was juried into *Experimental Show* as was **Alan Mark Cross** who also had work juried into the *Winter Show*. **Nella K. Rogers**, AFCA, **Jack Livesey** and **Alan Mark Cross** were all accepted into the *Smoking Brush Show* (originally called the All Chapter Show) Congratulations everyone! Paint from the heart - it shows!

Not reporting this issue:

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NANAIMO CHAPTER • CAMPBELL RIVER CHAPTER

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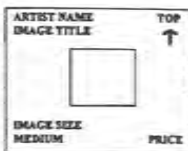
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SUBMISSION IS BY SLIDE ONLY:

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 will not be accepted in a juried show.

FCA reserves the right to refuse any painting that does not match the slide or meet the framing and matting criteria.

Please do not send a painting for exhibit expecting it to be returned by a certain date. This is not always possible.

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

The FCA will take the utmost care in handing 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.

Federation of Canadian Artists News 1999 DISPLAY ADVERTISING RATES

- 1/8 page (7.2cm x 4.5cm) \$50.00
 - 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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Please call Ralph Roper for further advertising info (604) 224-7974 or contact the FCA Business Office at (604) 681-2744.

Painters in Action MONDAYS

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
March 6	George McLachlan, SFCA - People in Pictures
April 24	Maggie White, AFCA - Watercolour Landscapes
May 15	Josanne Van Hees, AFCA TBA

COMING IN MARCH TO THE FEDERATION GALLERY

MEMBER GROUP SHOW #1 - Beyond Boundaries

February 29 to March 12

Featuring the watercolours of Andrew Han-Wen Chen, Danny Han-Lin Chen, AFCA, and Nancy Ruen-Fen Chen, AFCA, three very talented siblings.

BOARD OF GOVERNOR'S MEETING

Sunday, March 5

SUCCESS! SHOW

March 14 to 26

Images from this show will be featured in the June issue of the FCA News.

ANNUAL GENERAL MEETING

Sunday, March 19, 2000

1 PM @ the Federation Gallery.

All members welcome! Demo artist: Teyjah McAren.

STUDENT SHOW

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MEMBERS IN THE NEWS

Ed Loenen, AFCA is one of 14 artists selected from 200 entries to take part in the *SCC National Travelling Art Exhibition*. The Soil Conservation Council is sponsoring this show in partnership with the Canada Millennium Partnership Program. From the 14 winners an overall winner, who has yet to be selected, will receive a National Purchase Award so good luck and well done, Ed!

The work of the late **Peter Blewett, AFCA** will be on display at the Architecture Gallery in Vancouver from March 1 to 14. The Gallery is located at 100-440 Cambie Street and will feature paintings and architectural sketches of Peter's.

Marilyn Timms, SFCA and **Olwyn Geeling**, pictured here with her art, had their watercolours featured in *Maple Ridge; Moments in Time*, a hard-cover coffee table book featuring paintings, photography, historical essays, poems, and short stories about the Maple Ridge area. Congratulations!



Ron Wilson was recently lucky enough to have his name drawn in a Brewster sponsored contest. Ron won a painting week at the Columbia Icefields in September! Enjoy and congratulations, Ron!

Tessie Dichupa, who won an award of excellence in the *Absolutely Black & White Show*, was invited to show her work in the *Finale Art* file in Manila, Philippines during February. The exhibit featured watercolour paintings and ceramic art plates by the artist. Well done, Tessie!

Won-Hee Gowen is having a show entitled *Naked Flowers* at the Gallery of the Alliance Francaise at 6161 Cambie Street in Vancouver. The opening is March 16 from 6:30 to 8:30 PM. This exhibit, which hangs through to April 13, promises to be a good one.

Etta Hellyer of Abbotsford is travelling to Russia as part of a cultural exchange. Etta is also a member of The Fraser Valley Watercolour Society, that is working in conjunction with the Kindness Society to send thirty art

works to Russia where they will be the feature cultural component at educational conferences in three different cities. Russian artists will also be sending paintings to Canada for display in Abbotsford and the Okanagan.

George C. Hogg of Kimberly, BC, has once again been juried into the *C.M. Russell Art Show & Auction* held in Great Falls during March. George has been accepted into this prestigious show 10 years out of the last 12. Well done!

John Girard of the Nanaimo FCA chapter was the feature artist at Art 10 Gallery Country Club Mall in Nanaimo during February. The show, called *Framed Impressions*, was well received. John also won an Award of Excellence for his large watercolour *Morning Departure* at the *Nanaimo Arts Council Juried Autumn Showcase*. Congrats, John.

If you happen to be in Summerland, BC look up and notice the banners in the downtown area. FCA member, **Dulcie Doell**, has her beautiful landscape, *Squally Point*, featured on some of them!

If you hurry you can still catch FCA member, **Page Samis-Hill** at the Ferry Building Gallery in Vancouver. The exhibit, entitled *Flowers in Winter*, features eight artists and hangs through to March 5.

Reza Sepahdari, a new supporting member, recently took part in a group exhibition of Persian visual art masters. The show was held in Reza's newly founded art center, *Artgo Studio*, (163 West Pender St., Vancouver) and was put on in collaboration with the *Persian Arts Foundation of BC*. Members should try and pick up the Feb/March issue of *International Artist Magazine*. It features several FCA artists and has a great opinion piece by **Jeanne Duffey, SFCA**, who is their Canadian editor. Keep up the good, Jeanne!

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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. Please see *AIM FOR ARTS* prospectus for show and entry details.

***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. Prospectus is available at the Federation Gallery.

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Custom Framing (especially
Oriental Style); Rice Papers;
Chinese Ink, Colors & Brushes.

WHOLESALE & RETAIL

ART VISIONS

A new look at the FCA Foundation Program!
By Rick McDiarmid, SFCA

Art Visions is an exciting new program of classes, workshops and lectures, soon to be released to FCA members and the public at large. It will include changes to the format, structure and content of the existing *FCA Foundation Program*. *Art Visions* is a more modular approach to FCA class and workshop offerings and will provide additional flexibility for students choosing and scheduling classes. It is also a program designed for export to FCA Chapters making it accessible to all members as well as others in the public domain. Costs of classes will be very reasonable and participants will typically commit to 8 week cycles rather than the current 20 week cycle. The FCA will utilize its great core of professional instructors and encourage additional instructors to join as well.

The *FCA Foundation Program* was started January 27, 1993 following the announcement and overview of a program presented during the summer of 1992 at the *FCA Summer Workshop* at St. Margaret's in Victoria. At that time it was proposed as an annual program with five course options: Drawing, Life Drawing, Painting Mediums and Techniques, Composition/Design and Colour Theory, and an Introduction to Art History. These courses were intended to provide a structured program for the serious student to take in more that would normally have been offered through shorter workshops. It was also attractive for those who were unable to attend full time college programs. The program that was initiated in that January was modified to the present offering: Drawing, Painting Mediums and Techniques, Painting Theory and Application, and Directed Studies. The Courses were 20 weeks each (5 hrs/session with exception of night classes at 3 hrs/session) with class instruction shared by a number of FCA instructors. Classes were directed to the membership only and advertised in the *FCA News*. Unfortunately, the long format made the program very difficult to offer to more distant Chapter members.

In my opinion, the success of the program is visible in the high standard of work submitted to member shows and exhibited in other galleries by FCA member who have taken the program to heart.

The *Art Visions* program will help bring a more contemporary look to our presence in the community and provide new energy and inspiration for artists.

More info and details will be in the spring brochure.

WHERE LOVE GROWS... by Alan Mark Cross

I have a special garden,
where only love grows.

I have a special spot,
where only you know.

I have a special garden,
where only love grows.

I planted a very special seed,
with a tender little kiss.

I never need to water these,
only sprinkle with love and
kindness.

Now as I look upon the branch,

I see your never ending love.

I have a special garden,
it's here, inside my heart.

Peaceful Interlude
Alan Mark Cross



CHASM CARDINAL
Connie Swaisland mixed media



THE WALL *Pat Lowes mixed media*



UNTITLED
*Michael
den Hertog
acrylic*



WHERE
ARE
WE?
*Pang,
Tsin-Mo
mixed
media*



HEAVY METAL
*Myrtle-Anne
Rempel, AFCA
mixed media
collage*

CITY OF
LIGHT,
CITY OF
COLOUR
*Anne-
Marie
Harvey*
watercolour



BOUGHT TO BARK: A GOOD BUY
Nancy Thackray Clayton
watercolour, prisma pencil,
synthetic paper



SKY
VESSELS
*Josanne
van
Hees,*
AFCA
mixed
media



CYCLES
*Bonny
Roberts,*
AFCA
mixed
media



SUMMER HOUSE
Jill Ehlert
mixed watercolour collage

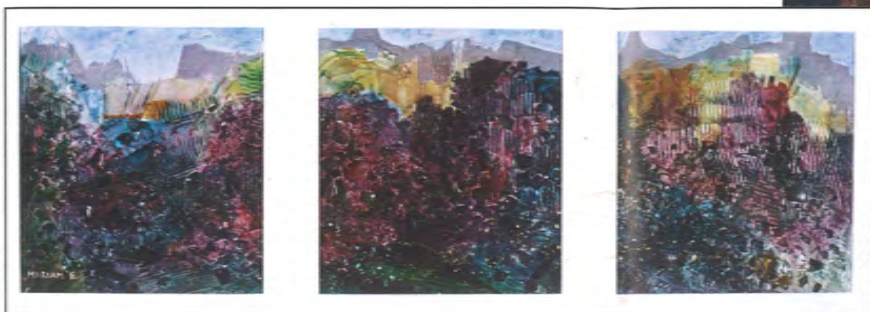


ORIGIN
#3
Rina Pita
mixed
media

FLIGHT
OF
FANCY
Sheila
Symington,
AFCA
acrylic
collage



MYSTIQUE
Elizabeth Wallace
watercolour



SPIRIT OF SEDONA (Triptych) Miriam Friedberg mixed media

ISTANBUL MYSTIQUE Lynn Pajunen mixed media



BUILDING GRANDEUR
Johnson Wu
oil on canvas board



GLIMPSES
Merrilee Sett mixed media



SILVER
AND
GOLD
*Vivian
Chamberlin*
fluid
acrylic



RED BARN
Duane Fast
mixed
media
collage

FLOWER
FANTASY
Alan Mark Cross
watermedia



MEMBERSHIP POLL RESULTS

by Susan Foster, Executive Director

Recently, renewing FCA members were asked to answer two questions about future colour editions of the FCA News. Bearing in mind that it costs over \$2000 more to produce a magazine in colour than in black and white, and that the money must come from somewhere, members were asked the following:

1. For the year 2000 would you like to make a tax deductible donation to an FCA News Colour Fund to be used solely, together with any sponsor funds that can be raised, to produce as many colour issues as the fund will allow during the year 2000?
2. Beginning with the year 2001, would you approve of an increase in annual dues of \$10.00 per member for the purpose of producing at least seven, and possibly nine, colour issues of the FCA News per year?

I would like to thank all the members who took the time to respond to the poll, 787 so far, with special thanks to those who added their comments and of course, to those who sent donations. At time of writing, February 10, we had received \$4915 in donations with more trickling in.

One hundred and seventy-three (173) members have made donations and six-hundred and fourteen (614) have indicated they would not. Four hundred and sixty-five (465) members said they would be willing to pay an additional \$10. in dues next year to see more colour issues while three hundred and twenty-two (322) said they would not. The poll will not be considered complete until March 31st which is the deadline for members to renew. At that time your Board of Directors will very carefully review the results and decide on a course of action. We will publish the final poll results in the May issue of the FCA News along with more of the comments and suggestions received from members. We continue to welcome comments from those of you who "only ticked the boxes" when completing the form, or from those who did not received the poll, new members who joined after October 1, 1999.

Following are some of the comments we have received so far: "Cannot afford this! Sorry"...Courtenay; "No, No, No"...Surrey; "Should the fees be increased...I and several of my associates on the Island would discontinue our FCA Memberships"...Sidney; "I would agree with increasing the annual membership dues by \$10.00 in order to have more colour newsletters. It is gratifying to see the FCA growing in numbers and quality"...Vancouver; "I will not renew my membership in 2001 if fees increase"...Calgary; "I am not in favour of the proposal ...to increase membership fees. Today there are increased requests from many organizations for subscriptions and there is a limit depending on our personal priorities"...Burnaby; "I vote "No" to increase membership for coloured newsletters. Those of us outside Vancouver, unable to benefit from workshops who face high costs getting work in for shows - we would get very little for a \$70. fee"...Ladysmith; "Reduce the number of monthly issues to a quarterly report in colour with no increase in dues" ...70 Mile House; "No, we should try to get corporate sponsors"...Westbank; "Whether colour or black and white, please include measurements of paintings"...Kamloops; "I would prefer to see the colour reproductions on

the website"...Whistler; "The purpose of the Newsletter is to cover pertinent news. The coloured photos, while nice are not a necessary component of the magazine. Please endeavour to keep costs as low as possible. They are already high"...Calgary; "The colour is nice, but I study mostly the composition and value placements. \$10 would pay for a slide submission instead"...Burnaby; "Yes. I think the FCA News is a great publication - good work! I keep many of the articles for future reference"...West Van; "I think a colour issue every second month would suit our purposes"...Summerland

In closing, I hope you all really enjoy these wonderful images from the *Experimental & Mixed Media Show* held in January...in colour!

ANNUAL GENERAL MEETING

Sunday, March 19, 2000, 1:00 pm

The ANNUAL GENERAL MEETING and ELECTION OF OFFICERS FOR THE 2000/2001 year of the FEDERATION OF CANADIAN ARTISTS will be held at the Federation Gallery, 1241 Cartwright Street (Granville Island), Vancouver, B.C. V6H 4B7

ELECTION OF OFFICERS - 2000/2001 TERM

Submitted by the Nominating Committee

Nominee Name	Position
Janice Robertson, SFCA	President
Richard McDiarmid, SFCA	1st Vice President
Robert McMurray, AFCA	2nd Vice-President
Josanne van Hees, AFCA	Secretary
MaryEllen Klassen	Treasurer

Further nominations for these offices can be made orally at the Annual General Meeting, on March 19, 2000.

ABSENTEE VOTING - Article 3.1 of the Bylaws states:

"A member in good standing present at a meeting of the members is entitled to one vote. Voting is by show of hands, unless decided otherwise. A member may vote by means of a written, signed ballot. This is not a proxy."

Accordingly, the following Ballot form will be used by Members in good standing wishing to cast their vote in the election of Officers.

All Members unable to attend the Annual General Meeting to cast their Ballot in person may deposit a duly completed Ballot form at the Federation Gallery by fax, mail, or email, prior to the election of Officers at the Annual General Meeting of the Federation of Canadian Artists.

BALLOT - I, _____, being a Member in good standing, hereby cast my Ballot in the election of officers of the Federation of Canadian Artists, being held on March 19, 2000 in Vancouver, BC or any continuation thereof as follows: **PLEASE PRINT**

President _____

1st Vice-President _____

2nd Vice-President _____

Secretary _____

Treasurer _____

Dated at (City and Province) _____

this _____ day of _____, 2000.

LETTERS

Dear Michele, The following is a short article I wrote after a particularly exasperating situation where three of my submissions were declined:

THE JOYS OF REJECTION

"No," says Nancy, gently, "you haven't been rejected, it's just your painting that has been declined." Well, in this era of the politically correct euphemism, when a 'disability' magically becomes a mere 'challenge,' the original problem strangely, is still there. So, how does one deal with motivation-numbing rejection? May I suggest the tuneful Monty Python approach - "Always look on the bright side of life."

The benefits of being rejected from a FCA juried show are several. Firstly, there is the \$20, now \$30, donation to the Federation. Since the Fed. really needs the income, that is money well spent. Secondly, there are all those people who did get paintings into the show. Just think about how good they're feeling. It gives one a warm fuzzy glow, which is far greater than one's own disappointment. And lastly, what about character building? Success simply does not build character in the same way that failure does. Who would wish to miss such an opportunity to develop humility, and the determination to keep going in spite of the obvious futility of the exercise. This experience also allows one the opportunity to be less dependent on someone else's approval. It enables one to shrug equally for either a rejection or for an award. After all, it's only someone else's opinion.

Now, if - in spite of the above - you still feel dejected

about a rejection, then you obviously need more experience. More rejection and more frequent rejection is what is called for. This will enable you to build a tougher skin and a more resilient ego. No artist should ever leave home without one. **Lucy Collings**, North Vancouver, BC *Dear Lucy, You know that Monty Python tune you quote...well, I always have to keep my 11-year-old son from singing the rest of it! I like your sense of humour, thanks for the note. Read on for another inspirational article from a FCA member in Maryland, USA. Ellen also wrote hoping to encourage painters, especially those who are just starting out.*

To all those who are contemplating painting:

I got into watercolour painting on a whim, expecting absolutely nothing. A remark made by a classmate at a Nanaimo High School reunion about whether I was still drawing made me laugh as I had long ago given up that youthful habit. But the remark lingered and when I got home I decided to take a drawing class at the local college and see if there was any trace of talent. I lasted three classes. Total boredom.

However, in the hallway of the college was a display of student work from a beginners' watercolour class and I thought, well, why not give that a try, not rule it out as I had done the drawing class.

Of course by the first lesson I was hooked. Even when the class assignment was to find and paint bugs. At the end-of-year student show I won a prize for something I had painted on my own in the first semester. That got my attention and art has been in my mind and life ever since.

I take workshops when time and money permit with artists whose style I admire. I have been accepted in juried shows (and rejected of course, which I am learning to be philosophical about), asked to participate in a private show, even sold some! My latest success was being accepted in an *International Miniature Show* held here in Maryland. I had hoped but didn't dare believe my view of Long Beach would pass the test!

Just to settle the drawing question once and for all, I took a course in *Drawing on the Right Side of the Brain*. It was fun, easy, enjoyable and now I know, yes I can draw.

Ellen Pedersen Vache, Maryland, USA

Dear Ellen, Thanks for your letter, you've almost got me convinced! Actually, speaking from the perspective of a non-artist, it's not the drawing I find intimidating but the permanence of the paint. Does that sound a little weird or what!

Sincerely, Michele Becker, Editor

Sunshine Coast School of the Arts



Following two highly successful years, the Sunshine Coast Summer Workshops offer an exciting roster of Canadian and American artist-teachers for 2000:

(All workshops are geared to the intermediate/advanced student)

- Joan McKasson, ww July 17 - 21
"Creative Explorations in Watercolour"
- Alan J. Bruce, NWS July 24 - 28
"Dimensions of Watercolour"
- Deanne Lemley, NWS July 31 - Aug. 4
"Designing on location" (Watercolour)
- Suzanne Northcott Aug. 7 - 11
"Light, Life & Line" (Drawing & oil painting)

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WHITE ROCK 2000 SUMMER SCHOOL OF THE ARTS

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

The White Rock Summer School of the Arts returns with inspirational workshops by some of North America's most gifted artist/instructors. Registration forms will be ready by mid-January at most Community Arts Councils, F.C.A. offices, and other locations in your area. For more information call (604) 536-1122.



Ann Zielinski, A.W.S., N.W.S., S.F.C.A.
July 3 - 7 \$350
■ **Acrylic Techniques and Composition**

Ann will demonstrate a multitude of paint applications, including additive and subtractive methods, and the creation of textures. Students will approach composition through pre-planning and sketches, evaluating compositional problems and finding solutions.



Sam Hamilton
July 10 - 14 \$325
■ **Realistic Still Life with Coloured Pencil**

Sam will take students through the process of planning the drawing, applying the colour with techniques such as layering, blending, burnishing and buffing, fixing the finished image, and presentation.



Carrie Brown, N.W.S.
July 17 - 21 \$400
■ **Experimental Watermedia Collage**

Emphasis will be on the potential of acrylic paint as a transparent, translucent, and opaque medium. Demonstration of transfers and paper collage applied to new beginnings and old unresolved watermedia paintings will be featured.



Judy Hoiness, N.W.S.
July 24 - 28 \$400
■ **Getting in the Creative Mode**

This workshop will focus on stimulating your creativity, your improvisational skills,

and establishing an experimental attitude towards your work. Some design, composition, abstracting techniques, and a combination of word and image will be covered.



Neil Patterson,
O.P.A., K.A., S.F.C.A., A.S.A.
August 7 - 11 \$375
■ **Oils/Acrylics**

Neil believes colour is the essence of painting and encourages students to "forget the rules" and return to a child-like attitude, delighting in dazzling colour next to dazzling colour on the canvas.



Don Getz, A.W.S., K.A.
August 14 - 18 \$400
■ **Watercolour on Gesso Surfaces**

Interesting textures are created easily on gesso and other slick surfaces; colours are more vibrant and easy to lift. This workshop will be a challenge to traditional painters and will emphasize experimentation with this new approach.



Jean Grastorf, A.W.S., N.W.S.
August 21 - 25 \$400
■ **Watercolour: Pouring Luminous Washes**

Jean will demonstrate her pouring technique, an approach to transparent glazes that emphasizes the luminous quality of the colour. She will demonstrate art products such as metallics, watersoluble crayons and pencils.

GUIDELINES FOR JURORS AT THE FCA

Each juror will approach the submitted work with their own set of priorities and will be influenced by their own personal taste. This makes it very difficult to set down guidelines for jurying, however, there are some basic premises as to what makes a good painting and this is what we will try to delineate:

1. Good composition or design: are the basic elements of the painting well placed? Is there a centre of interest? Is the scale of the painting suitable to the subject matter? Is the painting too busy or lacking in enough interesting features?
2. Good values: this is another aspect of the composition—are the darks and lights in the painting well distributed? Is there a good range of values in the painting?
3. Technique: does the artist demonstrate competence in the medium they are using?
4. Colour: is the colour well chosen and does it work with the subject and composition of the painting?
5. Drawing: If the painting is representational, are the elements of the painting competently drawn? Are there any noticeable errors in scale or proportion?
6. Originality: Has the artist used the subject matter to create an image that has his or her own personal stamp on it?

Probably the pertinent word is competent. Paintings

don't have to be masterpieces to get into Federation shows, but they do have to be competently done, with no major problems in the above mentioned areas.

Paintings that fulfill all the described qualifications, and also have that special something that makes jurors sit up and take notice, are more likely to receive awards. Award winning paintings often have a fresh original quality or viewpoint, or perhaps they convey a powerful message or emotion; something that takes them beyond mere technical competence.

Artists should understand that being accepted into FCA juried shows does not automatically mean they are ready for signature status. Signature members are definitely expected to display more than competence in the works they produce. If an artist has won a few awards in some competitive shows, that would be a good indication of whether they are ready to apply for signature status at the FCA or any other major art organization.

Jurying for active status: jurors should base their decision regarding active status on whether the applicant's work would have a chance of being accepted into FCA juried shows. This means that if there are three pieces being considered and two of them are up to the FCA show standard, the applicant should be accepted. Jurors also have the option of accepting a member if their work comes close to the standard but perhaps needs some work in one or two specific areas. Of course, this requires a judgement call on the part of the juror but the fact that the jury process has a strong subjective element is probably the one thing we all agree on.

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Member, CIPF



AIM FOR ARTS

By Ellen Poole, PR Chair

Seems unreal that the exhibit will open less than seven months from now! We're still up to our ears in email and other exchanges to do with the promotion for AIM FOR ARTS Art organizations around the world have been reminded of this international opportunity. Have you looked at our website lately? Webmaster Glenn has made some astonishing improvements and the links are getting better and better...mostly due to efforts to get the word out.

Plans are on track: artists in 79 countries have been invited to enter artworks; the receiver/shipper/storer has been contracted; and we think we've solved the GST difficulties - requiring GST to be paid when the artwork arrives in Canada rather than if and when it is sold - which would have severely restricted the number of foreign entries. Slide entries started to arrive before the end of 1999 (we had an early one from Bangkok) even though the deadline is not until March 31st, 2000. The slide committee is sorting and making lists. Teams of signature members (five each) are getting ready to choose 250-300 paintings to hang...then the five-member awards jury (eminent Canadian artists all) will do their thing in picking the award-winners. As you know, prize money totaling \$50,000 has been donated.

When the entries are all in we will know how much money we have in the budget to spend on all the trappings of the event itself, like the scale of catering we'll be able to do, e.g. cheese vs hot hors-d'oeuvres, and the quality of the wine! The camera-bug husband of one of our members has agreed to act as official photographer to capture the "flavour" of the show and the people at our official opening and awards receptions.

Banners are being painted and ways invented to link Performance Works to our gallery. Everyone is very busy. In fact, 95% of the work involved in this "big show" is being done by volunteers. In appreciation, their names and efforts will be acknowledged in the official colour AIM FOR ARTS catalogue - the design of which is in the process of being finalized.

Hey friends, don't forget to get your entries in by MARCH 31ST.

And, if you haven't already, phone Faith to volunteer. Don't miss being part of AIM FOR ARTS!

Chair: Donna Baspaly, SFCA 275-6855
Executive Assistant: Kathy Swift 943-7960
Budget & Finance: 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
Webmaster: Glenn Marcus <gmarcus@istar.ca>

The Old School House Arts Centre Qualicum Beach, Vancouver Island, British Columbia

----- SUMMER ART WORKSHOPS -----

- | | |
|----------------------------------|---|
| ZBIGNIEW OLAK, MALASPINA COLLEGE | "PHOTOGRAPHY ON VANCOUVER ISLAND"
(JUL. 10 - 14; \$399) |
| DON FARRELL, SFCA, RI, RBA | "LEARNING COMPOSITION THROUGH THE
MASTERS" (JUL. 31 - AUG. 3; \$290) |
| "TURNWEST 2000" | A PREMIER GATHERING OF WOOD-
TURNING ARTISTS (AUG. 11 - 13; \$295) |
| EILEEN FONG, BAC, RAC | "THE ART OF CHINESE BRUSH
PAINTING" (AUG. 14 - 17; \$340) |
| KATY MORRIS, CAS, CCAS | "WATERCOLOURS AND THE ISLAND"
(AUG. 21 - 24; |

\$340)

Fees include lunches, welcoming reception and farewell dinner. The Old School House Arts Centre is located in a beautiful section of mid-Vancouver Island with a wide range of accommodation and many tourist and artistic attractions. For information about the summer

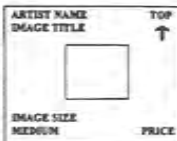
EXHIBITION / SALE ~ CALL FOR ENTRIES

SUMMER GALLERY 2000*

All Active & Signature Members - All Media
July 4 to August 27, 2000
at the Federation Gallery, Vancouver

SUBMISSION IS BY SLIDE ONLY:

Deadline for entry is Thursday, May 25 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 should submit ten (10) slides. There is no entry fee for this show. Submissions must be accompanied by a list of the slides and a self-addressed stamped envelope for the slide committee to use when informing you of the jury's decision.

ACCEPTED ARTWORK: Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. Successful members will be expected to submit an updated bio by June 15. Original paintings will be due in the Gallery Friday, June 30 and July 28 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.

FCA reserves the right to refuse any painting that does not match the slide or meet the framing and matting criteria.

Please do not send a painting for exhibit expecting it to be returned by a certain date. This is not always possible.

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

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

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

**Summer Gallery 2000* details: Submitted slides do not have to be of work you plan to hang in the Summer Gallery. The 20 successful applicants will share a non-refundable gallery rent of \$100 plus GST per person and will provide four paintings to hang in July and four different works to hang in August. Artists must also be able to provide new work to replace sold paintings within two days of sale.

BEHIND THE EASEL

By Robert Genn, SFCA



Today I want to give you some ideas about passion. I'm talking about the passion that shows on the face of Velvet Brown as played by the 12 year old Elizabeth Taylor in the 1944 movie *National Velvet*. She was foolish enough

to have the idea that her unruly gelding might win the Grand National. Like many young girls, she dreamed about her horse night and day. Against the advice of most of her family, all of the villagers, and even her skeptical best friend she went ahead with her dream. The horse was conquered and trained to jump the local fences and hedges. You know the rest - the story has her make history as the first woman to jockey and win the race.

There are two things to look at here. The first is foolishness. Perhaps the great dreams start out as foolishness. It's a visualization of something outlandish to the conservative limitations of the village. As her mother says in the movie, it's a "folly. But," she adds, "there's a time in everyone's life for folly."

The second thing to note is training. She worked hard with her horse for more than a year, perfecting the peculiarities of each jump and turn, building speed, bonding with her animal, giving confidence each in the other. It didn't happen overnight. There were falls. At one point the horse almost dies but is brought back to health by love and nurture.

It's also good to note that Velvet Brown, the butcher's daughter, won the Grand National, not for the purse, but for the winning.

PS: "At first they took me for a fool, and I was."

- Georges Braques

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 letters will also be featured in the FCA NEWS on a monthly basis.

TECHNICAL CORNER

By David Langevin

Dear David, Enjoyed the article on Giclee prints [which was contributed by December's colour sponsor, ZheeClay Arts of Vancouver]. It seems to be the big thing these days. I have been looking into this myself and since I paint in oils, I am particularly interested in the prints on canvas. I do have a concern and perhaps you can clear it up for me.

I was told that since the ink is water based, you never wipe the canvas with a damp cloth. Since the canvas prints are hung in the same manner as an oil painting - no glass - how can you possibly clean them, especially after many years? I realize that they are sprayed with a fix-like Crystal Clear, but I also know that Crystal Clear has a limited life. Has anyone considered this and can you shed some light?

Thanks, Penny Antifave, Qualicum Beach, BC
Hi Penny, The inks used to make Giclee prints are water based but once they are dry they are not as fragile as watercolour paints. Nor are they as durable as acrylics though. By the way, acrylics are also water based.

When the Giclee is done you can ask to have it varnished

Technical Corner continued...

with a spray like Crystal Clear, this is a good idea. An additional coat of acrylic solution varnish like Liquitex Soluvar or Golden MSA varnish can be applied by the artist for extra protection. An artist friend, who is knowledgeable in this area, said he has his varnished by the printer, then he adds a coat of acrylic soft gel medium, then the acrylic solution varnish on top of that! With this type of protection you could wipe and wash the painting without any fear of disturbing the ink print. Thanks for the question, David Send technical questions to FCA News or to David (818 Hector Dr., Kamloops, BC V1S 1B7) or (davidlangevin@hotmail.com).

THE SECOND JURY

By Nancy Clayton

It has come to our attention that there is misunderstanding concerning the second stage of the jury process. The initial judging is, of course, by slide. This is essential for several reasons. The fact that submissions coming from great distances (or even short distances) are by slide eliminates the considerable cost of shipping a painting totally on speculation. Besides, it eliminates one opportunity for freight handlers to slip into an icy ravine with your painting. Two opportunities, actually, as the return journey is just as likely to be fraught with great artwork danger.

Three opportunities, in fact, as newly-disappointed artists, standing at the mail box with declined slides in hand, are assured that their paintings are waiting still safe and warm at home. Also, if you think about it, contemplating a declined slide removes some of the burden of possible gut-wrenching guilt from the wronged painting for it could be the slide alone that did not make the cut...

Those that had slides accepted send their paintings to the gallery to be viewed in person, by the same jury, where they have a much greater chance that their entry will actually hang in the gallery. Those of us who have been lucky enough to take advantage of local jury panels where original paintings are judged and then accepted (or declined) and awarded in close procession miss the connection - and separation - between these two steps. Accepting and awarding. The slide jury actually meets a month or more before the original paintings are seen so time is one factor separating these two steps. In order to jury for awards the jury will have to regroup in every sense of the word, reconsidering each painting. This is why societies like the Northwest Watercolor Society in the U.S. explicitly state in their Prospectus that they "reserve the right to refuse any painting that does not match the slide or meet the media and framing criteria." The Colored Pencil Society of America states in their 2000 Prospectus that "the juror and CPSA reserve the right to disallow a painting" And, in our own AIM FOR ARTS Prospectus, the FCA "reserves the right to refuse any painting that does not match the slide or meet the framing criteria." Alas, until now, the Federation has neglected to include a similar statement in our own CALL FOR ENTRIES. This has been an oversight which we are now correcting.

It is actually a very rare occurrence for an FCA jury to decline a painting in the second jurying. This must be a testament to the workability of the slide process and the ability and dedication of our juries. The second jury process is actually one of the reasons accepted slides are retained by the Federation - occasionally the jury will ask to review a slide when a painting is unfamiliar or seems to differ from what was initially accepted.

Weekend and Mid-Week Workshops

North Vancouver - Winter/Spring, 2000

Tom Huntley, AFCA	Watercolour Techniques and Textures	Mar 18 - 19
Tom Huntley, AFCA	Basic Acrylics	Mar 6 (six weeks-afternoons)
Tom Huntley, AFCA	Intermediate Watercolour	Mar 6 (six weeks-evenings)
Tom Huntley, AFCA	Basic Watercolour	Mar 7 (six weeks-afternoons)
Tom Huntley, AFCA	Basic Drawing	Mar 7 (six weeks-evenings)
Carol Homer	Basic Pastel	Mar 8 (six weeks-afternoons)
Carol Homer	Pastel and Portraits	Mar 8 (six weeks-evenings)
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

CLASSIFIED ADS

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

PICTURE THIS WAY IN WATERCOLOUR & MIXED MEDIA 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: 2000 Demo Opportunity for qualified member-artists on Mondays, 1-4 p.m. at Federation of Canadian Artists' Gallery. Call Pat Lowes 274-5482.

Perfection is impossible to attain, but in **PHOTOGRAPHIC REPRODUCTION OF ART** we are unbelievably close. Call: Roman Skotnicki, (604) 683-6834.

PHOTOGRAPHY JOSEPH PERETZ, Active member of the FCA and professional photographer, will photograph all your artwork and provide you with slides (35mm and medium format), prints of any size and scans, as required. We also offer other photographic services: Weddings, conventions, portraiture, architecture. Please call for a quote. 438-7765

NORTHWEST COLORS WORKSHOPS, San Juan Island, Friday Harbor, WA, nwcOLORS@interisland.net Ph 1-877-378-3933 - Nita Leland, March; Zoltan Szabo, April; Teresa Smith - Maui, April; Ron Ransen, May; Frank Webb, June; Teresa Smith, July; Don Getz, July; Pat Deadman, August; Pat Deadman, August; Caroline Buchanan, September; Lee Baughman and Susan Pittman, September; Eric Wiegardt, October

CHERRY POINT WATERCOLOR GROUP in Duncan is sponsoring internationally recognized artist JUDI BETTS Sept. 4 - 8, 2000. Judi has something to offer all levels of artists from beginner to advanced. The total cost for the week long workshop is \$200. A cheque for \$100 postdated for March 1 will assure a spot held for you. The deposit is non-refundable. Call Jean Aten at 250-743-9149. We would love to have you enjoy this class in our bright large space with a superb teacher.

CREATE WITH THE PROS'S 2000 Workshops with Nita Leland, Shirley Erskine, David Keller, Bob Kingsmill, Maggie White, Michiko Miyazaki, Jan Truber, Lily Thorne, Inge Bessman Norris, Cheryl Fortier and Lynn Lawson Pajunen. For more info or to receive a brochure call: 604-462-1107, email lynn@mountainhavenarts.com, or check out our website at www.mountainhavenarts.com

LaCONNER ART WORKSHOPS - 21ST YEAR! Join us just one hour south of the border in the beautiful Skagit Valley in Washington. March through October art intensives with an outstanding artist-faculty held at the renovated 100-year-old Elliott Barn just outside LaConner! Introduction To Pastels with Susan Bennerstrom, Mar 18-19, \$100, More Tricks of the Trade: Mixed Media with Carol Merrick, Mar 24-26, \$180, Dimensions of the Human figure with Robert Hoggard, models Robert Treat and Kristine Patton, Mar 31, Apr 1-2 \$185, Block Print and Collage with Francy Blumhagen, Apr 29-30, \$100, Oil Based Monoprints with Catherine Rondthaler, May 12-16, \$300, Still Life in Oil: Russian Impressionism with Pam Ingalls-Cox, May 19-21, 4185, High Impact Watercolor with Sari Staggs, June 2-6, \$375, Plain Air Painting of LaConner with Deane Lemley, Jul 21-23, \$185, Experimental Water Media with Karen Guzak, Jul 28-30, \$190, Creating With Passion: Mixed Media, Pat Lambrecht Hould, Aug 4-8, \$310, Pastel Landscapes: Being Courageous With Color with Susan Ogilvie, Aug 25-27, \$180, Achieving Vibrant Color and Enriched Darks in Watercolor with Teresa Saia, Sep 15-17, \$185, Painting Children in Watercolor, From Photo To finish with Carol Orr, Sep 22-26, \$320, Mastering the Basics in Watercolor with Caroline Buchanan, Oct 20-22, \$180. Please register as soon as possible as these classes fill quickly. Tuition listed in US. Get on the mailing list now to receive future LaConner Art Workshops catalogs. Contact: Chris Elliott, PO Box 743, LaConner, WA 98257, 360-466-4147 or Fax 360-466-1807

WANTED TO RENT - 3 bedroom home in North or West Vancouver for the month of August, 2000. If you're going to be away at that time and would like to rent your home to a very reliable family of four from Ontario (my sister) please contact Susan Foster at the FCA Office; Ph. 681-2744 or 541-9703.

NEW MEMBERS

Sandra Albo	Catharine Higgins	Tara Robinson
Richard Alexander	Arthur Hillson	Janet Marie
Elaine Alföldy	Lucille Jonescu	Rogers
Kimball Allen	Kendal Kendrick	Linda Sankey
Anne Ambrose	Michael Kluckner	Josse Schoonheydt
Linda Anderson	D. Lynn Kuhn	Beth Sellars
Marion Anderson	Doris Laner	Christine
Doug Andrews	Patricia Lewis	Simpson
Linda Arthurs	Dion Linaker	Nancy Slight
Enid Baker	Calinda Lutz	Sharon Snow
Carrie Bozohoro	Brenda Malkinson	Claude St-Cyr
William Calder	Christian Maltais	Roy Tibbit
Pamela Carter	Mary Menduk	Paula Walden
Carolina de la	Donna Miller	Rainier Weber
Cajiga	Sheila Miller	Duncan Weller
Penny Dewar	Norma	Patricia
Tristan Eekhoff	Montgomery	Willoughby
Sally Franks	Anne Morley	Susan Wodnicki
Peter Goodale	Geoff Moss	Alex Yen
Judy Grutchfield	Evie New	Anne Zaleski
Coral Ann Gurney	J. Richard Plincke	Ivana Zita
Anne Hamilton	Sheila Reid	
Benta Hansen	Ursula Rettich	

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>

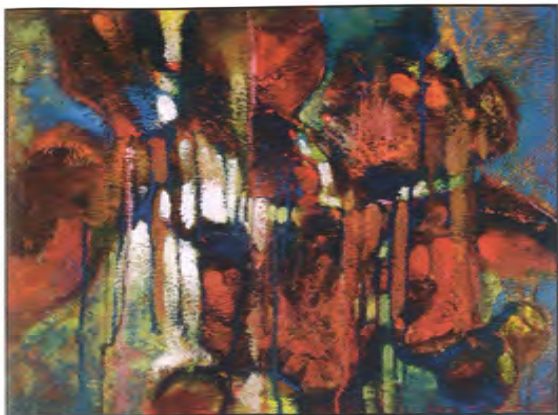
Email your address to mtimms@island.net or

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) 286-1255 or
1-800-665-2780**



WALKING
THE DOG
Kiff Holland, SFCA
acrylic



TIMELESS
Colleen Dyson
acrylic collage



THE
OTHER
SIDE
*Jutta
Kaiser*
mixed
media
collage



RUGGED
LANDSCAPE,
WARM
Jill Brown
mixed media



PROGRESS
Eugene Ristau
mixed media

THE ROLLING TWENTIES 1
Au Ching watercolour
Award of Excellence



LIFE'S
PATCHWORK
*Adrienne
Moore, AFCA*
experimental
Patricia
Lowes Award



MOM, HAVE YOU SEEN MY RED DRESS?
Martine Gourbault mixed media (on red dress)
Olive and Gerry Clayton Memorial Award



FISH TALE *Kathy Swift*
mixed media collage
Best of Workshop Award



ON THE STREET
WHERE WE LIVE
Sheila Symington, AFCA
mixed media collage
Award of Excellence