



FEDERATION OF
CANADIAN
ARTISTS

APRIL 2000

News



WINTER WHITES *Sheila Simpson* acrylic Joyce Kamikura, SFCA Award

WINTER JURIED SHOW

SNOW SIBLINGS *Joyce Trygg* oil



IN THE LIMELIGHT *Alice Ruskin, AFCA* watercolour



POND REFLECTIONS *Elspeth Armstrong* acrylic



ROCKY SHORE
Ligorio Viegas
watercolour



YOU CAN REST HERE
Yvonne Morrish
watercolour & ink

Federation of 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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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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2nd VP: Bob McMurray, AFCA, bobmcmurray@telus.net (r 535-5069)
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Member-At-Large: Donna Baspaly, SFCA, donbas@home.com (275-6855)
Membership/Stds: Marjorie Turnbull, AFCA, amtturnbull@telus.net (941-7695)

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Archives: Ellen Poole, ellenpoole@telus.net (732-5251)
Art Visions: Rick McDiarmid, SFCA, rsmcd@portal.ca (538-7436)
Chapters: Bob McMurray, AFCA (o 576-9121)
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
 Bookkeeper: Natalie Turner
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BOARD MEETING HIGHLIGHTS

February 15, 2000 by Janice Robertson

AIM FOR ARTS: Donna reviewed the minutes of the last AIM meeting. Michele Becker will take on the Show Committee and Barb Hillier will head the Artwork committee. A good system for the handling of the AIM slides has been worked out.

LETTER TO ACTIVE STATUS JURORS: An article on the jurying process will be reprinted in the March magazine. A copy of Janice Robertson's *Procedures for Selection Jury for FCA* will appear in the April issue.

PRESIDENT'S REPORT: Janice circulated her report which included details of her attendance at the Granville Island Business Association meeting, ideas for marketing *Art Visions*, the Board of Governor's luncheon and the AGM.

FIRST VICE PRESIDENT'S REPORT: Rick gave everyone a copy of the proposed outline for the courses to go in the new brochure. The Education committee will meet to go over the details. We will advertise the program in the Yellow pages under Art Schools.

SECOND VICE PRESIDENT'S REPORT: Bob's report gave details of chapter activities. Bob suggested a number of domain names we could register for and it was decided to register "artvisions.ca" for the workshop program.

MEMBER-AT-LARGE REPORT: Sue read a list of those who had donated for juried prize awards this year.

COMMUNICATIONS REPORT: Carol discussed upcoming ads for the FCA in *Vancouver Lifestyles* and *Preview* magazine. She will design a notice of exhibitions and fax to all Granville Island merchants. Board members agreed that we give a discount of 10% to Granville Island merchants who are members of the Granville Island Business Assoc.

NEWSMAGAZINE: Michele will work with Sid and Kees to develop ongoing opportunities for members to have slides taken of their work.

GALLERY MANAGERS REPORT: Nancy's report was circulated. There was further discussion on some member's concerns about having workshop pieces in the Experimental Mixed media show. A motion was approved that pieces created in a workshop will not be eligible for FCA juried shows.

EXECUTIVE DIRECTOR'S REPORT: Current membership stands at 1707. There are still a large number of members who have not renewed. The last billing will go out with the March magazine. The budget has been sent to the Budget Review committee and will be presented at the next meeting.

Next FCA Board of Directors meeting - Tuesday, March 14, 2000 at 5 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.

COVER IMAGE

By Sheila Simpson

Winter Whites began as an experimental process. It involved pouring liquid acrylic colours into wet mat medium, allowing me to play. However, the 'play' is short as the paint dries quite quickly (15 to 20 min). The long process begins with a great deal of thought, problem solving, value changes, and many layers of paint. It's as if the flowers were slowly growing.

I find this method very challenging with a great deal of satisfaction when it works.

GALLERY STATS - FEBRUARY 2000

Gallery Visitors	2941		
Paintings Exhibited	130	Paintings Sold	19
Members Represented	94	Volunteer Hours	186

Federation of Canadian Artists News 2000 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

Please add 7% GST to the above rates

Advertising deadline - Reserve ad space by 1st day of month preceding month of issue. (e.g. reserve by October 1st for November issue)

Please call Ralph Roper for further advertising info (604) 224-7974 or contact the FCA Business Office at (604) 681-2744.

*Be advised that Display Ad Rates will increase 10% as of June 1, 2000.

Federation of Canadian Artists MEMBERSHIP RATES

(All memberships, regardless of when taken out, expire December 31st)

New Memberships	Supporting	Active	Membership Renewal
(includes last quarter plus next full year)	1st Quarter \$30.00 2nd Quarter \$20.00 3rd Quarter \$10.00 4th Quarter \$40.00	1st Quarter \$45.00 2nd Quarter \$30.00 3rd Quarter \$15.00 4th Quarter \$60.00	Supporting \$40.00 Active \$60.00 AFCA \$80.00 SFCA \$90.00

Supporting Membership includes 10 issues of FCA News per year, Painter-in-Action Workshops, reduced rates for Foundation Program courses, member only workshops, and reduced entry fees for all open exhibitions. Active Membership includes all of the above plus the right to submit entries to FCA juried shows and group rental shows.

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GALLERY MANAGER'S REPORT

By Nancy Thackray Clayton

Seems that 2000 has been transformed, after all, into a fairly ordinary number far less fraught with trippings and trappings than anticipated. As usual, everything keeps moving in a generally forward direction getting bigger, better and further than in the moment before.

The *All Chapter Show* turned very nicely into the *Smoking Brush Show* and by all indications, the AFCA and SFCA self-juried paintings were well received and provided a superb backdrop for the seven chapter paintings. It is always very exciting to be on the receiving end of surprises like when paintings arrive at the gallery to be hung never having been previewed before. We enjoy this to a slightly lesser degree with Member Group Shows, as well - the participating artist/members' work has been juried by the Standards Committee (often several months ago) but the paintings that come in the door just before hanging day are usually fresh and new (sometimes even wet), painted in the meantime and eagerly anticipated by the hanging crew. Our first *Member Group Show* for 2000 featured Chen brothers Danny Han-Lin, AFCA and Andrew Han-Wen with their sister, Nancy Ruen-Fen Chen, AFCA. Nancy and Danny's traditional Chinese watercolour landscapes and flowers provided an excellent setting for Andrew's human figure pastels and ink drawings.

The Board of Governors (21 of them) came on Sunday, March 5 to jury the applicants for Signature Status. There were 46 applicants which meant there were 460 slides and 132 paintings (3 each) to be viewed. The B of G cast their silent votes as each applicant's work was reviewed and after the last ballot was completed the votes were counted. Majority vote of 11 (or better) was needed for each applicant. And so we now have 14 new AFCA's and 4 new SFCA's. Margaret Elliot, AFCA commented that it would be useful if all the applicants (successful and unsuccessful) could be invited to a viewing of all the submitted slides and paintings. Wish we had time and space for this. Of course, you all could have come to view the paintings of the successful applicants (and a selection from the Board of Governors) in the *Success! Show* March 14 to 26.

I am gathering information on the best way or means by which to ship your paintings to and from our gallery. We are most interested in streamlining the movement of paintings in, around and out of here. Please send us comments on your favourite (or not) shipper or courier and what they do to so impress you.

"Art's greatest value today may be as a buffering agent and stabilizing force, counterbalancing technologically advanced and chaotic social disruptions with visions of enduring beauty and shared ideals. Without that essential stability, both society and art grow colder and more nihilistic, haunted by the prospect of change for change's sake."

- Joseph C. Skrapits
American Artist, Nov '99.

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CANADIAN SCENE Chapter News and Events



ARROWSMITH CHAPTER

By Disa Hale

Congratulations to all the artists who vied for their signature status. If you won your status, even better, but just trying is a special effort and deserves acknowledgement. There is a lot to learn in trying.

Everyone should have their entries in to the AIM project. To those who have headed this opportunity for us, we thank you. It is one of the biggest undertakings we have heard of in the FCA. Again, good luck to all who take the time to participate.

Five members of our chapter - **Gina Harris, Isabel Monson, Carmen Mongeau, Pat Holland, AFCA** and myself, **Disa Hale** - signed along for the *Talking About Art* series with **Don Farrell SFCA** and **Alessandra Bitelli SFCA**. What insight into old, and some new, masters these two provided! The quiet setting of Don's home was very conducive to discussion and contemplation, which was led by very able minds. We look forward to and wouldn't miss those Thursday AM dates.

The weather here is slowly warming so the outdoor painting sessions should start soon. Anyway, it is warm enough to open up the studio doors and give the place a good airing, throw out those old paintings that are an albatross to the creative juices and prepare for a new season of painting and art.



CALGARY CHAPTER

By Dianne Middleton

Howdy all from Calgary! We face unlimited challenges

it seems these days. We thank our tireless President, **Marianne Hunt** who has lead our chapter through another great year. Marianne's humour and positive outlook never vanished and all who served on our chapter executive and committees will look back on this year with fond memories. We have elections coming up at our general meeting in April and hope many will return to serve on the executive and committees. New members are more than welcome to fill in a spot and take on new challenges! Thanks to all FCA members who have helped to make this a successful year and to **Marg Stevens** who is presently volunteering to steer the nominations committee!

The jury for new Active Member status will take place this April. **Jackie Boss** has volunteered to organize this event. Good luck to all participants!

A Calgary chapter show continues at the Rocky View Hospital. We're pleased to report that there have been quite a number of sales. Calgary chapter receives 10%, the hospital 15% - of sales of all artwork and hospital visitors and staff appreciate having the paintings on display. Our next FCA Calgary Chapter qualifying show will be held on the 12th and 13th of May at the North Glenmore Community Hall. Our thanks to **Jocelyn Goodman** and **Eileen Pasishnek** who both helped to get this show off the 'drawing board' and onto the easel.

Our members were treated to an excellent educational critique session given by **Neil Patterson SFCA, ASA, OPA** at our February meeting. We very much enjoyed listening and learning with Neil as we explored fifteen of our members' paintings. Some words of advice by Neil: "Be directed by the feeling of what you paint. Keep on the road, listen to yourself and keep going!"

Throughout the year **Natalie Kurzuk** has put in a great deal of effort to bring wonderful programs to each of our chapter meetings. We thank Natalie so very much for giving so that we all could gain!

Best wishes go to **Ken Gillespie SFCA** as he sets up a new studio and residence in Penticton, BC. Ken will be missed, as he volunteered to jury many of our chapter shows and guided many individuals with their art.

Adios! Keep those brushes working and paints flowing!



CENTRAL OKANAGAN CHAPTER

By Yvonne Morrish

Several members of our Chapter were included in an grand opening of the new Weber Gallery in Westbank BC. The Gallery is owned by artist Dennis Weber and his wife Sharon. The show, entitled *In Full Bloom*, was bursting with colour and featured work in watercolour, acrylics, and oils - all in floral designs. The reception was well attended and a very successful social time had by all.

Our chapter hosted a three-day *Advanced Watermedia Workshop* by returning popluar artist, **Rick McDiarmid SFCA**. There were 17 enthusiastic participants with whom Rick shared his techniques in Mono type, pourings, collage, Gesso, and Gels on watercolour paper. To quote Rick, "we must explore and use our toolbox of knowledge to move, reglaze, develop, structure, recover light, and to resolve our works to conclusion." Thank you from the COC Chapter for sharing your knowledge so generously with us. We appreciate it. A big thank you also to Angela

2000 INTERMEDIATE to ADVANCED WORKSHOPS

WHITE ROCK SUMMER SCHOOL OF THE ARTS

Ann Zielinski, A.W.S., N.W.S., S.F.C.A.	\$350
July 3 - 7 • Acrylic Techniques & Composition	
Sam Hamilton	\$325
July 10 - 14 • Still Life with Coloured Pencil	
Carrie Brown, N.W.S.	\$400
July 17 - 21 • Experimental Watermedia Collage	
Judy Hoiness, N.W.S.	\$400
July 24 - 28 • Getting in the Creative Mode	
Neil Patterson,	\$375
O.P.A., K.A., S.F.C.A., A.S.A.	
August 7 - 11 • Oils/Acrylics	
Don Getz, A.W.S., K.A.	\$400
August 14 - 18 • Watercolour on Gesso	
Jean Grastorf, A.W.S., N.W.S.	\$400
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Bonten and committee for arranging all the details.

Another workshop is coming our way in April with **Monika Montana Grant** and it is already booked. We are looking forward to seeing Monika again and reminiscing with her many friends here in Kelowna. She was very instrumental in forming our chapter and we are extremely grateful to her.

The deadline for **AIM FOR ARTS** is near, so good luck.



COMOX VALLEY CHAPTER

By Robert Ross

Our February critique night proved to be a lot of fun as well as being very helpful. **Marilyn Timms** SFCA offered precise comments concerning composition, colour values, etc., in a very positive, helpful way. Each member took a turn standing with their painting(s), giving a little background, perhaps identifying problem areas from their point of view, and so on. We had a really good discussion and each artist received very worthwhile feedback from other artists.

Belated thanks go to **Ted Elcock** for his excellent presentation. Ted is an avid painter who likes to explore possibilities. Currently he is having fun (and learning) using a program on his computer called **Photo-Deluxe** (by Adobe) to create digital abstract images. By using sheets of acetate (each with its own image) and 'stacking' one on top of another in any order you choose, you can compose fascinating images for painting or photographic purposes. One can certainly experiment very easily in positioning objects for composition purposes. Thanks Ted, for the time and effort you took to prepare your material and make it available to the rest of us.

Our Annual General Meeting was in March. Thanks are extended to **Hans Larsen** who took on the task of a one-person nominating committee. It must be Hans' Danish-Canadian charm because in no time he came up with a full slate of members willing to stand for office.



NANAIMO CHAPTER

By Margaret Bonneau

Active FCA member, **John Girard**, was the feature artist at Art 10 Gallery with his show *Framed Impressions*. Congratulations also go to John for recently winning the Award of Excellence for his watercolour, *Morning Departure*, at the Autumn Showcase. **Dorothy Sevco** was the featured artist at Art 10 Gallery for the month of March with *Florals ETC*, a collection of brilliantly coloured new works in watermedia.

On a sad note, our valued member, **Ted Mason** passed away suddenly in January. Our deepest sympathy goes out to Ted's wife **Georgina**, his children and grandchildren. Ted was a long time member of the arts council, FCA, Art 10 gallery, Nanaimo Art Group, and an avid painter and all around great person whom we will all miss.

Our chapter will be participating in a fundraiser for Vancouver Island Symphony called *Symphony Stomp* which will take place on May 5th. The Symphony provides us with denim shirts to unleash our creativity upon then auctions off the shirts, along with a brief bio and photo of each artist. The shirts are to be returned by April 10 to allow time to promote the artists' contributions. So

get your paints ready, this will be a lot of fun. If you need more info contact **Marg Bonneau**.



VICTORIA CHAPTER

By Alan Mark Cross

The *Annual Spring Show* was very successful with 91 excellent entries making it very difficult for our hard working jurors to narrow it down to the show limit. Thank you to **Dorothy Oxborough** SFCA, **Ardath Davis** SFCA and **Marcia Semenoff**, AFCA for jurying the show. As well as jurying for awards, the jurors picked 25 of the paintings as Federation Gallery quality so we are very pleased to see the quality of artwork improving. The winners of the Award of Excellence designations were **Molly Greene Mitchell** AFCA; **Peter Paterson** AFCA, and **Graham Forsythe**. The winners of the Honourable Mentions were **Les Funk**, **Joan Bowler**, and **Nancy Slaght**. Congratulations all!

Our Annual General Meeting will be held on April 6 this year. Election results for the 2000/01 year will be announced in the next issue of the *Canadian Artist News*.

Congratulations to **Marney Ward** for achieving AFCA status in March. Congratulations also to **Lyon Frazer** and **Doug McDougall** for achieving Active status. Welcome to new Active members **Agnes Oosterhof** and **Matt Haider** and to new Supporting members **Tom Dawson** and **Frances Hummell**.

Spring is here, don't let the gardening cause you to neglect your brushes.

Not reporting this issue:

FRASER VALLEY CHAPTER • CAMPBELL RIVER CHAPTER
NORTH OKANAGAN CHAPTER



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EXHIBITION / SALE - CALL FOR ENTRIES

SUMMER GALLERY 2000*

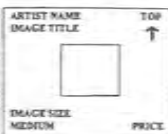
All Active & Signature Members - All Media

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.

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
April 24	Maggie White, AFCA <i>Watercolour Landscapes</i>
May 15	Josanne van Hees, AFCA TBA
June	Nancy Thackray Clayton TBA
August 14	Rick McDiarmid, SFCA <i>Acrylic figures</i>
October	Adrienne Moore, AFCA <i>Mixed Media</i>

* * * * *

COMING IN APRIL TO THE FEDERATION GALLERY

STUDENT SHOW

March 28 to April 9

Opening reception - Mar 28, 6-8 PM

SPRING OPEN WATERMEDIA SHOW

April 11 to 23

Images to be featured in the Summer (July/August) issue of the FCA News.

HUMAN FIGURE IN PAINTING

April 25 to May 7

Images to be featured in September's issue of the FCA News.

ALESSANDRA BITELLI DON FARRELL

Exhibition May 6 - May 16, 2000

Buckland Southerst GALLERY

2460 Marine Drive, West Vancouver 922-1915
Open Monday to Saturday 10-5.30; Sunday Noon-

MEMBERS IN THE NEWS

Congratulations to Alberta members **Alice Saltiel-Marshall**, SFCA, ASA, **Dorothy Chisholm**, **Judith Hall**, **Karin Richter**, and **Natalie Kurzuk** who are all having shows in March or April this year.

Marlene Aikins will have prints of her new work displayed in the new Radium Hot Springs Prestige Inn when it opens this spring.

Brand-new SFCA, **Suzanne Northcott** says there is still room for a few on the May Tuscany sketching trip. It's a fabulous trip and an amazing value. Call Sue at 513-0402.

Lorna Dockstader, AFCA had her pastel painting, *The Badlands*, included in the January issue of *Pastel Artist International*. Two other Dockstader pastels, *Mountain Lake* and *Leaving Kanaskis Country*, were published in the new book *The Best of Canadian Pastels*. Great work Lorna!

Judith Hall has won a provincial prize of \$1,000. in the Soil Conservation Council of Canada, *Millennium Art Competition*, for her painting *Alberta Farmland*. The winning painting will be part of a national exhibition that opened in March at the National Gallery of Art in Ottawa. The show will also travel to the other provinces over the course of a year. Congratulations Judith!

The Kelowna Palette Club's *Annual Spring Art Show and Sale* is being held at the Laurel Building in Kelowna from April 29-30. Many of the artists are FCA members and will attend the opening reception on April 28 from 7-9 PM. This event will be followed by *The Best of the Palette Art Show* from June 2-4 at the Kelowna Art Gallery.

Gail Sibley had her pastel, *Together*, included in *Pastel Artist International* (Feb/Mar/Apr) in the *Canada Showcase of Master Pastel Artists of the World*. Congratulations Gail!

New Brunswick member, **Guéganne Doucet** has earned prestigious recognition as the recipient of a gold honorary mention at the Biennial in Florence, Italy this past December. Guéganne's work captured notice from among 1500 works of art submitted by 520 artists, from 35 countries! Well done indeed Guéganne!

Maggie White AFCA, CSPW is having a one-woman show at the Harrison Galleries, 2932 Granville Street beginning May 3 – all members are welcome. To preview more samples (see image below) of Maggie's work visit her web page at the Federation.



Be sure to check out the wonderful spreads in *Pastel Artist International* (No. 3, Feb/Mar/Apr 2000) featuring **Dorothy Oxborough** SFCA and new Federation member, **Kathryn Mullaney**. This new magazine not only features FCA members but artists from around the world and, more importantly, the under-appreciated medium of pastel.

Watercolour Cruise to ALASKA

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Rates (In Canadian Funds):




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

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BEHIND THE EASEL

By Robert Genn, SFCA



Over the last while I've been re-reading *The Autobiography of Alice B Toklas* by Gertrude Stein. It's a good read - a name-dropping eternal Paris dinner party from the turn of the century to the twenties. The cubists are there, art dealers, and all kinds of other celebrities.

In 1903 Gertrude Stein commissioned Picasso to paint her portrait. It was during the time when Picasso was still trying to paint in a relatively realistic manner. Gertrude attended no less than 90 sittings in Picasso's studio. Every afternoon for three months she trotted forth with her little dog and took her position. On what was to be the last sitting Picasso told her not to come and he scraped away everything he had done on her face, and painted from memory. Thus the painting was finished.

Everyone who saw the work didn't think it looked like Miss Stein. Contemporary photos of her bear little or no resemblance to it. Picasso admitted that it didn't look like her, "but," he said "she will begin to look like it." About this time Sargent and Whistler were doing portraits of quality, elegance - and with a likeness - in less than a dozen sittings. We must conclude that Picasso didn't know what he was doing.

There's a lesson from all of this. Shortly after the Stein portrait Picasso turned to and even co-invented cubism. The rest is history. The cubist style did not require likeness. It required something else. Something that Picasso had. Picasso's lesson was to follow a direction that gave him a chance of success.

PS: "Titian, Rembrandt and Goya were the great painters.
I am only a public clown."
- Pablo Picasso

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 be featured in the FCA News on a monthly basis.

UNTITLED

once upon a time
in a far off country
lived a brilliant surgeon
who retired
from the theatre
he turned to brushes and pen

one day by accident
he picked up his old scalpel
and instead of a heart by-pass
he explored
its inner vibrations

he heard a
silent voice
the heart spoke

love is the great healer
love is everything.

- kay jenkins (for R.A.)

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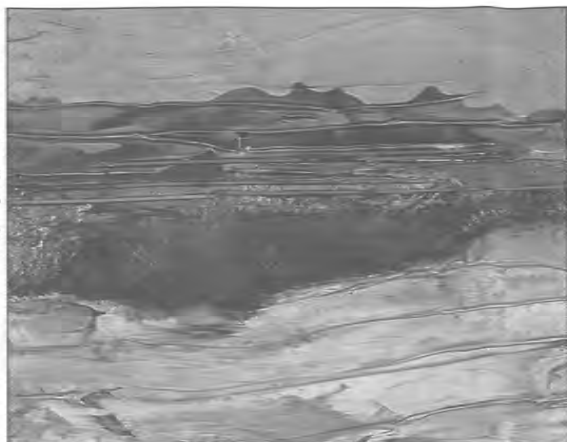
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CITYSCAPE #3 *Johnson Wu* oil

MT. AEOLUS
Margaret Elliot, AFCA
watercolour



SUNSHINE OF
THE MID-NOON
Kit Shing oil



THE TEACHER *Bob Sheridan* watercolour



VESSEL SERIES: "CLAY"
Ruth Sawatzky, SFCA water media

BARBADOS II *Ralph Roper* pastel



PLOUGH BOYS *Shirley Lowes* watercolour



PINE SENTINELS, GEORGIA STRAIT
Thomas Fraser oil



SUNFLOWER MOSAIC
Karen Marcus collage

COUPLE
*Cho
Wan-Wai
Lee*
ink &
water-
colour



SAILING DINGYS *Drew Gillies* oil



THE
BEAUTY
AND THE
BEAST
Au Ching
watercolour



WINTER REFLECTIONS
Alan Mark Cross
watercolour

CHALK A BLOCK *Thomas Love* watercolour



SHADED MEADOW
Michael den Hertog, AFCA
acrylic

THE EMPRESS' TOUCH
Hannamari Jalovaara etching & aquatint



A WINNING COMBINATION

By Pat Lowes Painters-in-Action

The February 12 workshop had something for anyone who enters, or would like to enter, juried shows. Held at Associated Graphics, it was led by FCA president, **Janice Robertson** SFCA (*How to Enter and Be Accepted in Juried Shows*) and **Kees Fransbergen** (*How to Take Your Own Slides*) and offered answers to many common artist questions.

The morning workshop began with Janice introducing herself and explaining the role of the FCA in juried shows. In an information-packed session she spoke about the many different reasons for an artist to enter a juried show. She also talked about the pressures of the process, rejection, and why juried shows are not for every artist.

Janice also shared some tips on entering juried shows like:

- Take good slides because most shows beyond the local level are juried by slide.
- Always provide the correct information and format your slide according to accepted rules.
- Take several slides of each work.
- Do not submit poor slides as they can detract from a good painting – don't send in slides that are under- or over-exposed, have glare spots or visible clutter in the background.

In order to show what a difference a good slide makes to a juror Janice showed an example of a poor slide and compared it to a good slide of the same painting. The difference was a winning one.

Once the slide has been chosen, the artist is ready for the next step – deciding where to start entering competitions. There are many juried shows at different levels of entry, beginning with the local, progressing to the municipal, provincial, national, and finally, to the international. Only the artist can determine where to start. For the beginner, a good place to start is locally and progress from there. Juried shows are well advertised in American and Canadian artist magazines, the *FCA News*, and even posted on notice boards at local community centres and libraries.

If there are many entries in a show you must try to separate your art from others. Remember the jurors are

looking for good, if not excellent, technical skill and are also attracted to good design, unusual perspective, and dramatic compositions of value and colour.

If you are accepted into the show the next step may then be an award. Award-winning paintings attract the right attention. They are usually highly personal interpretations of a subject; they are not sentimental or cute. The best paintings evoke emotions. Some excellent slides of award-winning paintings with evocative qualities as well as excellent technique, design, original insight, and dramatic presentation were shown at this workshop. Artists such as **Alan Wylie** SFCA, **Kiff Holland** SFCA, **Ann Zielinski** SFCA, **Alessandra Bitelli** SFCA, **Mary Todd Beam**, and **Dean Mitchell** proved that award-winning paintings can vary from abstract to very realistic. Regardless of subject, they all had that certain 'wow' quality that attracts a juror's attention, in common.

Janice ended her portion of the twofold workshop with a short critique of some participant's slides and a quick showing of her recent work explaining how she juried the paintings for various competitions. It was a very informative prelude for the Kees Fransbergen slide workshop that followed in the afternoon.

Thank you for your valuable time and effort, Janice.

For information on the afternoon session run by Kees Fransbergen refer to his article, *HOW TO MAKE YOUR OWN JURIED SLIDES* in the May '99 issue of the *FCA News* or follow the resources link from the FCA's web site for on-line copy.

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TECHNICAL CORNER

By David Langevin

Q: Can you tell me what the 'fat over lean' rule is in oil painting and how it affects the way I use different colours?

— Nikki, Kamloops

A: Good question. There is a lot of confusion over what 'fat over lean' means and how this rule applies in oil painting. It has to do with the drying rate of the different colours in oils. First, consider how oil paint dries. Unlike water media paints, such as watercolours and acrylics that dry through evaporation of the water, oils dry through a complicated chemical process that involves oxidation. The paint actually absorbs oxygen and expands at a certain point during the drying. Imagine then if a thin, dry layer of paint sits on top of a layer that is moving and expanding — the result is cracking and lifting of the top layer. Also, 'fat' paint dries to a smooth glossy finish while 'lean' paint has a rougher, more absorbent surface; more suitable for subsequent layers to attach themselves to. This is why we hear: "be sure to paint 'fat' over 'lean' to avoid cracking."

Different pigments absorb varying amounts of oil to reach optimum consistency. A 'fat' paint is one that has a high oil content; a 'lean' colour has less oil. The idea is that a colour that is high in oil will dry slower so it is not recommended to place it under one that is lean, or a faster dryer.

So which paints are fat and which are lean? Well, usually the transparent colours contain more oil while the

opaque ones have less. Unfortunately though, this is not a reliable indicator. Some transparent colours, like Prussian blue, are high in oil (fat) but are rapid driers while some opaque colours, like Yellow Ochre, have less oil but are slow driers nonetheless. So you see the real concern is not whether the paint is fat or lean but whether it is a fast or slow drier. You can find a chart of 'pigments in oils' in Ralph Mayer's excellent publication; *The Artist's Handbook*.

The best way to learn how to apply this rule is to do a simple drying test with your colours. Paint out a swatch of every colour, not too thick and the same thickness for every colour, and check them all periodically over a few days noting which dry faster and which dry slower. Rank the colours and chart your information as a reference tool.

A couple more recommendations to avoid your oils cracking are:

1. Paint in thin layers in the underpainting and add extra turpentine to the paint or to your painting medium to help it dry faster.
2. If you are painting in multiple layers it is safest to just wait for the underpainting to dry. Work on several paintings over a period of weeks.

One interesting historical note related to this question is that artists knew about this difficulty with the drying of pigments in oil for hundreds of years and avoided using oil paints for that reason. It wasn't until distillation processes were developed in the Middle Ages and they had a thinner for their paints (turpentine) that artists began to use them in earnest. More importantly, the turpentine was used to dissolve resins like copal, mastic, and damar. Artists ground their pigments not in oil alone, but in a mixture of oil and resin. This gave the paint an excellent consistency and working quality and, more importantly, it equalized and increased the drying time of all the colours. The great oil painters of the past rarely painted with colours mixed with oil alone! Today manufacturers do not use resins in the mixing of oil paints mainly because of decreased shelf life. The one exception that I know of is Schmenke paints.

Thanks for the question, Nikki, David.

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LETTERS

To all FCA Jurors,

The FCA board has recently heard comments and concerns from some of the membership regarding consistency in the active status jury process. Obviously each juror ultimately has to make their own personal decision but there are a few basic premises that we should all operate under. The criterion, when considering a candidate for active status, is whether the applicant would have a chance of being accepted in FCA juried shows. This means that if the applicant has three paintings and even just one would be acceptable for a FCA juried show, then the applicant should be given Active status.

Each juror also has discretionary power to grant Active status if the applicant's work would be acceptable if more attention is paid to a particular problem area. For example, the juror could say to the applicant, "I'll accept you for Active status, but you need to improve your drawing skills." The juror is by no means obligated to give this kind of latitude - it's their choice.

Another misconception among some FCA jurors is that the quality of the applicant's work should be of a calibre to possibly achieve Signature status. This should not be a consideration when considering a member for Active status. Signature status is quite different from Active status and not every Active member is interested in Signature status.

Hopefully this letter will help us all to be more consistent when performing jury duty for the FCA. If you have any questions or comments regarding the contents of this letter or any other concerns, please don't hesitate to call me at home [604-888-2230] or send an email to robertson13@home.com

Warmest Regards, Janice Robertson, SFCA
President, Federation of Canadian Artists

Dear Fellow Artists,

Our Saltspring 2000 registrations are doing very well again this year. At the end of February we were over 50% full and that is in less than a month. In fact, by the time this letter goes to print we may be filled, or at least close to full. But just in case we are not quite full and some of you are thinking of attending let me point out some things you may want to consider:

We have four very fine, experienced instructors - all SFCA's. In alphabetical order they are Donna Baspaly, Neil Patterson, Mike Svob and Ann Zielinsky. Donna is currently chairperson of the international AIM FOR ARTS exhibition that will take place in Vancouver this fall. She has instructed in many workshops in North America and certainly is one of Canada's leading multimedia artists. Her work is exciting and original. Neil Patterson was the first Canadian to be awarded signature membership in the Oil Painters of America. A popular workshop instructor, Neil paints in oils using an "Alla Prima" style by mixing his paints on the canvas. Mike Svob, a past president of the FCA who got his start at Saltspring in the 1980's, loves to return to instruct. He has had 43 one-man

shows and has painted 20 murals throughout North America. Mike paints equally well in watercolours and acrylics. This summer he will demonstrate in watercolours. Ann, a signature member of the American Watercolor Society, was basically self-taught and has had many international awards for her fine work. She loves to teach and is well respected and sought after by many organizations. At Saltspring she will be instructing in acrylics.

You can see that this will be a wonderful opportunity to see how other artists create their effects. If you wish, you can bring materials for all of the mediums (details are in the registration handout) or just work with one. Each of the artists can help you with your medium, so don't stay away if you are only interested in one medium.

Remember that Saltspring is a wonderful island to visit. We will be painting on beaches, farms and in marinas. It is a wonderful opportunity to meet lots of other artists and to paint many different subjects. With five instructional days, four evening demonstrations and a final day of a critique, a show and a banquet, how can you go wrong? Call the FCA gallery to see if there is still space available.

See you there, **Bob Rennie, AFCA**

Thanks for the update Bob. Just a reminder for all members to use the FCA News to communicate by sending in letters about your concerns, thoughts, or opinions. We all look forward to hearing from you. Till next month then, Michele.

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)

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

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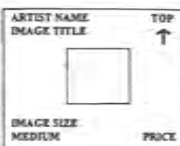
THEME SHOW 2000*

All Active & Signature Members - All Media

August 29 to September 10, 2000
at the Federation Gallery, Vancouver

SUBMISSION IS BY SLIDE ONLY:

Deadline for entry is Thursday, July 20 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 (only two paintings can be accepted). 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, August 25, 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 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 be returned by a certain date. This is not always possible.

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

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.

***THEME SHOW 2000 Details:** The theme of this show is simply "2000." Interpret that as you will - perhaps "2000" to you is a number, or a date in time, or a symbol - just start at 2000 and see where it takes you.

AIM FOR ARTS

An open letter to our Volunteers

Dear Volunteer:

I would like to take this opportunity on behalf of the various sub-chairs of the AIM FOR ARTS Committee, as well as the board of directors of the Federation of Canadian Artists, to personally thank you for taking time to work with us in putting together this significant event.

As the show gets nearer, we will be needing more and more people to come on board and fill various roles behind the scenes and in the public eye. Positions from docents, greeters, record keepers and decorators to those that require skill with mechanical devices and sound systems, will have to be filled.

Every volunteer is important to us because, as a team, we can put on an incredible show. Every effort is appreciated and welcomed.

Due to the magnitude of this exhibit, we have allocated areas of responsibility to committees and sub-committees. As a volunteer, you will be given a choice of placements and can help where you feel comfortable and able to contribute. Look below and note the head of the committee or sub-committee you may be interested in and contact Faith Robertson who will assist you from there. If you have questions, suggestions, or concerns, please do not hesitate to use the contact information below.

We are a team, and your input is valuable.

Sincerely, Donna Baspaly, SFCA, Chair

Chair: Donna Baspaly, SFCA 275-6855
Executive Assistant: Kathy Swift 943-7960
Artwork: Barb Hillier 943-1785
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WHAT ABOUT VARNISH?

By David Langevin

Many artists are not sure when, why, or how a painting should be varnished. If you do a watercolor painting on paper it is normal to frame it behind glass to protect it. After all, watercolor paint is not much more than pure pigment with a very small amount of binder. It has to be protected and there is no way that you could clean the painting without damaging it. Because oil and acrylic paints have a heavy binder (linseed oil and acrylic polymer emulsion) that surrounds and protects the pigment, it is not as obvious why an additional layer is required to protect the painted surface. But it still needs protection. Think of the varnish layer on an oil or acrylic painting like the glass on a watercolor. You can wipe and clean the glass without harming the painting. Likewise, a layer of varnish can be cleaned, and the oil or acrylic paint will not be disturbed.

When a painting hangs it collects on its surface dirt, dust, smoke, grease, and various pollutants in the air. Over the years the accumulation of these elements can cause the painting to look darker or more brown or yellowish. Some of the dirt may be well imbedded into the surface and will require strong cleaning agents to remove them. A thin layer of varnish can easily be periodically cleaned or even removed by a professional restorer along with all the accumulated dirt leaving the painting looking as fresh as the day it was painted. If the dirt is stuck to the unprotected paint layer itself, then removing it may mean damaging the image. Especially if there are thin, delicate layers of paint or glazes. The varnish is meant to be a temporary layer of protection that can be gently cleaned and eventually removed and replaced once it has accumulated too much dirt. The process of removing the varnish is called "stripping" and is best done by a professional restorer.

It is common to think that somehow acrylic paintings don't need a varnish as much as oil paintings do. This is false. In fact, the dried acrylic resin is more sensitive to solvents than a dried layer of oil paint. Moreover, acrylic resin is thermoplastic and electrostatic. In warm temperatures it becomes softer and more sticky so dirt sticks to it more easily. Because it is electrostatic it actually attracts dirt particles floating in the air! The bottom line is if an art work of any kind is exposed to the air it will get dirty and need cleaning and it is better to clean or replace the varnish than to risk damaging the image by cleaning. Another important point to mention is that some artists like to use oil and acrylic paintings in thin washes, like watercolors. When this is done the binder (linseed oil or acrylic resin) is diluted so much that the pigment is left virtually unprotected, like a watercolor painting. In this case it is best to frame these pieces behind glass as you would with a watercolor painting since the addition of a varnish layer would effectively become the binder and then you would not be able to clean or remove it without damaging the paint.

TWO KINDS OF VARNISH

The original varnishes used for oil and tempera

paintings were natural resin varnishes like Damar and Copal. Natural resin varnishes are still used by some artists on oil paintings but should not be used on acrylic paintings because these varnishes need to be dissolved in solvents like turpentine that are normally harmful to acrylic paint. The new synthetic acrylic solution varnishes are in more common use now and can be used on either acrylic or oil paintings. They are made with an acrylic resin that is dissolved in mineral spirits rather than water like the paints. These varnishes are supposed to be non-yellowing, unlike the natural resin varnishes that tend to take on an amber hue over time.

SPRAY ON OR PAINT ON VARNISH?

There are certain advantages to spraying your varnish on rather than painting it on, and vice versa. The greatest advantage of spraying varnish is that it allows you to apply the varnish in a thin, even layer. Varnish layers should be quite thin so they can be easily removed. The habit of some painters old and new to pour a thick layer over their work is not recommended. The problem with spraying varnish is of course the potential health hazard. You should spray your paintings in a well ventilated space and use a respirator. The best quality acrylic solution varnishes do not come in spray cans as far as I know, though they can be diluted and used in a sprayer. When brushing the varnish on use a good quality wide brush that is used only for varnishing. Apply the varnish in a thin even coat and then without dipping the brush, gently wipe over the varnish to smooth it out and pick up any excess.

GLOSS OR MATTE VARNISH?

The choice here has to do mostly with the visual effect sought. A matte varnish is simply a gloss varnish with tiny transparent particles added to it that deflect the light. The addition of these particles does mean that the varnish coat will be somewhat less durable and more prone to scratches. The good quality acrylic solution varnishes come in both matte and gloss and can be mixed in any proportion to achieve the desired effect. For most images a mixture of between 4- 6 parts gloss to 1 part matte varnish is a good all around varnish.

OBITUARY

Deena Clare Duggan passed away in February this year at the age of 50. Deena, who dedicated her life and passion to the arts, wanted it known "that she did her best, but next time would like more time to paint." Our condolences go to Deena's partner, Nicole, her family, and her many, many friends. In acknowledgment of her numerous accomplishments the Deena Duggan Memorial Scholarship Fund has been set up at Kwantlen University College and is accepting contributions. Deena will be greatly missed.



PAYNE'S GREY By Niels Petersen, AFCA

I discovered you again recently, Payne's Grey
Though I bought you long ago.
You sat in my paint box these many years,
As my love for other colours did grow.

I had shunned you as flat, bland and lifeless,
not vivid, and instead chased some grey mixed with
primaries
ochre, magenta, cerulean and white,
ultramarine-and-burnt-sienna fineries.

I combined them and switched, cadmium this, cobalt that,
adjusting with sap green or crimson
'til I thought I'd seen all that a grey could do
sometimes losing, but also I'd win some.

But last week when I needed a particular colour
to paint a windblown bay
I knew that no other blue-grey could cut it
and I reached for you Payne's Grey.

Once I nearly threw you away my friend
with that cadmium lemon I hate
and the pthalo green that I despise
Payne's Grey would I berate

But Payne's Grey and cerulean, touch of white,
that's the ticket, for my windblown gun metal bay
and you seemed neutral like the other greys
weren't
so adjacent colours could strengthen their play

A breakthrough I thought, when I laid you down
quite pleased with this new direction
I thought less-is-more, in a minimalist bent
seeking joy through some anti-confection

And yet, a week later, when my painting was dry
and the thrill of using you had waned
I apprised you anew in my overall scheme
and I saw that nothing was gained

After all, you are dull, not quite black, not quite blue
you don't work with the rest of my palette
you are flat, I'd do better to stick with mixed greys
or a glaze of dioxidine violet.

Forgive me for getting your hopes up
but I'm afraid you've let me down
back in the box you go, and who knows
maybe I'll understand you the next time around.

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Phone, write or e-mail for a brochure on the workshops and accommodation information

**June 26 - 30,**

### **"The Elements of Drawing"**

**Thomas J. Huntley, A.F.C.A.**

Relationships, light, texture depth and the human form in correct proportions. An ideal course to enhance your drawing skills.

**July 3 - 7**

### **"Experimental Mixed Media"**

**Donna Baspaly, S.F.C.A. N.W.W.S.**

Adventures in texture: layering, transferring, dyeing rice paper for collage, with an emphasis on the importance of good design.

**July 10 - 14**

### **"Exploring Oil Painting"**

**Robert McMurray, A.F.C.A.**

Exploring different painting techniques with limited palette, various mediums and user friendly materials. Introducing water soluble oils and quick-drying media.

**July 17 - 21**

### **"Foundation Principles of Watermedia"**

**Richard McDiarmid, S.F.C.A. N.W.W.S.**

Watercolour and acrylics will be used in both traditional and more experimental applications, including using both on the same painting.

## 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, nwcollections@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; Teresa Smith, 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 Kieller, 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! 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

**MASTERPIECES IN TURKEY** - A tour for artists and photographers. Spend 21 days exploring the colours and textures of this fabulous country. Led by Tony Batten, CSPWC, this tour has been designed especially for people who like to create while they travel. September 3 - 24, 2000. From \$4,500. pp (airfares extra) For more information contact Joan Bak Travel (416) 964-8803. Email: aldp@pathcom.com

## NEW MEMBERS

|                   |                     |
|-------------------|---------------------|
| Megan Arundel     | Ron Keister         |
| Robert Ascroft    | Dubrauka Klaric     |
| Lysle Barnby      | Jeanne Krabbendam   |
| Judy Blumenauer   | Sinae Lee           |
| Carrie Bozohor    | Glenn Leung         |
| Shelly Rae Burden | Mary Jo Major       |
| Tom Dawson        | Yvonne Meissner     |
| Julia Dodwell     | Agnes Oosterhof     |
| Jeffrey Duncan    | Denise Perkins      |
| Lenore Elkew      | Theresa Perreault   |
| Julianne Emerson  | Larry Pierce        |
| Judith Fanning    | Scott Plumble       |
| Margaret Feaver   | Sylvia Richman      |
| Illir Fico        | Janet Rogers        |
| Pt Forsyth        | Sandra Rolling      |
| Lyon Frazer       | Shahnaz Shamohamed  |
| Debra Gow         | Jordanka Simmerlein |
| Louise Grey       | Gary Edward Sly     |
| Matt Haider       | Don Sproule         |
| Cathia Hamel      | Diane Trudel-Heinze |
| Joan Highbert     | Philip Tsang        |
| Heather Hill      | Lionel Venne        |
| Mark Hobson       | Sharon Lee Weber    |
| Barbara Hofer     | Jutta Woodland      |

## ERRATUM

*Experimental & Mixed Media Show* award winners, **Kathy Swift's Fish Tale**, and **Sheila Symington, AFCA's On The Street Where We Live**, were each given extra special treatment in the last issue - because we turned their images sideways. Did you notice? Our apologies to both artists.

**MIKE SVOB OIL PAINTING WORKSHOP** Learn what you need to know about the luscious medium of oil paint. This course will provide the basic knowledge required to give you the ability to proceed with confidence in oil painting. We will cover everything from which end of the brush is up, to what is this "lean to fat" stuff? The course will also cover the basics of design in painting, and show you how to use this knowledge to tie your ideas together into a painting you can call your own. Of course, individual counselling and critiquing will be provided to help you find your "artist muse" and help you break the "artists' block" we all encounter. Date: 5 days June 5,6,7,8,9,2000. Time: 9:30am to 3:30pm (1/2 hour lunch break) Location: Associated Graphics, 1664 W. 4th Avenue, Vancouver, BC Phone (604) 733-1331 Cost: \$295.00 per person (includes GST) fully refundable prior to May 5, 2000. List of materials provided upon registration. To register call Mike Svob at (604) 535-1459

**ARTIST CHRIS MACCLURE** who has a gallery/studio in Cabo San Lucas, Mexico also has a 2 bedroom, 2 bath poolside condo on the ground floor. He rents this out to artists at a special rate of \$100.00 Canadian fully equipped. Please contact (604) 538-2336 Vancouver or 011-52-114-36399 Ph/Fx Cabo San Lucas.

Exciting, dynamic, mixed media workshop with **DONNA BASPALY, SFCA** - April 12,13,14,15 from 9:30 am to 3:00 pm at Associated Graphics, 1664 W. 4th. Phone 275-6855 now to register. Space limited.

**STERLING SILVER RING FOUND** at Federation Gallery. Please call Nancy at 681-8534 to describe and claim.

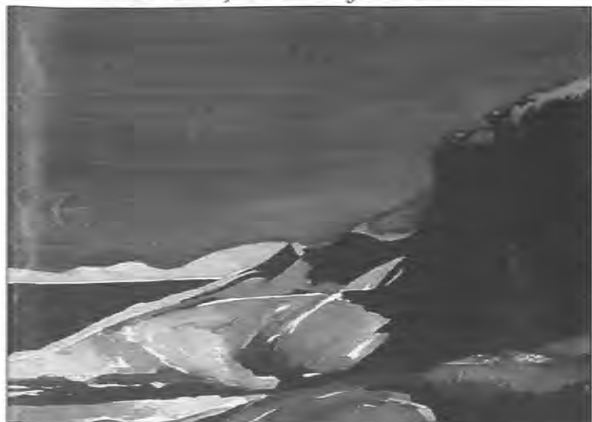
SISTERS *Larry Tillyer, AFCA acrylic*



THE COAST GUARD *Grant McLean watercolour*



SATURNA *Jack Livesey watercolour*



CATS *Connie Swaisland water media*

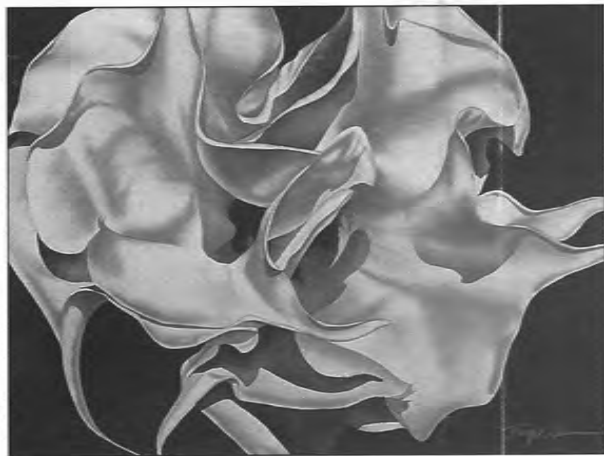


REFLECTIONS *Sam Naccarato acrylic*

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Award  
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Excellence

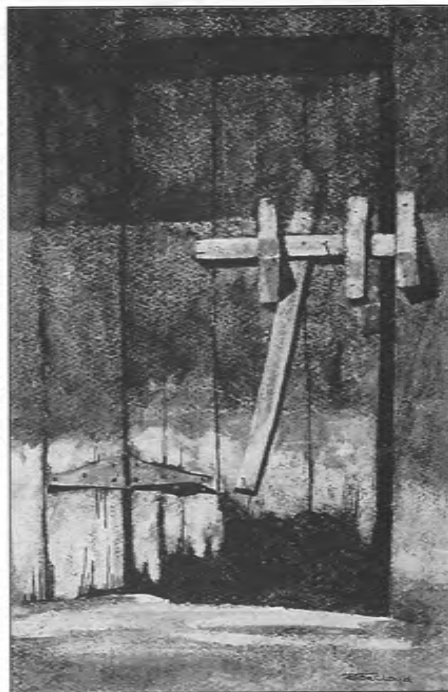


GATHERING  
OF THE  
GIRLS  
*Larry  
Tillyer,*  
AFCA  
acrylic  
Award of  
Excellence



OOTA #2 *Birgit O'Connor* watercolour  
Award of Excellence

GRANVILLE ISLAND DAWN  
*Barbara Cadario* oil  
Award of Excellence



SALTSPRING DOOR  
*Tessa Lloyd* watercolour