



FEDERATION OF
CANADIAN
ARTISTS

MAY 2000

News



THE OMELETTE *Dianna Ponting, AFCA watercolour*

Smoking Brush Replacement Show

A PLACE IN MY HEART
Josanne van Hees, AFCA oil



SMITH'S FARM BARN *Robert Rennie, AFCA watercolour*



CHURCH OF THE OPEN DOOR
*Gerry Thompson, AFCA
watercolour*

NUDE
#1
*Chung-Shu
Chan, AFCA
pastel*



DOUBLE
WEDGE
*Ann
Zielinski
SFC
acrylic*

Federation of 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.

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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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AIM FOR ARTS: Donna Baspaly, SFCA (275-6855)
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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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GALLERY MANAGER'S REPORT

By Nancy Thackray Clayton

Writing this column for the FCA News yanks me way out a month ahead of myself. So here I am in April stepping out into May which is almost June bringing us to mid-year...now that's quick! Consider, too, the List of FCA Juried Show Deadlines - a two pager, just, and we are already well down the second page. Four Juried Shows have swept past already this year along with the Board of Governors' election of new Signature Members, the resulting *Success! Show*, and the *Foundation Student's Show*...not to mention the *AIM For ARTS* slide deadline... As you read this, show number 8, the fifth juried show, is hanging in the gallery. At last, all of us who pay attention to the terrain have just reached a clearing slightly uphill from a wide thicket of deadlines, slide preps, form fillings, fee collections and jury results. Feels better, huh?

So imagine, then, an opportunity to apply for gallery space using slides you already have on hand and without paying a jury fee or filling out a form. And then, best of all, to hang 4 + 4 = 8 paintings that no one but you have laid critical eyes on before...only with *Summer Gallery* comes such a chance. Submit 10 on-hand, but good, labeled slides with a slide list - there is NO entry fee. A COMMITTEE of five Senior Members will jury them for STANDARDS only. If you are one of twenty artists chosen to take part you will pay only \$107.00 net to hang 8 paintings for the 8 busiest summer weeks on Granville Island - 4 paintings in July and 4 different paintings in August. You will have June to paint fresh paintings, if you like, for July and July to paint for August if you choose. Or you can hang some exceptional on-hand paintings that you just never got around to photographing. You can come in mid-month and hang something you have just painted at the beach or just packed in from up country. So count the days until May 24. Lots of time to get ten existing slides into the gallery. As one of the 20 participants the hardest thing you will have to do all summer is hold back from *Summer Gallery* those paintings you want to enter in the 4 remaining Juried Shows still coming up in 2000.

Darlene Botkin commented to me the other day that we need to strategize to get the best mileage out of our best paintings.

GALLERY STATS - MARCH 2000

Gallery Visitors	3374		
Paintings Exhibited	258	Paintings Sold	14
Members Represented	101	Volunteer Hours	274+

ATTENTION: The Federation of Canadian Artists (FCA) makes every effort to ensure that all works offered for sale, both at the FCA Gallery and in other sanctioned FCA exhibits, are original works of our members. Any issues of infringement of copyright or moral rights that may arise in such works are the sole responsibility of the authoring artist, and the FCA accepts no responsibility whatsoever for infringement of such rights, nor for any loss, damage, penalties, awards, or administrative or judicial orders arising therefrom.

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COVER IMAGE

By Dianna Ponting, AFCA, PSC

Every painting I attempt is an experiment in either the medium, the painting surface, or the subject matter. Every work is a challenge and usually very stressful at some point but definitely a learning experience. I am looking forward to the one where I know exactly what I am doing from start to finish...that does come eventually does it not?

The Omelet was painted from several photos taken while on a painting sojourn with my three sisters-in-law. The cabin on Pender has wonderful early afternoon light that shines onto the white countertop providing both backlighting and terrific reflective lighting. I have a love for anything old and the rooms are full of antique furniture and utensils just waiting to be painted. The Sunday market takes care of the unique vegetables and, as a bonus, we get to consume the props when we are finished. New challenges in this painting came from trying to depict egg shapes and the pressed glass bowl on 300lb hot press paper.

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 \$30.00 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 \$90.00 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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BOARD MEETING HIGHLIGHTS

March 14, 2000 by Janice Robertson

AIM FOR ARTS: Donna Baspaly reported that the FCA's lawyer is working on this the GST issue for work coming from outside Canada. The possibility of an awards dinner was discussed and suggestions were made for a backup juror for the awards jury. Each juror will be asked to bring a painting for the show and inclusion in the catalogue.

SALTSPRING 2000: The event is about half full at the time of this meeting.

INTERNATIONAL ARTIST MAGAZINE: these are now for sale at the Gallery for \$10.00 (including tax).

PRESIDENT'S REPORT: Janice Robertson reminded everyone that the AGM will be held on Sunday, March 19, 2000.

FINANCIAL REPORT: Susan Foster presented financial statements for the month ending February 29, 2000. The audited statements were circulated and Bob interpreted them for the Board. Susan presented the highlights of the 2000 Budget. The Board approved the budget as presented.

EXECUTIVE DIRECTOR'S REPORT: Susan Foster reported that membership is up to 1756 but 322 members have not paid their 2000 dues. Those who have not paid by March 30th will be taken off the mailing list.

FIRST VICE PRESIDENT'S REPORT: Janice reported on Rick McDiarmid's behalf that there were 46 applicants for signature status and 18 were accepted at the Board of Governor's meeting which was very well organized. Nancy will write an article for the newsmagazine on the selection process.

GALLERY MANAGER'S REPORT: Nancy Clayton spoke about *The Smoking Brush Replacement Show* which went very well and sold \$7000.00. This year's sales are slightly ahead of last year's figures.

SECOND VICE PRESIDENT'S REPORT: Bob McMurray reported that the North Okanagan Chapter is planning a wrap-up show and banquet at the end of their Foundation course. Bob and Tom Huntley will attend. Bob will visit the Nanaimo Chapter and has also talked to Calgary about a visit in September. South Okanagan/Similkameen has now formed a chapter and they have the required 20 active members. There was a discussion about an on-line gallery at the FCA.

MEMBER-AT-LARGE: Sue McIvor brought the Board up to date on her collections for prize awards for FCA shows.

PUBLICITY & PR REPORT: Carol Short outlined where we had spent advertising money in 1999 and what she is focusing on for 2000. These include *Vancouver Lifestyles Magazine*, *Art Guide of BC*, *Vancouver Illustrated* and *Preview Magazine*.

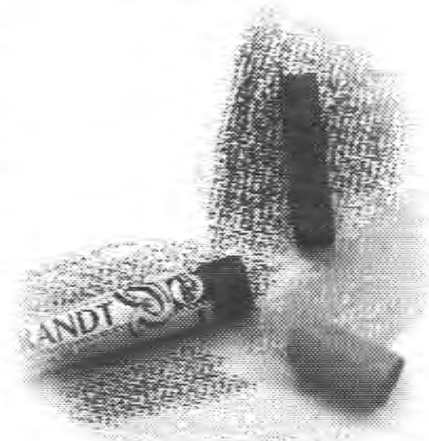
NEW BUSINESS: Regarding dues for membership upgrades, it was decided to charge active membership applicants a \$10.00 jury fee but to discontinue charging additional dues for the year in which the member changed status from supporting to active membership.

The next FCA Board of Directors meeting will take place at the Federation Gallery at 5pm on Tuesday, April 18, 2000.

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CANADIAN SCENE Chapter News and Events



CALGARY CHAPTER By Dianne Middleton

Greetings from Calgary! Spring promises to bring positive changes in weather in our area. As the days lengthen we hope to fill them productively by painting for upcoming shows and taking care of Chapter business. We look forward to working with our new slate of volunteers as we share new ideas and energy to make this another successful year.

Most newsworthy is the success that Calgary chapter members, **Jean Pederson** and **Doug Palmer** have had in attaining SFCA status. Congratulations for this most prestigious achievement!

A heartfelt thank you goes to **Rose Zivot SFCA** who attended the recent Board of Governor's meeting in Vancouver on our behalf, at her own expense, for the second year in a row.

The last general meeting was very well attended as we had the privilege of listening to **Brian Hades**, webmaster for our Calgary Chapter website. Brian gave us a lot to think about when placing images onto a website to bring about success for 'hits & sales' on-line.

We recently held a jury for Active membership and are happy to report that 12 out of a total of 16 applicants were juried to Active status. Congratulations to all – we look forward to viewing their work during our new members' talk at the general meeting. Many thanks again to **Jackie Boss** who coordinated the Active Member jury.

All is progressing nicely for our show at the North Glenmore Hall in May. This promises to be one of our best and will now include paintings from 'fresh' new members. Thanks to Calgary Chapter member, **Glen Collin**, we will have new signs to catch the eye of many passersby and prompt most of them, hopefully, to come in and take a look at the show. Also, thanks to **Glen**, our Calgary Chapter newsletter is now running paid advertisements that should help to cover our rising production costs.

Plans are well underway for the *FCA Calgary Chapter Show* in Kimberley BC, which will be on display from August 17 to Sept 4, 2000.

In her farewell address, **Marianne Hunt** spoke from the heart saying:

"During my term I tried to stress that art should be a positive experience for all involved. Success in art goes way beyond awards and sales. My greatest masterpiece was a small watercolour sketch of an older gentleman sitting on the beach. His daughter had told me he was ill and that this was perhaps the last time they would all be together as a family. I gave it to her and it was such a small effort on my part. I was recently told that at his funeral that small painting sat by his coffin. We as artists have the humble privilege of sharing the priceless gift of our talents. We have become a society where art is regarded as a self-indulgence but pastimes like juggling stocks or shooting a puck or ball are an essential part of the economy."

We will miss Marianne in her role as our Chapter President and wish her all the best with her future painting endeavours.

Four of our Calgary Signature Members had paintings published in the recent issue of *International Artist Magazine*. The works pictured include **Jean Pederson SFCA's Amaryllis**, **Alice Saltiel-Marshall, SFCA's The Three Sisters, Canmore**, **Marija Petricevic, AFCA's Joy**, and **Jeanette McLellan AFCA's Proud and Free** – well done ladies!



CAMPBELL RIVER CHAPTER By Doris Ritchie

Our show held at the Filberg Gallery in Comox during the month of April was very well received.

Eight members of our Chapter are participating in the local electronic art gallery. Organized by the *Campbell River Community Arts Council*, with the cooperation of CRTV, who supply cable access modem, we look forward to taking advantage of up-to-date media techniques.

Our group plans to go again for summer sketching at **Hudson's Farm** – close to town this lovely farm abuts **Painters Lodge** property. Acres along the seashore include fields of hay and vegetables, sheep, and horses, plus a nursery garden.

Meanwhile, Tuesday work parties are held weekly from approximately 10 AM to 3 PM at the **Sybil Andrews Cottage** on Island Highway. Everyone is welcome.

Marlys Robinson is always glad to answer any questions about our activities. Call her at 287-3652. Thanks, Marlys!



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CENTRAL OKANAGAN CHAPTER
By Yvonne Morrish

Spring greetings from the Central Okanagan. Many members of our local Chapter have been painting up a storm getting ready for several Art Club shows as well as the AIM FOR ARTS International Competition in the fall.

The Okanagan Mainline Regional Arts Council (OMRAC) held their exhibition of selected works and the FCA member winners were Lynda Grealish, Connie Swaisland, Marie Tolman, Margaret Jessop, Robyn Lake, Evalynne McDougall, and Shirley Rochon. Another six works were also juried in by the BC Festival of the Arts and Jane Monteith was one of those six. Her work will go on to the Provincial Show in Nelson BC in May 2000.

Rick Bond AFCA, gave a demo for Kelowna Palette Club members. Everyone attending enjoyed his watercolour techniques as well as his willingness to share his outstanding talent. Thank you Rick.

Arlene Christie, Supporting Member, and Cindy Downey, Active Member, will be displaying their paintings at the Gray Monk Winery (May 5 to 7) during the Kelowna and District Spring Wine festival.

Workshops pending include Monika Montana Grant (April 12 to 15) who promises an exploration of creativity and lots of fun and Rick Bond (May 5 to 7) who will lead a workshop in watermedia.

Our next AGM is approaching and lots of interesting discussions on the upcoming juried and non-juried shows for this year are promised. Enjoy the wonderful spring - let's get out and paint our beautiful surroundings here in the Valley.



COMOX VALLEY CHAPTER
By Robert Ross

Our new executive is now in place. Elected are:

Chair: Joan Anderson
Co-Chair: Channing Holland
Secretary: Beverley Wolsey
Treasurer: Virginia Lukay
Membership: Doris Zdebiak
Member-at-Large: Henry McPolin
Workshops: Gordon Hynes
Demos: Kalman Sxucs

Retiring Chairperson, Daphne Triggs will continue to be available for transitional purposes. Congratulations and thanks for coming forward to help the Chapter continue its activities.

Sincere thanks also to the retiring executive: Daphne, Ted Elcock, Deb MacDonald, Elsie Griffiths, Miranda Greenhouse, Henry McPolin, Gordon Hynes, and Kalman Szucs.



NANAIMO CHAPTER
By Margaret Bonneau

We would like to extend a warm welcome to our new Chapter Members, Fred Peters and Harold Allanson. We also welcome Denise MacNeill back to the Chapter. Our

congratulations go to Pat Holland for achieving her AFCA status, we are all very proud of Pat. Morag Orr-Stevens had one of her art cards chosen for printing by the Canadian embassy in Washington. Sylvia Diane Tucker gave an interesting workshop in silverpoint to the Nanaimo Art Group.

At our last Chapter meeting we had Frank Velsen come and take slides for some members. Frank is willing to go to members' homes. He can be reached at 250-390-1032 or you can use photographer Norman Silverstone at 250-755-2033.

Our members are quite excited about two events we will have in May. Vice President, Bob McMurray, AFCA will visit on May 12 (1 PM at the OAP Hall, 2465 Labieux Road, Nanaimo). NAG will join us for this event and all artists have an open invitation to come and learn all the dynamics and features of the Federation as well as get answers to any questions they may have. There is no charge to participate and coffee and tea will be served. On May 13 and 14 we will be privileged to have Bob extend his stay and give us a two-day workshop. Watercolour Harmony is an intensive colour study of a special palette Bob has researched. Bob will supply the paint and each member will receive individual attention and aid in applying this method to complete a painting. Enroll early as there are only spots for 15 participants. For info and questions phone Marg (250-758-0705).

Good luck to all the members who entered AIM FOR ARTS.

continued on next page

The Old School House Arts Centre
Qualicum Beach, Vancouver Island
SUMMER ART WORKSHOPS

- ZBIGNIEW OLAK JUL 10-14
"PHOTOGRAPHY ON VANCOUVER ISLAND"
- DON FARRELL, SFCA, RI, RBA JUL 31-AG 3
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- EILEEN FONG, BAC, RAC AUG 14-17
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**SOUTH OKANAGAN-SIMILKAMEEN
CHAPTER** By Helen Gabriel

The initial meeting of the South Okanagan-Similkameen Chapter was held in January at the Oliver CPR Station with 27 prospective members in attendance. Our guest, **Bob McMurray**, AFCA discussed the organization and goals of the Federation and described what it had to offer artists. He also gave a slide presentation of 'Success' works by Active and Signature Members, which was received with much enthusiasm. After the meeting a number of new members were juried to Active status. Thanks to Bob for conducting this meeting and for his advice and assistance in the months leading up to it.

Our thanks also go to **Ethel Hewson** of the Central Okanagan Chapter for assisting with jurying details, guiding our meetings, and offering to sit on our executive as Chapter Liaison with Central Okanagan; and to **Colleen Dyson**, also of Central Okanagan, who assisted with the election of officers at our first general meeting on March 4 where the following executive was elected:

- President: Helen Gabriel
- 1st Vice President: Linda Anderson
- 2nd Vice President: Beth Sellars
- Secretary: Chris Pearce
- Treasurer: Ivana Zita
- Programs: Sally Franks
- Exhibitions: Glen McQuirter
- Historian: Sandra Albo
- Newsletter: Laila Campbell
- Publicity: Hedy Munawych
- Social: Ellen Cote and Phyllis Beal

At the present time we have a membership of 40 and our Chapter is continuing to grow.

We would like to congratulate our new Active Members: **Sandra Albo, Linda Anderson, Enid Baker, Laila Campbell, Sally Franks, Arthur Hillson, Glen McQuirter, Evie New, Cameron Ogilvie, Beth Sellars, Sharon Snow and Ivana Zita.**

We also welcome the following new Supporting Members to the Federation: **Phyllis Beall, Kathleen Cannell, Ellen Cote, Patricia Hodson, Lois Hunt, Julianna Jusztin, Nina Klaiman, Hedy Munawych, Jill Leir Salter, Rose Shingler, Judith Tait, Verna Tomlinson and Arnold Zeigler.**

Our first newsletter was published in April and programs on framing and slide-making have been organized for our next meetings. The South Okanagan-Similkameen Chapter is excited to be a part of the Federation of Canadian Artists. We look forward to participating in Federation events, working with other Chapters and planning our own workshops and shows.



VICTORIA CHAPTER
By Alan Mark Cross

Our AGM was held on April 6 and the following members were elected:

- President: Alan Mark Cross
- 1st Vice Pres.: Mary Ann Laing
- 2nd Vice Pres.: Marney Ward, AFCA
- Treasure: Brian Norman
- Secretary: Barbara Burns
- Exhibitions: Agnes Cornell & Margaret Baxter
- Programs: Margo Clayton, AFCA & Mary Ann Laing
- Standards: Les Funk
- Membership: Bea Davies
- Grapevine: Nancy Blake
- Publicity: Jill Slagboom & Joan Bowler
- Members-at-Large: Ron Wilson & Delia Sampson

We are still looking for three more members to help with Exhibitions, and one member to head-up the Phoning Committee. Please contact Alan Mark Cross at 658-8102 if you can help.

Grant Fuller AFCA, gave a very enjoyable talk and watercolour demo at the AGM, thank you Grant. I would like to thank all those who did such a tremendous job last year helping our Chapter grow, we have made great strides in the quality of our shows and have attracted many new members during the year. With the strong executive that we still have, I look forward to continuing growth for our Chapter.

The Victoria Chapter would like to extend their congratulations to new SFCA, **Suzanne Northcott** of Fort Langley, who is having a show of her work at Gallery 1248 from May 15 to June 2.

Congratulations also go to **Kathy Bedard** who attained AFCA status at the Board of Governor's meeting. Kudos also to **Jean Aten** and **Alan Mark Cross** who had paintings accepted into the *Spring Open Watermedia Show* at the Federation Gallery.

A dry brush is an unhappy brush!

Chapters not reporting this issue:
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LETTERS

Dear FCA, It's hard to get hyped about sending a cheque down every year. The North Island (Vancouver Island) has a definite lack of Art (artists & art appreciators). I'm sure it's a 'distance thing.' There are two other artists up here that belong to the FCA. One told me I was too young to worry about getting my active status; the other let her membership lapse because she felt that the FCA wasn't doing anything for her.

When I'm painting I am so wrapped up in the endeavor that I don't care what is happening around me, or even what people think, but when I touch back down into reality I know there are bills to pay, family to feed, and my FCA News to read. It makes a difference to know that there are other artists out there like me, who want to have that feeling of "connectiveness," to know that - while it is a lonely pursuit to be an artist it doesn't have to be done alone. There...now I'm hyped...where's my chequebook?

- Heather Brown, Port McNeill, BC

Hi Heather, I bet you're never at odds over subject matter - what beautiful scenery you live in! I am very glad you are staying with us. I hope that your remote location doesn't prevent you from entering shows - Nancy Clayton, our Gallery Manager, is currently collecting information on how to best ship paintings in order to help members like yourself. I bet you have a few tips to share with her.

I have always thought that one of the most important things the FCA News does for the membership is to provide them with a means of communication; a way for the membership to feel like they are part of the FCA family no matter where they are. So thank you very much for your letter and taking the time to provide essential feedback. As a non-artist I need to be told what works and what doesn't for artists as far as the FCA News goes.

Your letter also describes a perfect example of how the FCA's membership makes the organization work for them by participating. You don't need to live in Vancouver or a major centre to participate and your letter proves that. Thanks again Heather.

Happy painting, Michele, FCA News Editor

MEMBERS IN THE NEWS

Jean Pederson srCA, has had a paintings selected for the National Watercolor Association's competition. The show will be in San Francisco from June 4 to 29, 2000. You're on a roll Jean, keep it up!

Bortolo Marola will be having a solo exhibition at the Italian Cultural Centre (3075 Slocan St in Vancouver) that will run from April 28 to May 12. There is an opening reception on April 28 at 7 PM. This show, Bort's fourth at the Centre, will feature watercolours and acrylics as inspired by the artist's travels through France, Spain, Italy, Quebec, the Maritimes, and the west coast to Mexico.

The Graham Sayell Gallery (2416 Granville Street in Vancouver) is putting on a solo exhibit of work by Mike Svob srCA. Entitled *Steps In Colour*, the show opens May 27 and will continue until June 10.

The work of FCA member, Alex Fong, is currently being featured at Kelowna Hambleton Galleries (April 6 to May 22). The exhibit is titled *An Apple A Day* and a portion of sales are to be donated to the Kelowna Heritage Society.

Laila Campbell (S. Okanagan/Similkameen Chapter) is showing work as part of the *Meadowlark Festival Show* in Penticton. It opens at the Tumbleweed Gallery (Front St.) on May 11 from 7 to 9 PM. The paintings for this show are whimsical *Bird Watchers*, a continuation of a series started by the artist for a similar show last year. Laila will also be showing work as the feature artist for the Evans Gallery in Kelowna. This show will open May 6 and is put on in conjunction with the Spring Okanagan Wine Festival.

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EXHIBITION / SALE ~ CALL FOR ENTRIES

SUMMER GALLERY 2000*

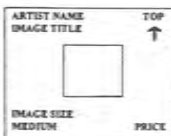
All Active & Signature Members - All Media

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
May 15	Josanne van Hees, AFCA
June 12	Nancy Clayton <i>Landscape Patterns in opaque watercolour</i>
July 17	Cim MacDonald, AFCA <i>Mixed Media on rice paper</i>
August 14	Rick McDiarmid, SFCA <i>Acrylic figures</i>

* * * * *

COMING IN MAY TO THE FEDERATION GALLERY

HUMAN FIGURE IN PAINTING

April 25 to May 7

Images to be featured in the September edition of the FCA News.

MEMBER GROUP SHOW #2

May 9 to May 21; Reception: May 2 from 6 to 8 PM

This show simply entitled, *Recent Paintings*, promises to reveal a load of talent with works by Sam Naccarato, Tony Wypkema, Merrilee Sett AFCA, Alice Ruskin AFCA, Many Milkovich, and Karin Richter.

SENIOR MEMBER GROUP SHOW

May 23 to June 11; Reception: May 23 from 6 to 8 PM

Interestingly, this show will feature all our Senior Members from Alberta including two newest SFCA's. So look for Doug Palmer, SFCA and Jean Pederson, SFCA along with SFCA's Phyllis Ljuden-Elderkin, Ken Gillespie, Neil Patterson, Alice Saltiel-Marshall, Wendy Thomas, and Rose Zivot.

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WHAT ARE YOU LAUGHING AT

Robert McMurray, AFCA oil



TOUCHED
BY THE
SUN
*Marjorie
Turnbull,
AFCA
oil*



WINTER WISDOM OF CANADA GOOSE PARTY

Erna Ewert, AFCA hand pulled lithograph



MY PLACE

Susan Reilly, AFCA watercolour



LA JOLLA
GARDEN
*George
Bates,
SFCA
oil*

DESOLATION *Nancy Ruen-Fen Chen, AFCA*
watercolour on rice paper



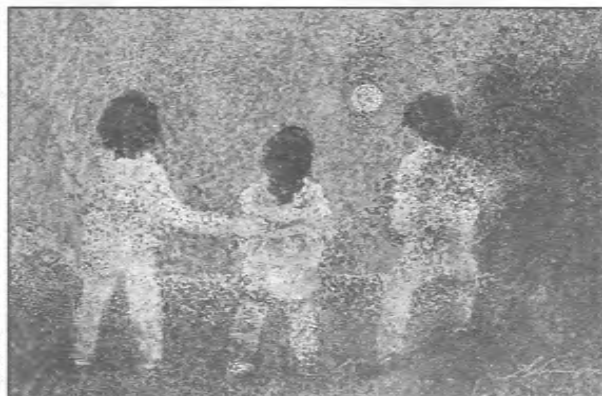
NARCISSUS
*Pauline
Martland,
AFCA*
monoprint



BUDDIES *Carol-Lynn Davidson, AFCA* watercolour



FINN SLOUGH 1
Bonny Roberts, AFCA mixed media



BUDDIES
Sheila Symington, AFCA watermedia



AT REST *David Funk* acrylic

LEAVES
Peggy Evans, AFCA pastel



"REFLECTION" VESSEL SERIES
Ruth Sawatzky, SFCA mixed media



THEY TOOK THEM ALL AWAY *Robert McMurray, AFCA* oil



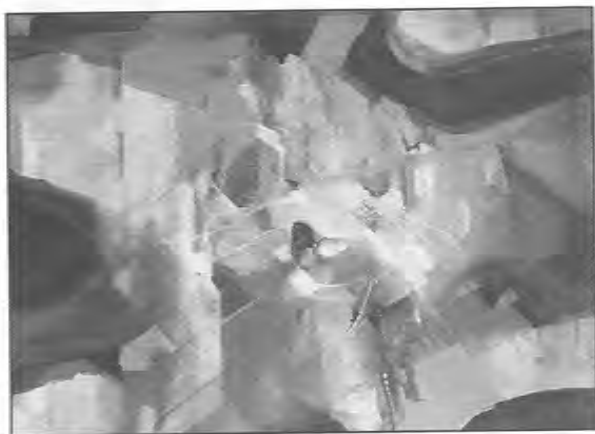
MALASPINA STRAIT *Eugene Ristau* oil



BC PRAWN *Danny Han-Lin Chen, AFCA*
watercolour on rice paper



WHITE
FLOWERS
*Jeanne
Duffey,
SFCA*
gouache



PYROTECHNICS *M. Green Mitchell, AFCA* acrylic



ITALIAN
STREET
WITH
PALMS
*Rita
Monaco,
AFCA*
pastel

THREE *Sue McIvor, AFCA* watercolour and pastel

TECHNICAL CORNER

By David Langevin

Dear David, Is it true that oil paints are more toxic than acrylics? How dangerous can paint be to an artist?

Thanks, Mary in Salmon Arm BC

Hi Mary, Researchers have learned a lot about toxicity in the last few decades and they have also discovered that artists have a long history of poisoning themselves with their materials. It is now believed that some of the well-documented accounts of artist's sicknesses were actually cases of poisoning. Goya's ills in his middle years and Van Gogh's famous mental and physical health problems are being attributed to the ingestion of paints. In fact, the glow that Van Gogh painted around lights and stars in his later works are thought to be the result of lead poisoning which causes swelling in the optic nerve - he actually saw that glow around objects!

An excellent book was written a number of years ago by Michael McCann called "Artist Beware." It may be out of print but it is still readily available. It covers potential health hazards in all of the arts and crafts. For now, let's just look at some basic principles that will help you avoid poisoning yourself while you paint.

The most toxic component of any paint is the pigments used to give them colour. Since the same pigments are used to make all paints for artists: oils, acrylics, water colours, pastels, and so on, they should all be considered equally hazardous. The binders used to hold the paint together, that is, linseed oil for oils paints, glycerin and gum Arabic for watercolours, and synthetic acrylic polymer resins for acrylic paints, are relatively non-toxic. Acrylic resins are certainly not as edible as linseed oil and glycerin however. Paints also contain a number of other dubious elements that act as dryers, emulsifiers, stabilizing agents, anti-foaming agents, preservatives, and so on. Many of these are not considered safe for ingestion. Some pigments are more toxic than others, cadmium colours are highly toxic and a known carcinogen. Cobalt often contains arsenic, and manganese is present in various colours as well. We all have heard of the hazardous effects of lead in paint due to its use in commercial wall paint. It is no longer used to make house paint but many artists have stopped using the very excellent, and I would even say indispensable, lead white in oil paints (also called "Cremintz" or "Flake" white among others). Don't stop painting or using certain colours because they are considered toxic. The best policy is to treat all paints as hazardous and handle them accordingly. It is important to remember that most toxic elements accumulate in the body so even a little bit of exposure once in a while is not a good idea. Here are some simple rules to follow when painting:

Don't eat the paint. Don't get paint or powdered pigment on an open cut. Don't clean paint off your hands with solvents. Don't breathe powdered pigments.

The level of toxicity of a pigment is also relative to the way in which you are exposed. A pigment can be mildly toxic when exposed to the skin, moderately toxic when ingested, and highly toxic when inhaled. Breathing in pigments in their powdered form is by far the most hazardous

thing a painter can do because anything breathed into the lungs is fed directly into the blood stream. For this reason using pure dry pigments to mix into paintings or collages, making your own paints, using sprayers, and even dry pastels can be extremely dangerous. A proper respirator can be used for these purposes. You must not breathe the powder, get it on your hands and clothes where it may be eventually transferred to food or utensils, or stir it up on surfaces where it can be inhaled. Pigments in paints will not be absorbed through the skin but can enter the body through open cuts or, more commonly, be carried into the blood with the aid of a solvent like turpentine or mineral spirits. The unpleasant smell of oil paints and turpentine does not make oil paints more toxic than any other type but if you are using oil paints (even household oil/alkyd paints) never clean your hands with solvents. Turpentine was even used at one time to administer drugs intravenously. Commercial hand cleaners used by mechanics also contain mineral spirits. If you have paint or oil on your hands I suggest using any kind of cooking oil to clean your hands, followed by soap. Solvents themselves are also quite toxic if they enter the body and most are relatively toxic when inhaled. If you spray on your varnish, do it in a well ventilated area and use a respirator. You can eat your paints and get quite sick too. Biting your finger nails, chewing on the paintbrush and eating while painting are the most common ways that we ingest poison chemicals.

Thanks for the question. David

Remember that the only stupid questions are those not asked so if you have a question for David send it care of the FCA News (see masthead) or to David directly by snail mail (818 Hector Drive, Kamloops BC V1S 1B7), or email (davidlangevin@hotmail.com).

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EXHIBITION / SALE ~ CALL FOR ENTRIES

THEME SHOW 2000*

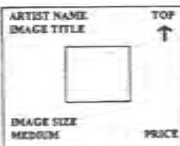
All Active & Signature Members - All Media

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.

BEHIND THE EASEL

By Robert Genn, SFCA



It's important to know the reason you're painting that one you're working on right now. It's important to know that it's a worthwhile project and that you're prepared to give it something special and to put some of your own moxie on it.

Never begrudge yourself the time to contemplate what you're going to paint. I find if I ask myself what it was that attracted me to the subject in the first place and analyze my thinking, I get a better understanding of it's worthiness.

You might ask yourself just what that special something is. Is it style driven? Is the subject saying something to you? Is there something in it that you would simply like to paint? Have you uncovered what your think is a new angle? Asking yourself these sorts of questions gives you more reason to commit. It also may give you a reason to abort - and that's all right too.

It's all to do with finding passion. When you think about it there are lots of things in our universe that we can feel passion about. Find the passion and you have a powerful reason to put the finishing touches on a job well done.

Robert Genn

PS "The world is so full of a number of things,
I'm sure we should all be as happy as kings."

(Robert Louis Stevenson)

Robert Genn's twice-weekly letters may be received free on-line by subscribing at <http://saraphina.com/painterskeys/sub.htm>



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AIM FOR ARTS

by Ellen Poole, PR Chair

March was an exciting month, with receipt of "the big show" slide submissions increasing daily. Each committee was poised, awaiting the end of the month when the number of submissions from around the world would be revealed.

Darlene Botkin and her slide sub-committee, working in the office "zoo" above the gallery, created lists and lists of entries. Our "slide doctor," Kees Fransbergen (hands dressed in white cotton gloves) busily transferred film from large glass, plastic, or black paper mounts to the standard regulation mounts employed by professional carousel projectors.

The final slide count is being tallied as this column is being written. However, it looks like there will be in the neighbourhood of 1300 entries - from 28 countries. Not bad for our first really big international effort!

Teams of slide jurors have jumped into "alert" mode and, by the time you read this, jurying will have been completed and the process of advising the successful entrants begun. We hope your name is amongst them!

One of the rewards of hosting a competition like AIM FOR ARTS is a significant increase in membership. Our ranks have swelled and we now have members from every province and territory with the exception of Nunavut and Newfoundland, and in fifteen other countries from Finland to Macao and Brazil to Slovenia.

Chair: Donna Baspaly, SFCA 275-6855
Executive Assistant: Kathy Swift 943-7960
Artwork: Barb Hillier 943-1785
Budget & Finance: Bob McMurray, AFCA 535-5069
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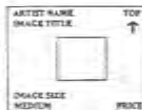
EXHIBITION / SALE - CALL FOR ENTRIES

MEDAL SHOW

All AFCA Members - All Media
(SFCA Members do not have to be juried)
September 12 to October 1, 2000
at the Federation Gallery, Vancouver

SUBMISSION IS BY SLIDE ONLY: Deadline for entry is Thursday, August 10 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. SFCA and accepted AFCA original paintings will be due in the Gallery Friday, Sept. 8, by 4 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.

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Partner

MYFANWY PAVELIĆ, OC, RCA
Awards Juror Extraordinaire...
Edited by Michele Becker

Many FCA members have known Myfanwy Pavelić (pronounced MaVONwee) through her work for quite some time. Others are only now becoming aware of her since Myfanwy has agreed to serve as an awards juror for the *AIM For Arts* show. However, not many of us are aware of just how extraordinary a life Pavelić leads.

As a child Myfanwy found solace in reading, painting, sketching and music. She developed a sense of being "at home" with the arts which was strengthened through such privileges as travel. Though Pavelić spent most of her childhood in wheelchairs or with her legs in iron-and-leather braces she enjoyed the benefits of membership in a family with means. She also experienced the loneliness of a childhood isolated by physical disability.

Pavelić was raised in a mansion opposite Dunsmuir Castle in downtown Victoria. Myfanwy, born with shallow knee sockets, lived in constant physical pain and endured years of therapeutic and surgical interventions. The slightest strain would cause the patellae in Myfanwy's knees to slip out of place, sometimes splintering bone. The pain Pavelić suffered was originally interpreted as the laziness of a child possessed of a disagreeable temperament.

When Myfanwy was ten the Mayo Clinic in Minnesota finally diagnosed the full extent of her handicap (the

The FCA News INTRODUCES...
NANCY T. CLARIFIES...

Fact One — You don't become an Active member by selling a painting, entering a juried show or reaching a certain age! The following are the only routes to achieving Active status! Supporting members and non-members (must join as Supporting members at time of submission) may deliver to the Federation Gallery accompanied, by a short bio and a \$10.00 jurying fee (this is new), three (3) originals, or ten (10) slides or photos of recent work, clearly labeled, work for jurying. Members should allow two weeks for notification. Send a "sase" with photos or slides from out of town. If you wish to have digital images juried, email the FCA at fca@istar.ca for the procedure. Work may also be juried away from Federation Gallery by any AFCA or SFCA status member. And from time to time, local Chapters arrange jurying dates for their members. If there is an FCA Chapter in your area contact them for information.

This new feature short will be regular column for the FCA News. As Gallery Manager, Nancy T. Clayton hears all sorts of suppositions from members near and far. Nancy will don the "Nancy T." persona and clear up some commonly held misconceptions about the FCA. Are there any areas of ambiguity that you would like clarified? If so, you are cordially invited to send them to the Gallery. I think there should be a prize for the first member to stump Nancy T.

doctors at Mayo also recognized that she had a vision defect). In the meantime she had gone off to kindergarten but that didn't work so she had a succession of governesses and a tutor. At five she started piano lessons and loved to draw and read (all at close range).

Pavelić travelled with her parents visiting all the major European cultural centres and also getting her first tastes of boarding schools. At the age of six Myfanwy attended The Study, a boarding school outside London. At the age of 11 she spent a few months at school in Switzerland. At 12, Pavelić attended Norfolk House, four blocks from her parents' home but was allowed home for Sunday lunch only.

Myfanwy hated Norfolk having nothing in common with the other girls. She turned more and more to her artistic pursuits eventually deciding to seek a career in music.

At the age of 16 Pavelić doctors performed successful surgery on both of Myfanwy's knees marking the start of a new life. Upon recovering she was sent to boarding school in Montreal which turned into a happy experience. By the end of the first year she was invited to play at a public concert and was elected assistant art editor of the school magazine. Pavelić remembers that "It was the first time that I'd been asked to join in on something because others felt I could do it."

After studying art and music in England and being presented at court at the age of 23 Pavelić returned to Victoria where she married Donald Campbell in the fall of 1939.

Myfanwy continued to practice her music and, after moving with her husband to Ottawa in 1942, joined a local string quartet. When her arms began to ache and her muscle to contract the doctors told her her wrists would never be strong enough for a professional music career.

When Myfanwy and her husband returned to the West Coast, they settled in Vancouver where Myfanwy began classes at UBC devoting herself to art. Her painting started gaining recognition and invitations to exhibit began coming in. Pavelić then made the critical decision to leave her husband and study painting and music in New York City (they would be divorced a year later).

Myfanwy looks back at this New York period as "a glorious time." She was accepted into the top echelon of New York's artistic society — a fact which speaks as much to her wit and charm as it does to her work. At 28 she felt she had at last entered the world where she belonged.

Three years after her divorce, Myfanwy married Nikola Pavelić who was a Sorbonne-educated doctor of law with a successful import-export business in New York. In 1950 the couple returned to BC where their daughter Tessa was born near Sidney. When Tessa was seven tests revealed some brain damage and a nervous disorder. The Pavelićs returned to New York to specialized treatment not to return again until 1969.

Myfanwy describes the agony of that period where she could so easily identify with her daughter. "I wanted to paint — desperately — but I couldn't. Those years in New York were a blur of doctors, treatments, hope, despair. I just froze up, couldn't paint a stroke." After three years of treatment and an extensive remodeling of the old family cottage, Spencerwood, in Sidney Pavelić once again

started to paint and with a technical skill and energy she had never before achieved.

Tessa, who has her own mini-apartment in the house, has been an assistant at the same play school for over 22 years, is a good swimmer, and classical pianist.

For some years now Pavelić has been internationally sought as a portrait painter. She accepts the designation with hesitancy, even reluctance, not simply because she does other work. "I don't like being called a portrait painter. When I think of portraits, I think of Hilton and his awful portraits stuck in hotel lobbies around the world." Although Myfanwy does concede that "I shouldn't mind really, there are so many great portrait painters, like Titian or El Greco. I believe the stance of the body, a gesture, can reveal character as much as the face. People's bodies are limited. The shape before you stops physically, but the inside of a person is limitless."

When Trudeau's aide called Pavelić to tell her that the retiring Prime Minister had chosen her to do his official portrait she insisted that Mr. Trudeau travel west if he wanted her to do the work. She thought she'd blown it and wouldn't hear from them again. Her refusal to paint Trudeau in Montreal where she had been asked to come was based not only on intuition - she wouldn't get the same man on his own territory as she would on "foreign" ground - but on experience. She has her own specific approach to such work starting with casual encounters with the subject, long conversations, Polaroid pictures to be used merely as notebooks, and several dozen photographs before the sitting itself. The subject is encouraged to move during the sitting; to sit, smoke,

chat, stand. From this Pavelić produces not one but several canvasses, each reflecting the whole of the person but emphasizing a unifying aspect. After Trudeau's portrait was completed he commented that Pavelić had "caught and condensed the salient parts of his life."

In 1992 Myfanwy fell and broke both her arms. "I was trying to save my bottom, which wasn't worth saving, and damaged my back, so I can no longer sit down to paint. I'd let the dog out and then saw this glorious maple. The morning was as if the world were new. Everything fresh. So out of the house I wandered, entranced with the maple and forgetful of the earth. And, whoops! The damage was done. I could scream at myself for falling because until then I could do everything I did at 40."

Myfanwy's artistic and life accomplishments are the direct results of her personal attitudes and strength of character. We at the FCA will be privileged to have her assist us with *AIM FOR ARTS*.

On her art and the future Myfanwy Pavelić says "I'm hoping to learn until they put the screws in. Even if stuck on a desert island I'd still paint, using sand if I had to."

The story presented above is an abbreviation of a chapter from the book, Western Lights; Fourteen Distinctive Canadians by Lisa Hobbs. It is a rather eclectic collection of biographies on personalities which have contributed to Culture in British Columbia. The section on Myfanwy Pavelić is well written providing much more insight on the artist than indicated above. The book was first published by Raincoast Books of Vancouver (ISBN 1-55192-014-x) and can now be purchased inexpensively as a remainder (1-800-663-5714 or 323-7100 for local calls).

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TO SIMPLIFY IS TO CREATE

By Pat Lowes, Painters-in-Action

By simplifying the people and animals in his landscapes, George McLachlan, SFCA, our guest-artist for March, painted two dynamic paintings. These paintings, though quickly executed, were based on a thorough knowledge of his craft.

Beginning with an explanation of the importance of composition, colour and drawing (perspective, and anatomy) George reviewed the basic principles and elements of the building blocks for a good painting.

George shared the following time saving ideas garnered from years as a professional illustrator and artist:

- **Composition:** To find the best placement of a figure/animal, first draw it on a small piece of tracing paper, and then move the tracing paper around the composition, then draw/paint it.
- Suggest the idea of "life" (people, animals) into paintings for interest and excitement by eliminating detail in the subject.
- Paint a series of paintings for a good understanding of the subject.
- **Drawing:** To find the correct placement of a figure, use perspective lines and relate it to other shapes in the picture. This method will prevent the figure/s from floating in space and will also make the figure the right size in relation to other spaces within the work.
- To check the correct size of a figure in a group, find it's perspective line. It should cross in approximately the same spot on each figure: for example, it will cross all figures at the head.
- Learn the rules of perspective: there are many good reference books that explain theories of perspective (one, two and three point perspective).
- If there are any drawing problems simplify your shapes so they will all fit into a cube, a cone or a cylinder.
- Simplify and draw/paint the figure from memory – it will look more natural than a detailed rendition incorrectly copied from a photograph.
- Learn to critique and correct your own work – go back and check the basic principles first (composition, drawing and colour) if you encounter problems.

After a short but concise review of the basics, McLachlan began to paint his first demonstration of a landscape on illustration board. Using an enlarged photograph for reference George applied a wash of water to the board removing excess sizing and wetting the surface. Using a large brush loaded with watercolour he deftly painted large mid-value shapes into the background, leaving areas of white illustration board for light values. After the paint dried, he carefully blocked in the main areas of dark-value shapes with a large brush and painted the smaller shapes with calligraphy like strokes and a small brush.

Using a round brush with thicker paint he gradually added more details with hard and soft edges (some of the paint was blended with his fingers) to the background and the cliffs. At this point, George suggested that we put a mat on the painting to periodically check it's progress,

(it is easier to see technical faults when a mat surrounds the image). At this stage, he double-checked the perspective of the lighthouse explaining the principles of perspective lines that come into play when drawing a cylinder.

Next, George used gouache to sharpen the edges of the primary shapes, to suggest details, such as texture (grass) and shadows, and to 'pop out' important shapes (lighthouse, people). George's advice when landscape painting was to make sure the light source is constant and you always refer to it. Make sure you define the scale of the cliff by contrasting it to the scale of people (smaller people mean a larger cliff and vice-versa). The secret of suggesting a figure in the landscape, he said, is to make the head the right size (a smaller head was preferable to a larger one) and it is best to indicate the body and clothing with very little detail. The figure can be an important element in a painting. For example, the suggestion of a brightly coloured figure can add excitement and interest in an otherwise muted painting.

Brockton Point in acrylic, watercolour, and gouache was the subject of his second landscape. George, basically working the painting in the same manner as the first, carefully used muted colours to block in the large areas, working his way through basic values down to the smaller areas of his composition. He applied gouache, again to sharpen, and used acrylic paint, in this case, to intensify some of the colours (George prefers the consistency of jar colours to tube colours). The artist, at this point, reviewed the properties of colour (hue, intensity, and value) and showed how they relate to a good painting.

George then shared some ideas that help him add that professional touch to painting:

- Follow through the ellipse line when drawing (like a tennis stroke),
- Use a white pastel pencil to sketch on top of a painting,
- Paint a flat background then paint a figure on top of the background to make the figure 'pop out.'
- Save whites until the end,
- Make the horizons straight, do not be afraid to use a ruler,
- Watch out for bright reds as they may detract from a painting,
- Break up overpowering flat areas with additional colour, value, texture, etc.,
- Start with the focal point couple to gauge the size the other figures,
- Draw people in slightly different poses and draw from memory as it is an excellent way to advance your skills,
- Learn to develop your own photographs in order to control their quality and expense,
- Draw thumbnail sketches to it will save time and effort later,
- Make sure the under-painting is dry before adding any more pigment, especially when adding detail, in order to avoid muddiness and soft edges (especially in watercolours).

This was a great workshop where two excellent paintings were created using quite a few of the techniques explored by this artist. Thank you, George McLachlan, for sharing your time and valuable knowledge with us.

PAINTING AND POETRY

By Pat Lowes

There are many interesting places to paint in the lower mainland that are easily accessible. But on one hot summer day, Adrienne Moore, AFCA and I found an irresistible subject that wasn't so accessible. It was an old abandoned truck nestled between the dyke, the ditch, a fence post, and a mountain of manure, all on private property. We both felt inspired to paint immediately but reaching our goal was an adventure that inspired Adrienne to write this poem:

THE OLD JALOPY

We wandered so inspired to paint
On Richmond Dike – a car so quaint
We did espy in Steve' backyard
But alas, a lack – we had no card
Or means of entry to the site
Out of bounds "twas not our right"
We plotted, schemed and even begged
To Mrs. Steves, (we had her pegged)
She loaded hay upon the cart
We approached at once – Boy did she start!
She agreed to grant us permission to paint.
The "old jalopy" – a car so quaint!
So armed with brushes, palettes and water
We promised Mrs. Steves we'd do what we ought'a
Close all the gates, ignore manure
It wasn't easy that's for sure!
Wearing sandals with open slits
I could feel the squishing – this is the pits.
We proceeded forward towards the fray
But there was an ominous bullock in the way!
Cow or bull we couldn't be sure
But Pat was definite – there was the lure!
To capture the jalopy – too intent.
Even the garter snakes came and went
We persisted and in a couple of hours
We captured that jalopy right in our powers.

– Adrienne Moore

With apologies to W. Wordsworth on "Daffodils"



Adrienne Moore, *The Old Jalopy*, W/C

NEW MEMBERS

March 9 to April 10, 2000

Catherine Anderson	Robert Lemay
Jennifer Annesley	Ken Lin
Joaquin Ayala	Bert Liverance
Peg Baraby	Nataliya Makyeveva
Phyllis Eileen Beall	Yvonne McNeil
Wendy Bergen	Jolanta McPherson
Kathleen Elizabeth Cannell	Brian Monteith
Louise Carbonneau	Hedy Munawych
Hatu Cheize	Denis Murrell
Chung King Chung	Elma Neufeld
Ellen Cote	Cara Ng
Robin De Lavis	Florence Nicholson
Betty Dion	Suzanne Normand
Joyce Dyck	Cameron Ogilvie
Tracey Emerick	Barbara Owens
Margaret Ferraro	Kim Pollard
Jutta B.M. Fey	Barbara Pratezina
Heather Fiancer	Jill Leir Salter
Conchita Foote	Sharon Sargent
Barbara Fraleigh	Maria Sarkany
Ivan Fraser	Eileen Sawracki
Alain Gagne	Gail Scott
George Gia	Rose Shingler
David Grudniski	Natalie Shumka
Mikhail Gubin	Jennifer Wing Kei Sin
Shelley Haase	Cindy Sorley-Keichinger
Christina Hepburn	Rebecca Spaulding
Heather Hill	Norma Maureen Stewart
Patricia Hodson	Tadonobo Suzuki
Larry Hoelsing	Judith Tait
Frances Hummell	N.C. Nigel Tam
Lois Hunt	Rene Thibault
David Jones	Verna Tomlinson
Julianna Jusztin	Lionel Venne
Hea Va Kim	Ron Vermeiren
Nina Fay Klaiman	Sharen Marea Watson
Spencer Kong	William Webb
Miroslav Kot	Randall Weidner
Lucy Kuwahara	Katia Wilkomirsky
Siu-Ming Kwong	Ping Sung Wong
Louise Lachance-Legault	Spencer Wynn
Marion Landry	Arnold Ziegler
J. Russell Leach	

So many people are applying for membership in the FCA that we can't keep up with the data entry. If you don't see your name on this list, watch for it in the June issue. Thanks for your patience.

*Profound statements must be drawn by the
artist from the most secrets recesses of his being;
there no murmuring torrent, no birdsong,
no rustle of leaves can distract him.*

– Giorgio de Chirico (1888-1978),
Mystery and Creation, 1928

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.

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.

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.

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

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! Oil Based Monoprints with Catherine Rondthaler, May 12-16, \$300, Still Life in Oil: Russian Impressionism with Pam Ingalls-Cox, May 19-21, \$185, High Impact Watercolor with Sari Staggs, June 2-6, \$375, Plein Air Painting of LaConner with Deane Lemley, July 21-23, \$185, Experimental Water Media with Karen Guzak, July 28-30, 4190, 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 Colour and Enriched Darks in Watercolor with Teresa Sala, Sept. 15-17, \$185, Painting Children in Watercolor, From Photo to Finish with Carol Orr, Sept. 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. Tuitions listed in \$US. Get on the mailing list now to receive future LaConner Art Workshops catalogues. Contact Chris Elliott, P.O. Box 743, LaConner, WA 98257, 360-466-4147 or Fax 360-466-1807.

WATERCOLOUR CRUISE TO ALASKA WITH MARILYN TIMMS SFCA from September 8 - 15, 2000. Comfort, excellent cuisine plus a passing panorama to paint and an excellent instructor to assist you - can heaven be far? Small group. Cruise only \$1089.00 plus \$218.00 taxes (based on double occupancy, non-painting friends and spouses most welcome), workshop only \$225.00. For more information call Jeannine Taylor (250) 334-3323 or 1-800-665-2780. Check out Marilyn's new Website at <http://members.home.com/finart>.

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:

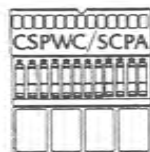
(All workshops are geared to the intermediate/advanced student)

- 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, SFCA Aug. 7 - 11
"Light, Life & Line" (Mixed Media)

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INTO THE LIGHT
Maggie White, AFCA
watercolour

THE JOURNEY OF SLEPNIR
Patricia Peacock, SFCA
mixed media collage



FALL
COLOURS
*Elizabeth
Smily, SFCA*
oil



KIM *Alvina Green* oil



SAILBOAT *Jack Livesey* acrylic

PATIENT REALIZATION
Marija Petricevic, AFCA pastel



AMONG THE POTS
Teresa Bernard, AFCA watercolour/gouache/charcoal



THE LAST CANNERY *Joseph Wong, AFCA etching*



AT WATER'S EDGE
Marcia Semenoff, AFCA oil