



FEDERATION OF  
CANADIAN  
ARTISTS

JUNE 2000

# News



UNCLE BRUCE *Jean Pederson, SFCA watercolour*

## SUCCESS ! SHOW

Newly elected Signature Members display their ware  
- Four Senior Members (SFCA) and Fourteen Associate Members (AFCA) -  
*with a selection of paintings by members of the Board of Governors who elected them*

HAPPY APPLES *Dianna Ponting, AFCA pastel*



REPAIRING  
*Chi-Keung Leung, AFCA watercolour*



DREAM LAND *Pat Holland, AFCA mixed media*



PEONY CLUSTER  
*Marnie Ward, AFCA*  
watercolour



GOLDEN BOY  
*Michael den Hertog, AFCA*  
acrylic

## 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.

### Federation Gallery (and Mailing Address):

1241 Cartwright St. (Granville Island), Vancouver, BC V6H 4B7  
 Gallery: 681-8534 Office: 681-2744 Fax: 681-2740  
 Email: fca@istar.ca Website: http://www.artists.ca  
 Gallery open daily except Mondays - 10 am to 5 pm

**Publisher:** Federation of Canadian Artists  
**Editor:** Michele Becker, fcanews@home.com (222-1452)  
**Advertising:** Ralph Roper (224-7974)  
**Cover Photos:** Sid Dyke, AFCA, sidyke@uniserive.com (853-3400)  
**Layout/Prepress/Printing:** Gastown Printers Ltd.  
**Proofreading:** Ellen Poole

### FCA Elected Executive 2000/2001:

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

### Appointments to the Board 2000/2001:

**Communications:** Carol Short, AFCA, Carol\_Short@telus.net (538-7155)  
**Member-At-Large:** Sue McIvor, AFCA, smcivor@thermes.com (538-5577)  
**Member-At-Large:** Donna Baspaly, SFCA, donbas@home.com (275-6855)  
**Membership/Stds:** Marjorie Turnbull, AFCA, amtturnbull@telus.net (941-7695)

### Committees:

**AIM FOR ARTS:** Donna Baspaly, SFCA (275-6855)  
**Archives:** Ellen Poole, ellenpoole@telus.net (732-5251)  
**Chapters:** Bob McMurray, AFCA (o 576-9121)  
**Art Visions:** Rick McDiarmid, SFCA, rsmcd@portal.ca (538-7436)  
**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  
**Auditor:** Jones, Richards & Co.  
**Solicitors:** Richards, Buell, Sutton  
**Web Master:** Glenn Marcus, gmarcus@istar.ca (522-3134)

Advertisers in the FCA News support and assist the Federation with their Ads. Members can help by buying their supplies from these good people. PLEASE SUPPORT OUR ADVERTISERS!

## MONOTYPE COURSE

June 28 - August 2, 2000

Wednesdays 7:00 - 10:00 P.M.

Malaspina Printmakers Studio  
 Granville Island  
 Info. call: 688-1854

## BOARD MEETING HIGHLIGHTS

April 18, 2000 by Janice Robertson

The following directors were re-appointed for a 1-year term:  
**Members-at-Large:** Sue McIvor, AFCA  
 Donna Baspaly, SFCA

**Communications:** Carol Short, AFCA  
**Membership/Standards:** Marjorie Turnbull, AFCA

**AIM FOR ARTS:** It was decided that the show will be open 10 to 5 each day of the week except Thursdays, when it will be open 10 to 9. Five volunteers will be required for each shift at the show. There will be time set aside for members and volunteers to preview the show on August 31, as well as a media event and a gala opening in the evening. Bob McMurray, AFCA will be Master of Ceremonies.

**Saltspring Workshop:** Spaces still available. Kiff Holland SFCA, AWS will attend on the Tuesday to do a demo.

**Executive Director:** Susan Foster reported that membership is at 1692. A report from webmaster Glenn Marcus was circulated. Bob and Susan will meet with Glenn to discuss the possibility of creating an on-line gallery.

**1st Vice-President:** Rick McDiarmid reported on *Art Visions*. Certificates for students in this year's foundation program will be given to those who participated in the *Student Show*. If anyone else wants one they will be available upon request. The Vernon students will receive their certificates during Bob and Tom Huntley's visit in May.

**Gallery Manager:** Nancy Clayton reported that sales in early March were down but the *Student Show* was very successful and 8 paintings have sold already from the *Spring Open Watermedia Show*.

**2nd Vice-President:** Bob McMurray has several Chapter visits coming up and will send a letter to those not scheduled to see if they would like someone from the executive to come. Susan has sent financial statements and a list of chapter presidents to all chapters. She has also sent a list of chapter contacts to Glenn for inclusion on the website and to Michele to publish in the newsmagazine.

**Member-At-Large:** Sue McIvor spoke about two new prize donations. Anne-Marie Harvey donated the Dolphin Award for Humor and Classic Gallery & Framing has given \$250.00 to be used as we see fit.

**Newsmagazine:** Michele Becker asked for confirmation of the issues we plan to print in colour. Currently there is enough money to produce the July/August issue featuring the *Spring Juried Show* and the September Issue featuring the *Human Figure* in colour. It is hoped that we can produce the December magazine in colour but sponsors will have to be found. The AIM winner will be on the cover of October's issue.

**Communications:** Carol Short spoke about a *Business in Vancouver* magazine profile on the FCA. Nancy will come up with some ideas for a poster format that could be easily changed for each show. *Vancouver Lifestyles* has confirmed their donation for the AIM-FOR-ARTS show. We need better signage on our building, such as Opus has, with one or two sticking out from the building. The next board meeting will take place at the Federation Gallery at 5 PM on Tuesday, May 16, 2000.

## COVER IMAGE

By Jean Pederson, SFCA

They say that writers should write about what they have experienced, just as painters should paint subjects that they have interacted with. Over the past few years, I have been doing a series of paintings based on the people who make up our wonderful country. I have had the privilege of making friends with those from many walks of life, and from diverse cultural and religious backgrounds. All of these people have enriched my life as well as adding to the strong fibre of our community.

The man in the portrait, *Uncle Bruce*, is an uncle of mine. I don't get to see Bruce that often, but whenever I do he makes me laugh until I cry. The last time I saw Bruce was a particularly difficult time as his older brother had just passed away. This portrait was painted in honour of my Uncle Roy and shows the sadness that impacted everyone in the family.

## GALLERY STATS - APRIL 2000

Gallery Visitors	3506		
Paintings Exhibited	238	Paintings Sold	31
Members Represented	168	Volunteer Hours	331

## DRAGON ARTS

41 Pender E., Vancouver, BC Ph:689-7188  
Nr. Sun Yat-sen Park & Tinseltown Cinemas

**LOW LOW PRICES** on  
**Regular & Oriental  
Art Supplies**

### SPECIALTIES:

Stretched Canvas; Porcelain  
Palettes; Easels; Marie's Paints;  
Custom Framing (especially  
Oriental Style); Rice Papers;  
Chinese Ink, Colors & Brushes.

**WHOLESALE & RETAIL**

## FCA CHAPTER CONTACTS

**NANAIMO**  
Margaret Bonneau,  
President  
250-390-4221  
bonneau@home.com

**NORTH OKANAGAN**  
Anne-Marie Crosby,  
President  
250-558-3355  
kacrosby@home.com

**VICTORIA**  
Alan Mark Cross,  
President  
250-658-8102  
F250-658-2009  
amcart@direct.ca

**FRASER VALLEY**  
Nancy Doell, President  
604-853-4764  
rdoell@hotmail.com

**SOUTH OKANAGAN/SIMILKAMEEN**  
Helen Gabriel, President  
250-498-6183 gabriel@img.

**ARROWSMITH**  
Gina Harris, President  
250-248-5809  
oac@island.net

**CALGARY**  
Marg Stevens, President  
403-932-6383  
stevenss@telusplanet.net

**CENTRAL OKANAGAN**  
Kathryn Newell, President  
250-861-9294  
mardal123@hotmail.com

**CAMPBELL RIVER**  
Doris Ritchie, President  
250-923-6043

**COMOX**  
Joan Anderson, President  
250-338-5200

### Federation of Canadian Artists MEMBERSHIP RATES

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

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

Supporting Membership includes 10 issues of FCA News per year, Painters-in-Action Workshops, reduced rates for Art Visions 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.

### Federation of Canadian Artists News 2000 DISPLAY ADVERTISING RATES

• 1/8 page (7.2cm x 4.5cm)	\$60.00
• 1/4 page (7.2cm x 9.0cm)	\$90.00
• 1/2 page (7.2cm x 18.5cm)	\$170.00
• Full page (15.2cm x 18.5cm)	\$320.00

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.

**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.

# FRAME BLOWOUT SALE

A **HUGE** selection of discontinued,  
one-of-a-kind wood and metal frames,  
in standard sizes at clearance prices.

*Selection varies at each store.*

**Rising Museum Board**

**10% off**  
*Regular Price*

**Crescent Matboard**

**10% off**  
*Regular Price*

**Gallery Frames (with linen liners)**

**15% off**  
*Regular Price*

**PF3 Metal Frames**

**15% off**  
*Regular Price*

*Some mail order minimums may apply.*

**NEW**

**ARCHIVES**

## BRIGHT WHITE WATERCOLOUR PAPER

	Finish	Reg. Single Price	Sale Single Price	Reg. Pkg. Price	Sale Pkg. Price
140 lb.	M/R	6.97	5.58	5.43	4.65
	S	7.25	5.80	5.65	5.10
300 lb.	M/R	16.28	12.98	12.69	11.62
	S	16.77	13.42	13.08	12.10

Prices stated are per sheet.

*For this sale, mail orders require a minimum 10 single sheet order.*

Sale prices in effect to June 30, 2000



**OPUS**  
FRAMING &  
ART SUPPLIES

**VICTORIA**

512 Herald St.  
386-8133

**KELOWNA**

1357 Ellis Street  
763-3616

**LANGLEY**

20484 Fraser Hwy.  
533-0601

**GRANVILLE ISLAND**

1360 Johnston St.  
736-7028

CANADA TOLL FREE:

1-800-663-6953

Fax: 731-3519

## CANADIAN SCENE Chapter News and Events



### CALGARY CHAPTER

By Dianne Middleton

Howdy from Calgary! The snows have finally subsided from our area, giving forth the opportunity for our members to pursue outdoor painting – at last! We all look forward to this time of year. At our last General Meeting in April, we held elections for the executive and committees. All positions were filled with enthusiastic volunteers and we look forward to working together to bring about another great year. At the helm this year is:

President: Marg Stevens.  
1st Vice President: Jim Graham  
2nd Vice President: Jeanne Stangeland  
Treasurer: Jocelyn Goodman  
Secretaries: Sylvia Maier and Lissi Legge

Thank you to all those who have volunteered to serve on executive and committee roles! We could not operate without your time and efforts!

Thanks to Sharon Peters for the lovely tea/coffee table set up for the social part of our AGM. New members were introduced and jurying held for our next chapter show.

Our Calgary Chapter Show took place at the North Glenmore Community Hall and all the diligent planning done by our exhibition team brought about a successful show! Congratulations to Doreen Ouchi, Natalie Kurzuk and Eileen Lasca whose paintings placed 1st, 2nd and 3rd respectively for *Best of Show*.

Jeanne Stangeland, our 2nd vice president, has volunteered to lead a 'Calgary Chapter Task Force Committee'

in which members' concerns and problematic issues involving the operation of our chapter business can be heard and dealt with in a democratic way. The Task Force is a new idea, but when presented to our general membership at the last meeting, was met with a majority in agreement. The Task Force will hold regular meetings and welcomes chapter members to serve on it. The committee will recommend solutions/directions for our general membership to consider, with all decisions being made with the consensus of our members. The Task Force will be working within existing policies and by-laws set by the FCA and will form an effective liaison with the FCA Board of Directors. It is hoped that any changes made will bring about improved relations among our chapter membership. Our membership is at a healthy number – 150 and still counting!



### CAMPBELL RIVER CHAPTER

By Doris Ritchie

Our Chapter exhibited a group show at Filberg Gallery in Comox during April and May. In September, the Courtenay/Comox FCA members are planning to hold their group show in Campbell River at the Tidemark Theatre.

We look forward to meeting FCA member Bob Sheridan who recently moved to Gold River from Port Moody. Bob is giving a Monotype workshop in Campbell River on Tuesday June 6 from 10 AM to 3 PM. For information please phone 923-0213 or 923-6043. The workshop will be at the Sybil Morgan Andrews cottage, 2131 South Island Highway and, as space is limited, early registration is a good idea.



### CENTRAL OKANAGAN CHAPTER

By Yvonne Morrish

Our Chapter is hard at work organizing juried and non-juried shows. Active member, Ethel Hewson informed us the first juried exhibition will be at the Weber Gallery from July 11 to 22 and slides must be in by June 6. Our second juried show will be held at the Hambleton Galleries, November 17 to 24. This is some time away yet but lots of painting is in store for us. The very successful *Artwalk* in Lake Country is one of the non-juried exhibits and that will take place September 9 to 10. The second non-juried show is still in the planning stages.

Connie Swaisland and Yvonne Morrish were accepted into the *Human Figure in Painting Show* at the Federation Gallery. Evalynne McDougall was featured in the *Phantasies of Spring II Show* at the Vernon Art Gallery and the *Penticton Annual Art Achievers Show* featured eight FCA members.

Glen McQuirter, of the Uptown Gallery in Summerland had his Grand Opening in May. He is very excited about the varying talents that are on display in the new, spacious area above a heritage hotel on Main Street. At this time, life drawing classes are already underway and four well-known FCA signature artists (see ad this issue) will be coming to do workshops between June 26 and July 21.

I am looking forward to attending *Painters at Painters Lodge* with several artsy friends, meeting old and new acquaintances and realizing again, that you never stop learning, especially in the company of such masters of art

# Final Touch Frames



## Custom Picture Framing Experts

- Art Supplies • Custom Framing
- Ready Made Frames • Custom Canvas

### AMPLE FREE PARKING

1947 Quebec (at 4th Ave.)

873-3992

Open 9-5 Mon-Fr; 10-5 Sat.



## COMOX VALLEY CHAPTER

By Robert Ross

Our new executive, chaired by Joan Anderson, is hard at work getting familiar with chapter "ins and outs."

So far, we have had another enjoyable and helpful 'friendly Critique Night.' Members give a little background about the painting they have brought, and then talk about the problem(s) they are having with it. We all seemed appreciative of the feedback (or else we're all very good actors!).

We also had a 'paint-in' get-together hosted by Deb MacDonald focusing on warm-up exercises and explorations in our medium of choice. Deb sees it as an 'extension of doodling' using colour and resists (eg wax, oil pastel). Kindergarten plus?! Deb encouraged us to look for the unexpected, learn how to use 'accidents,' and see what our creative eyes could spot and develop! It was fun! Old toothbrushes, q-tips, old paint brushes, and cotton swabs were some of the things used - with Styrofoam plates for palettes.

As we 'go to press,' we're looking forward to an evening hosted by Shelley Combs who recently traveled to the South of France. Shelley will chat about her workshop experience there and show slides.



## S. OKANAGAN/SIMILKAMEEN CHAPTER

By Laila Campbell

Our Chapter is going great guns; we have another seven new members with more interest expressed by others wanting to join.

We had a wonderful and informative presentation given by Dave Fidler of Classic Gallery Framing in Kelowna. Dave provided us with handouts explaining the principles to good framing and talked about the standards required by the FCA for juried shows. We also welcomed local framers Robert Neal and Gayle Cornish who provided further insight.

New member, Phyllis Lowenberg, won a lovely frame that was donated by Classic Gallery. Thank you to Classic Gallery for the free frame corners, which are generously provided for the use of our chapter members.

Our first watercolour and acrylic (intermediate level) workshop with Rick McDiarmid SFCA is set for June 2-4 and should be underway as you read this.

We would like to express our thanks to the Arts Council of Osoyoos and to the Arts Council of Oliver for their generous grant. Both Councils provided \$300 in support of our efforts to form a new Chapter.

The *Osoyoos Art Gallery Millennium Show* featured work by active members Sandy Albo, Linda Anderson, Beth Sellers, Ivana Zita and supporting members Kathleen Cannell and Juliana Jusztin. The *Penticton Art Achievers' 5th Annual Show* featured supporting members Bernie Cattani, Lynne Woloshyniuk and active member Sharon Snow.



## VICTORIA CHAPTER

By Alan Mark Cross

Dedicated to Molly...

The art community was recently saddened to learn of

the death of Molly Green Mitchell, AOCAD, AFCA on April 9, 2000. Trained at the Ontario College of Art in Toronto, Molly taught high school art and night classes in Ontario. She was an elected member of the Canadian Society of Painters in Watercolour, as well as being a Signature member of the FCA since 1989. Last year, in celebration of her 80th birthday, Molly was featured in a major show at Gallery 1248 in Victoria, entitled *Generations* which included works by her father, son, and daughter.

For the past 10 years Molly had moved towards abstraction in her own paintings. She still enjoyed a weekly sketching session with fellow artists every Friday. Molly will be remembered both for her art talents and her ready wit. When asked why she painted abstraction she joked that, at her age, she couldn't draw a straight line anymore, so she painted "abstract". Her abstracts earned her much recognition and her latest entry won her an Award of Excellence in our FCA Spring 2000 juried show. Although she preferred to paint in abstraction in later years, she was also known for her wide variety of techniques and subjects and could jump from abstraction to realism as the mood struck her.

Molly will be greatly missed by all who knew her and her work.

Thank you Kathleen Lynch for providing me with the information for this column.

Chapters not reporting this issue:

FRASER VALLEY CHAPTER

NORTH OKANAGAN CHAPTER

ARROWSMITH CHAPTER • NANAIMO CHAPTER

## 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, NWWS July 31 - Aug. 4  
"Designing on location" (Watercolour)
- Suzanne Northcott, SFCA Aug. 7 - 11  
"Light, Life & Line" (Mixed Media)

604-885-2234 or 604-886-4956

Box 644, Gibsons, B.C. V0N 1V0

## MEMBERS IN THE NEWS

The *Tumbleweed Gallery Meadowlark Festival Show* will feature works by active members **Robyn Lake**, **Jill Leir-Salter** and **Laila Campbell** from May 11 to the end of June.

Congratulations go out to members **Elaine Fleming**, **Jeanette McClelland**, PPC, AFCA, CPA, **Phyllis Ljuden-Elderkin**, SFCA, CSPWC, ASA, **Marija Petricevic**, AFCA, **Marianne Hunt**, **Rose Zivot**, SFCA and **Daisy Scholtz**. Their paintings have been chosen to show at the Calgary Exhibition & Stampede in July 2000. Some of their paintings will be appearing in the Western Art Auction held during the Stampede, and a few of the above artists have been selected to appear in the Artist Window/Quick Draw where on-the-spot demos are given by individual artists, for the visiting public to view "works in progress." Guaranteed to be a REALLY BIG SHOW!

**Natalie Kurzuk** is having an art show of her latest mixed media paintings, entitled *Windows to the Soul* at the Centre 64 Gallery, Kimberley, BC, June 2 to 18, 2000.

The Old School House Art Centre (TOSH), Qualicum Beach, will be holding its annual *Art In Bloom Exhibition*, June 5 to 26. FCA members **Pat Holland**, AFCA, **Des Bevis**, **Dan Gray**, PPC **Carmen Mongeau**, and **Helena Travanut** have been invited to include their work in the show.

**Carmen Mongeau** will be showing a collection of small works in the Dorothy Francis Gallery at The Old School House Art Centre. The show entitled *A Show of Small* will run July 18 to August 6.

**Des Bevis** will be having a solo exhibition on the Brown Gallery at TOSH in Qualicum Beach. The show, entitled *Drawing the Line*, will hang from August 8th to 27th

**Marlene McPherson** invites FCA members and the public to attend the *MGM Studio's Student Show* on June 3 at the Winfield Memorial Hall on Berry Road in Winfield, BC.

**Barb Younger**, who had two works accepted into the *Spring Watermedia Show*, is having a show on July 23 from noon to 5 PM at Tuscan Farm Gardens (24453 60th Ave., Langley BC). The gardens will provide a beautiful lavender setting for Barb's art.

COMPLETE Quality Custom Framing & Art Supplies

Shop where the Artists shop!

FrameRight PICTURE FRAMES LTD. QUALICUM BEACH

Our truly made frames & picture mats make framing easy & affordable!

HOURS: Mon-Fri 9-5:30, Sat 10-5

ph 604 299-9362, fax 604 299-8321

Friendly personalized service

LOCATIONS: DAWSON, ROBER, WILLINGDAVE

**Philip Tsang's** work, featuring realistic floral, wildlife, landscape and portrait oils will be on display at the Vancouver Library, Oakridge Branch from July 1 to 31.

**Larry Mason** received the Northwest Watercolor Society Award at the 24th Annual Exhibition of the Eastside Association of Fine Arts in Kirkland, WA. Congratulations Larry!

**Rose Zivot**, SFCA recently earned the honour of becoming a finalist in *The Pastel Journal's 1st Annual Pastel 100 Competition*. Well done Rose!

Active FCA member, poet, author, child psychologist, pilot, and student (I'm sure I've forgotten something), **Thomas Millar**, has a new book hitting the shelves. *On Laughter Silvered Wings*, published by Palmer Press and said to be a contender for the Leacock award, features insight and humour on "what's funny about funny, and why." The press release also includes the publisher's opinion that *On Laughter Silvered Wings* "probably can't make a humorist of an anal retentive bureaucrat, it will broaden the horizons of most reasonably spontaneous carriers of the creative virus." Sounds like us!

The Oil Painters of America elected to award **Neil Patterson**, OPA, SFCA with the status of Master Signature Member. This honour is based upon recognition of Neil's level of accomplishment in the world of representational art. Congratulations Neil, well earned!

**Miranda Ranger**, an Active Member with the FCA, had piece selected for inclusion in the BC Festival of the Arts in Nelson, BC this past month. The Festival strives to give recognition to 'emerging talent' and has selected Miranda's work three years in a row! Congratulations Miranda!

Ottawa member, **Karen Bailey**, was selected to receive the Medal commission for designing the obverse side of the Governor General's Academic Medal. Karen's rendering, featuring profiles of Governor General Adrienne Clarkson and Mr. John Ralston Saul, were sketched from life. "The curved calligraphic flourishes in the background symbolize the couple's involvement with the spoken and written word." The image here is a reduction of a b/w ink drawing produced to aid the engraver, Susan Taylor, at the Royal Canadian Mint. Medals bearing the likenesses rendered by Karen will be awarded over the next five years. Well done Karen!



Congratulations to members **Jean Pederson** SFCA, **Alice Salties-Marshall** SFCA, and **Nancy Slaght** who had work featured in the Canadian section of *International Artist's* April/May 2000 issue. There was also a wonderful feature on the *Canadian Institute of Portrait Artists* with images of work by **Mfanwya Pavelic**, **Kiff Holland**, **Daniel Izzard**, **Jeanette McClelland** and **Marija Petricevic**.



## TECHNICAL CORNER

By David Langevin

Q: "Should I use my oil painting brushes for acrylics?"

Darryl, Kamloops

A: It is probably best to have a separate set of brushes for each medium. Brushes aren't as important for acrylic painters as they are for oil painters and certainly not watercolour painters. Acrylic paints are hard on brushes. An oil painter can have a favourite brush for years if it is well taken care of. When painting in acrylics you have to constantly wash the brush and scrub the paint out of it before it has time to dry. Even then, a small amount will stick to the hairs and eventually the brush will lose its shape. Besides, good brushes don't make much difference for acrylics like they do for oils and watercolours, so inexpensive synthetic hair brushes serve well for most purposes. Oil paint is thicker and more dense, so different brushes and brush-work will affect the look of the paint and it will hold its shape. Acrylics are lighter so you don't usually need a stiff bristle brush to push them around. Also, when the acrylic paint dries it shrinks and levels out so any textured brush-work is mostly lost. There are mediums you can use that will give the paint a stiffer texture, however. If you take good care of your nylon hair acrylic brushes they will last a reasonably long time and then you simply replace them.

For acrylics I use nylon brushes almost exclusively, and especially the chisel tip variety. With those you can paint a larger flat area like with any flat brush, you can turn the brush on its side and paint a thinner line use natural fibre oil painting brushes for fine detail work and other natural hair brushes for various effects and glazes.

Here is another interesting historical note regarding brushes. Did you know that for hundreds of years painters used only round shaped brushes? Rembrandt only used round brushes for those of you who are into authentic forgery. It is hard to imagine that someone did not think of making a flat brush sooner – it can do everything a round brush can and more.

Thanks for the question, David.

Questions, of any painterly nature, can be sent to David care of the FCA News (see masthead) or directly to David by snail mail (818 Hector Drive, Kamloops BC V1S 1B7) or email (davidlangevin@hotmail.com). All inquiries welcome.



**Behnsen**  
graphic supplies inc.

1016 Richards Street, Vancouver B.C. V6B 3B9 • www.behnsen.com  
phone: (604) 681-7351 • toll free: 1-800-663-1215 • fax: (604) 681-618

## LANDSCAPES

By Maggie White, AFCA, CSPWC for Painters-In-Action

I paint a variety of subject matter but my favourite is landscape. With other subjects I am usually pre-occupied with colour and design, but with landscape I am preoccupied with creating "mood" which, when successful, connects with the viewer more readily as it is about emotion rather than abstract ideas. To create a mood I always limit my palette to about five colours and make all my mixes from them so that they all relate. I never use any tube greens, oranges, purples or blacks.

For this demonstration I wish to show the two ways in which I work, whilst painting skies. Sometimes I preplan it all ahead and other times I experiment and see how it turns out before deciding which parts of the sky to utilize and which parts I will paint over. If I like the sky I will drop the horizon down low. If I don't, then I paint over most of it. To add interest to my skies I paint my warm colours first and let them dry. I then re-wet the paper and add my blues. When this has dried, I paint my landscape, starting at the top, which will be the farthest away and working down the paper to the front, which will be the nearest to me. As I work down the paper my washes become stronger to create depth. I like to add texture in my landscapes and I find working with Saran wrap is useful for this, especially for rocks. When I remove the wrap I always go back into the textures (that have been created) with "negative painting" to produce something to my liking.

For my preplanned landscape, I am working with complementary colour because I find this interesting. As I am a watercolourist, strong values have also been preplanned. I use a small amount of masking fluid to protect my whites in my focal point area.

In the unplanned painting I will find a way to use the sky colour in the foreground, for a harmonious colour scheme. I lift out whites with a stiff brush or a palette knife.

It is always important to me not to overwork my paintings. I do not like unnecessary detail and I prefer to suggest, than say it all. I always stop too soon and finish the painting with more thought than paint, at the end.



**A & D**

**DON FARRELL &  
ALESSANDRA BITELLI**

### Talking about Painting

Ten 3 hour sessions every 2nd Tuesday 9:30 am - 12:30 pm  
Oct. 10 to Dec. 5, 2000 - Feb. 6 to Apr. 3, 2001  
at St. Anthony's Church, Office Entrance  
2347 Inglewood Avenue, West Vancouver, BC

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

## BEHIND THE EASEL

By Robert Genn, SFCA



During the last few days I've been thinking a lot about discipline. Woody Allan noted that one of the important virtues in his profession is the ability to show up. When you look around and see just who all the successful artists are, you find a high percentage that are simply on the job. Discipline means putting your artwork ahead of other concerns. It means having the structure to get down to work, perhaps right away every morning, perhaps by regulating yourself in such a way that the work-hours flow naturally as the core activity of your being.

At times we all tend toward procrastination and avoidance. It takes character and application to overcome human weaknesses. Sometimes I think that character has more to do with the artistic life than talent. It's certainly more important than lucky breaks or the application for grants.

There are many different ways of bringing discipline to our work. Self-knowledge will lead you to the method that's best for you. Give a little thought to these ideas: You may manage your time in a workmanlike way. You may monitor your productivity by the pieces you produce. You may orchestrate your work to give joy and pleasure and you may wish to stay in that state. You may measure your satisfactions by the problems you solve.

I was watching a man operating a back-hoe in the rain near my home. He was on the job at seven and he worked till four, managing his machine in a surprisingly delicate and creative manner. He was a maestro. Surely, I thought, I'm able to put in that sort of time and delight at my easel.

PS "Habits are more holy than messiahs."

(The Dreamway)

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

### AIM For ARTS - WISH LIST

The following items/people are needed to assist, with the AIM for ARTS show which will run from August 31 to October 6. If you are willing to loan us the use of any items on list please contact Soula Groumatis (604-736-4167) or, if you are interested in volunteering your services in any of the following capacities please call Faith Robertson (604-599-9951). Thanks!

- Ghetto Blaster/Portable Stereo
- Cd's ('gallery' music) ~ End tables, Cocktail tables
- Chairs that are in good condition (preferably with upolstered seats)
- Patio tables with umbrellas, patio chairs
- Parking attendants ~ Calligraphers
- Food service workers
- Floral co-ordinator (for the length of the show)
- Guys/Gals Friday (light carpentry skills)

## AIM FOR ARTS

By Ellen Poole, PR Chair

We are thrilled to report that the AIM FOR ARTS international exhibition has attracted 1350 entries from 933 artists, representing 33 countries. 459 of these entries were Federation of Canadian Artists members. Of the artworks, 405 are oils, 293 acrylics, 259 mixed media, 252 watercolour, 36 watermedia, 51 pastel, 31 graphite and 1 other media.

Two five-member Selection Juries, consisting of FCA Senior Signature Members, have chosen 210 slides to comprise the AIM FOR ARTS show. By the end of May, each entrant will be contacted. Successful ones will be asked to submit their original paintings to the show's Vancouver shipper, Denbigh Designs, by mid August, 2000. Their biographies and artist's statements will be recorded.

On August 28 our volunteer crews will begin transforming Performance Works into an exhibition space and extension of Federation Gallery. Paintings will be delivered by the shipper for hanging on August 29. On August 30th the Awards Jury will meet to make their decisions.

Throughout Thursday, August 31, opening events - including the media & press reception, FCA members' preview, and the gala opening with announcement of award winners - will occur. (Specific hours will be announced next issue.)

In the interim, in cooperation with AIM Funds Management Inc., articles, advertisements, banners, posters, flyers, invitations, show labels, signs, and identification cards are being created. Gallery show panels, easels, lighting and decorations are being designed, borrowed, leased or constructed. Crews of receivers, checkers and hangers are being arranged. Hospitality, receptions, catering and ceremonies are being planned. Print and design negotiation continues while slides, photos, film, articles, advertising and committee/volunteer names are being gathered for the official catalogue. Shipping, security, insurance, and parking are being finalized. AND, man/woman-power, in the form of greeters, docents, coat checkers, coffee makers, cleaners, servers, and salespeople (we hope to have a minimum of five volunteers 'on staff,' seven days a week - 10:00 AM to 5:00 PM except Thursdays, when the galleries will be open until 9:00 PM - for five weeks), are being recruited.

To be involved, call Faith at 599-9951.

- Chair: Donna Baspaly, SFCA 275-6883  
Executive Assistant: Kathy Swift 943-7996  
Artwork: Barb Hillier 943-1788  
Budget & Finance: Bob McMurray, AFCA 535-5006  
Catalogue Coordinator: Nancy Svob 535-1434  
Exhibition & Hospitality: Michele Becker, 222-1434  
Public Relations/Advertising: Ellen Poole 732-5232  
Sponsorships: Sue McIvor, AFCA 538-5522  
Volunteer Coordinator: Faith Love Robertson 599-9951  
Webmaster: Glenn Marcus <gmarcus@istar.ca>

MORNING BREEZE  
*Ray Ward, AFCA oil on board*



SEPTEMBER'S LABOUR  
*Merrilee Sett, AFCA watercolour*



THE SANDCASTLE *Dianna Ponting, AFCA watercolour*

WATCH, THEY'LL JUMP AGAIN  
*Larry Tillyer, AFCA oil on canvas*

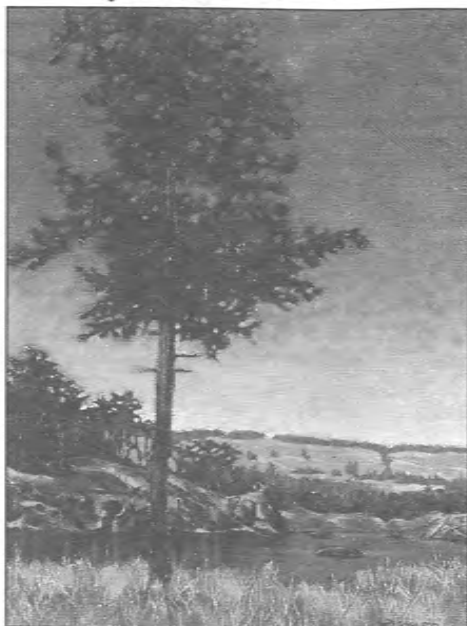


WINTER SNOW SOON MELTS  
*Kenson Seto, AFCA acrylic*

PORTRAIT  
OF  
SHARON  
NORMAN  
*Michael  
den  
Hertog,  
AFCA  
acrylic*



PENDER SOLITUDE  
*Ray Ward, AFCA oil on canvas*



WAITING FOR SUMMER *Kathy Bedard, AFCA watercolour*



THREE WEDGES & AN OLD JUG  
*Ann Zielinski, SFCA acrylic*



OLD FASHIONED  
*Alice Ruskin, AFCA watercolour*

ELLIOTT *Mike Svob, SFCA oil*



ACROSS  
FROM  
SILVA  
BAY  
*Daniel  
Izzard,  
SFCA  
oil on  
canvas*



SUNKISSED VINE  
*Janice Robertson, SFCA watercolour*



COLLECTING STRAYS *Alan Wylie, SFCA oil*



ARBUTUS  
AT  
SPILSBURY  
*Marilyn  
Timms,  
SFCA  
oil*

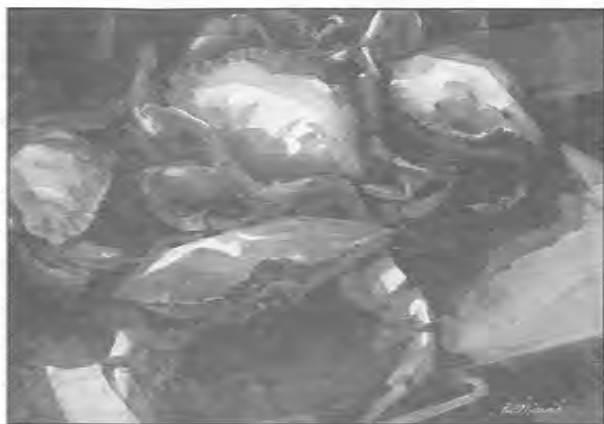
GATHERING  
*Joyce Kamikura, SFCA oil*



A THAI YOUNG MAN  
*Wai-Hin Law, SFCA watercolour*



THE  
DRESSER  
*Kiff  
Holland,  
SFCA  
watercolour*



ANOTHER  
FINE  
MESS...  
*Rick  
McDiarmid,  
SFCA  
watercolour*



PONY  
IN  
SUNLIGHT  
*Elizabeth  
Smily,  
SFCA  
oil*

## DORIS McCARTHY

...Juror, Artist, Philanthropist, Teacher, Student, Author,  
Traveler, Collector...and that's only some of it!

By Michele Becker, FCA News Editor

Doris McCarthy, the well-known Canadian artist, will serve as an awards juror for the FCA's AIM FOR ARTS Show. We are indeed very lucky to have her assistance. I really need to impart this fact, as Doris McCarthy is probably one of the most unassuming people you could ever meet. Although she could put on airs - she has many accomplishments under her belt - she doesn't. Only those who are previously informed from other sources are truly aware of whom Doris McCarthy is when they meet her. I wonder though, if that is an appropriate question - "who is Doris McCarthy?" I think not, simply because her life has been so diverse and her attitude so open to new experiences, that the answer to "whom" Doris McCarthy really is requires an evolving response.

What we do know is that Doris, born in 1910 in Toronto, is renowned for her interpretations of the Canadian landscape. She has a personal painterly style that is easily recognizable. Her work can be found in every important Canadian collection and in collections all over the world. She belongs to and is active in many Canadian artistic organizations, has all the right initials after her name, including ones to indicate that she is a recipient of the Order of Canada and the Order of Ontario.

Doris quietly dedicated herself and her life to art and the teaching/learning process. In her role as a teacher she has inspired some of Canada's greatest painters and as a student she has learned from our best as well. Canadian singer/songwriter Murray McLauchlan was a high school student of Doris' and remains friends with her today. He has explained her influence on others by quoting one of her fundamental teachings: "Any fool can learn to paint. The trick is to learn how to see." Murray goes on to explain his concept of Doris', "She doesn't do it [paint] for a living. She does it because she is alive."

Over and over, people have written about McCarthy's vibrancy and talent. Her generosity of spirit is also attested to but still her actions speak louder than anything else. Recently Doris has given two gifts of importance to the Canadian people. The first gift I am referring to is Doris' home and studio on the Scarborough Bluffs, which she has bequeathed, along with a \$500,000 maintenance fund, to the Ontario Heritage Foundation. Doris' stipulation is that "when I am gone, it will be available for artists of any discipline to live there for long and short periods of time to enjoy some of the concentration and peace that I have known." Doris' house and studio, which she affectionately calls *Fool's Paradise* (reflecting her mother's opinion that the original \$1,250 purchase in 1939 was extravagant), was partially built by the artist herself and is her haven or home base. *Fool's Paradise* also serves as a home-base, providing a comfort and security that have, ironically, allowed Doris the freedom to travel throughout her country and the world.

McCarthy's second legacy is in the form of paintings and related materials. Doris earned an Artist of Honour

designation at the McMichael Gallery reflecting the generally accepted fact that she has made a significant contribution to the artistic heritage of Canada through her work as an artist. This commitment to Canadian art and culture is reflected in Doris' recent donation to the McMichael collection. McCarthy donated most of the works that were displayed at the Kleinburg Gallery in a 70-year retrospective of the artist's work this past year. The donation included extensive archival material such as diaries, writings, albums, and sketch-books, as well as a significant number of her works representative of her development as an artist and her travels in pursuit of "landscaping."

McCarthy has travelled throughout Canada, the Arctic and the Antarctic, overseas, through the USA, and last year, in China and Ireland. She has explored landscape painting in combination with cubism, abstraction, and minimalism, all of which have combined to influence her personal style.

I met Doris McCarthy a few years ago. To me, and to most of my classmates, she was just a fellow student taking art history at the University of Toronto. I have wondered, looking back, how awkward it might have been for the professor whom, I am sure, was very aware of Doris and her accomplishments. If Doris had been anyone else it could have been awkward indeed. I actually sat in classes where we discussed periods in the history of Canadian art that McCarthy has contributed to in no small way. Doris wrote all the papers and exams, quite successfully I might add, without expecting special consideration. She never drew attention to herself or contradicted anyone's opinion with actual fact, as I am sure she could have. She contributed to my education in the most unassuming, elegant way and continues to contribute through her work. Her generous spirit is benefitting the artists of FCA through her assistance with the AIM FOR ARTS show. We are indeed lucky, as a nation, and as an organization, to share in the spirit and talent of someone like Doris McCarthy.

I am personally looking forward to making Doris' acquaintance once again in August. In the meantime I am going to make a point of learning more about the artist. Anyone sharing in this interest can read McCarthy's autobiography that was published in two volumes, *A Fool in Paradise* and *The Good Wine*.



**RBC  
DOMINION  
SECURITIES**

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

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

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

## BOARD OF GOVERNOR'S MEETING 2000

By Nancy Thackray Clayton

A rare event occurs once a year at the Federation Gallery – a gathering of Senior Members of the FCA – for the Board of Governors Meeting during which they elect new Signature members. It is, in part, a very social occasion laced with an air of anticipation and purpose and it always culminates in moments charged with talent and opinion and considerable consideration.

In the past our Board of Governors meetings were held in a classroom across the street from Federation Gallery at the Emily Carr Institute. This required schlepping each applicant's paintings (three) out of the gallery, into the street, across the traffic, through the rain, past the college's bumping doors, back to the elevator, up to the second floor, down the hall and into a classroom, and, we had to do this quietly, without interrupting anyone. Add to this feat the strict condition that the 100 or so paintings had to be kept in alphabetical order, and we did this while keeping pace with an actively concentrating, scrutinizing, hardworking board. Schlepping volunteers, with the softest hands, the stoutest hearts, and the most grace, were organized and prepared. However, with dollies back and forth on cobbled streets, and round umbrellas dripping on square paintings, it was a trial...

So we moved this meeting to the gallery three years ago. This meant closing the gallery for the day and somehow making it dark enough to view slides. Using tall ladders and volunteer monkeys we blacked out the cathedral windows with 4' x 7' cardboard sheets normally used for building shipping crates. Volunteers, who frequently called to mind their experiences building playing card tenements and blanket houses from garden furniture and clothespins, learned what they could have done with silver (duct) tape. In about an hour and a half we produce a slide viewing room with a cardboard sliding door in the middle of the gallery. Then we line up the submitted paintings, in alphabetical order, and set up the projector and screen. This year there were 46 entrants – 30 applying for Associate status and 16 applying for Senior status – and therefore 138 paintings. Applications are scrutinized ahead of time by a board member who

checks juried show lists and organizes the slides (460) into carousels.

About 9:00 AM on the day of the meeting, (this year March 5, 2000) volunteers assemble and members of the Board of Governors begin arriving. This year, 21 Governors (SFCA's) were able to attend (up two from last year). Many of them have come some distance by plane and ferry and bus and a few return home very soon after the jurying having dedicated this trip solely to the once-a-year election of Signature members. Twelve months of news and personal greetings all around are shared as the artists arrive, signing in a painting each the *Success! Show*. Each year, it seems, two or three "regulars" are missing due to more pressing commitments and each year three or four members turn up who have not been able to come the last few years. And, there are the new SFCA's elected at last year's Board of Governors meeting, arriving bright eyed and eager to practice the other end of this stick.

At 10:00 almost sharp the Governors take their seats in the viewing room. After a few words from the president of the board – Janice Robertson – they start the first run through viewing the slides. This year, with 46 applicants there were 5-1/2 carousels to view. During the first run through each slide is seen one after the other giving the panel an overview of the year's submissions. Following a quick break the Governors settle down with their ballot sheets to begin some serious decision making. What follows is silent, blind voting. There is no commentary, no discussion.

The Associate applicants are considered first, in alphabetical order. A's slides appear on the screen – one through ten-with a pause on each image. You can almost hear the viewers studying the pictures before them. Then the house lights go on and volunteers march in with A's three paintings, pausing long enough for each of the electors to get a sufficient view. At this point they may be scrutinizing the original paintings to help confirm the quality of the painting apparent in the slides, as well as simply judging the paintings. Three of the slides are of the paintings they see before them. So board members may stand up for a better or closer view. The jury mark their ballots with an 'x' in the declined or an 'x' in the accepted box. If any of the electors wish to make a comment there is a space for this on the ballot (these comments are mailed to the applicant). Written comments are entirely voluntary.

As A's three paintings are taken out, the house lights are turned off and the electors focus again on the screen this time viewing B's ten slides...and so on. This continues to be a blind, silent process. Often the only spoken words are those of the projectionist stating the name and hometown of each applicant prior to the viewing.

When the list of Associate applicants has been run through and all the slides and paintings viewed, board members take a quick break. Donuts, fruit and coffee are gulped down by a few and then voting begins in earnest again-this time for the Senior applicants.

At this year's first run-through for artists seeking SF

## ART-TOPIA

An Artist's store located in the heart of downtown Vancouver

Artist quality Canvas and Papers  
Acrylics, Oils, Watercolors, Fabric paints

Student discounts LOW PRICES Senior discounts

SPECIALIZING IN AIRBRUSHES  
Service & Sales

PHONE/FAX (604) 685-9100 101-440 W. Hastings St. Vancouver B.C. V6B 1L1



status there were 160 slides. Applicants for Senior status have to have successfully entered 10 juried shows over the 3-year period prior to the date of the meeting. Associate applicants must have been accepted into 8 juried shows in the four years (or less) prior to the Board of Governors' Meeting.

Once all the applications have been scrutinized and voted on the procedure has been completed for another year. The Board of Governors Meeting is adjourned and most members traipse off for a well-deserved lunch. Two members-the president of the board and the board member who previewed the applications-remain behind to count the anonymous ballots.

In order to be elected to Signature status (AFCA or SFCA) an applicant must receive at least a majority vote from the Board of Governors that have convened. This year, with 21 electors serving, all successful applicants received at least 11 votes. There has never been a 'quota' or standard number of applicants elected. The tallying process alone determines how many artists are successful with their applications.

Names of the successful applicants are read out to the Board of Governors during their lunch. This is an almost ceremonial act, which stirs even greater energy into the conversation. It is always a day well spent with everyone aware that the applicants wait with bated breath for the results. All involved feel like they have good news and that kudos are well earned all round.

Achieving Signature status represents arrival at a goal

and perhaps even a turning point in an artist's career. Being able to put the FCA's initials after their signature certainly provides successful applicants with on-going recognition for the hours and weeks and years of hard work and dedication.

This is the fourth year that we have then hung the *Success ! Show* in the gallery to recognize and celebrate the elections of the Board of Governors. Exhibiting the three paintings by each successful applicant and one by each of the members of the board virtually guarantees a strong show. This show, which basically serves as a visual record of the standards achieved by the FCA through its membership, is available to the chapters and others who are unable to visit gallery exhibits, as a slide show.

The images featured in this issue of the *FCA Netos* only begin to hint at the colourful show of talent put on this year. Make an effort to see the slides as they travel. The slide review features work from the following successful applicants:

SFCA's:	Suzanne Northcott Jean Pederson	Doug Palmer Ruth Sawatzky
AFCA's:	Kathy Bedard Britanni Faulkes Anne-Marie Harvey Chi-Keung Leung Alice Ruskin Merrilee Sett Marnie Ward	Michael den Hertog Martine Gourbault Pat Holland Dianna Ponting Kenson Seto Larry Tillyer Ray Ward

Congratulations to all!

## THE FEDERATION OF CANADIAN ARTISTS

proudly announces

# Art Visions

beginning in September 2000

An exciting, all new program of courses exploring painting and drawing techniques from traditional to contemporary!

### ART VISIONS INSTRUCTORS ARE:

Rick McDiarmid, SFCA \* Suzanne Northcott, SFCA \* Tom Huntley, AFCA \* Hele Kowallek  
Anne-Marie Harvey, AFCA \* Alan Wylie, SFCA, AWS \* Brent Lynch \* Donna Baspaly, SFCA, NWWS  
Janice Robertson, SFCA, NWWS \* Kiff Holland, SFCA, AWS \* Don Farrell, SFCA, RI, RBA  
Joyce Kamikura, SFCA, NWS \* Bob McMurray, AFCA \* Michael O'Toole, AFCA \* Mike Svob, SFCA

Many of the new courses are medium specific and offered at introductory, intermediate and advanced levels. All courses are half-days for eight weeks and the early bird price for members is only \$190.00 plus GST. For further information or to receive a course outline contact the FCA at 681-8534 or 681-2744 or visit our Website at <http://www.artists.ca> Early bird registration deadlines are July 1st for courses starting in the fall of 2000 and September 1st for courses starting in Jan/Feb/March of 2001

## FOUR NEW SFCAs...

This past March the Federation of Canadian Artists' Board of Governors had their yearly meeting. The agenda was the same as always – the consideration and election of new signature members to the FCA. When the day was over the Federation was proud to announce 14 new Associate members and 4 new Senior members. Congratulations to all of them.

Most of us are aware of the work produced by this group but, in an attempt to provide a closer look at 'who we are' the four new senior members were asked to submit a couple of introductory paragraphs. The following are their messages:

### SUZANNE NORTHCOTT, SFCA



Thank you, jury, for this vote of confidence. When I found out that my new SFCA status gave me this opportunity to say "anything I want," I almost said nothing at all. Give me limits! I work at my very best when limits are in place, it makes me creative.

Creative process is my favourite soapbox

subject. It is my life work to access that much more knowing subconscious source of creative work. I like to think that the keys to living well and painting well are

## painting in provence with Richard McDaniel oils and pastels September 26 - October 10

Paint the beautiful Mediterranean  
villages of *Cassis* and *Martigue*, the  
Luberon mountain hamlet of  
*Roussillon*, some of the *100 Most  
Beautiful Villages* of France and *Mont  
St. Victoire - Cezanne's Mountain*.

single occupancy \$2050 double \$1950

for a brochure: Phil Levine Workshops Inc  
242 E. 38th Street #3E New York, NY 10016  
tel: 212-949-8852 fax: 212-949-9173

email [npartist@erols.com](mailto:npartist@erols.com)

[www.paintingfrance.com](http://www.paintingfrance.com)

the same and that your life will inevitably be reflected in you work. We can't escape ourselves! So, if I'm dispensing advice...trust your instinct...live your instinct...there's a place we all want to be while painting and you can't get there by trying, only by trusting. That doesn't take you off the hook for learning your craft, just means to me that learning your craft only gives you the tools you will need to make the work you were meant to make. Then, you have to get out of the way! No place ego or control, be humble – trust.

Cia

### DOUG PALMER, SFCA

It's my pleasure to share in the Federation's Signature designation with the many talented artists of the Federation.

My personal commitment to painting has been to paint from the gut and to present a painting in a strong and energetic way.

I continue to be totally inspired by the inimitable Tom Thomson and the Group of Seven who, together, made a 'statement' that is as strong and fresh today as it was then. The challenge is still there as it was then.

I have learned that there is no short path to quality. In me, quality comes from hard work and living the 'experience' in every way I can. This doesn't come easy.

If you can live the part of your subject, only good things can happen. That's my way.

Good painting to all! Doug. Cal.



### JEAN PEDERSON, SFCA

When I was asked to contribute some thoughts to the *FCA News*, I was at a bit of a loss as to what to write. The topic of jurying has since come up again in Calgary. What criteria is used? How do you cope with hurt feelings while trying to maintain standards? There are no perfect answers for the weaknesses of a jury system, but it does provide us with a gauge for how our peers view our work.

Many years ago I began participating in workshops offered by the FCA in Calgary. Soon I was encouraged to submit paintings for Active status. The excitement that



felt when I learned that I had been granted Active status was unbelievable! I was Sally Field for a moment. The first show that my work had been juried into earned a first place. I was unaware of the awards and thought that they must have made a mistake. This was the second "They like me, They really like me!" experience that I had felt in the art world.

Over the years I have had my share of rejections both in and out of the FCA. The first time that it happens, it takes your breath away, the second time just a mild stroke. You begin to develop several things, the first of which is an incredibly thick skin. Secondly, you begin to see your work as "your work" not as this great masterpiece that was touched in spirit by the likes of Rembrandt, Chagall or Escher. Next, you think all of these people couldn't be wrong (like I used to think!). What's necessary to improve the quality of my work? How is my composition, colour, value, subject, spirit? Defining who you are and how you want to express thoughts and feelings seems to take on a greater importance with each painting. I'm still not sure that I've answered any of those questions - which is probably what keeps me painting.

The FCA has both encouraged and challenged me over the years. The FCA jury system upholds high standards that, at times, hurt but also help us to grow as artists. When we do receive accolades, we have a feeling of accomplishment. Receiving SFCFA status is something that I feel very good about.

RUTH SAWATZKY, SFCFA

It was the power of a painting viewed only as a small child that had a profound influence on my journey to become an artist. Painted by my Grandfather, whom I regrettably never met - it haunts me still. This became my reason to strive to achieve such powers of communication.

Being a member of the Federation these past 10 years has helped validate my artistic efforts with the many opportunities to put my work through the jurying process and has provided me with many learning opportunities. It has also afforded me the joy of painting with fellow artists, starting with my first "Saltspring experience," and continues still. With so many talented artists in the Federation it always humbles me to see my work hanging in such great company in the Gallery. I am greatly honoured to have been elected to SFCFA status.

And so my journey continues, always feeling as though I have just begun to explore my inner soul and strengthen my visual voice as I communicate on paper. As Nelson Mandela said during his inaugural speech "We are born to make manifest the glory of God that is within us."



# ~TUSCANY~

WITH

JANICE ROBERTSON & ALAN WYLIE

SFCFA, NWS

SFCFA, AWS

SEPTEMBER 11 TO 23, 2000

\$ 3549.00 PER PERSON

*Cost includes economy roundtrip airfare from Vancouver, accommodation and most meals with wine, art and cooking demos and instruction. Single supplement \$500.00*

*Informational gathering at the Wylie / Robertson home at 2:00, Sunday, June 25, 2000. Slides, videos and refreshments.*

*RSVP to Janice [604] 888 2230 or Anna at Interglobe Travel, inc [604] 899 6099 or 408 2380*

## LETTERS

Dear FCA, I look forward to the newsletter each month. I am following with interest the proposal to produce more coloured issues. Would it be less expensive to publish coloured reproductions of the shows on your web site? I would find that very satisfactory and I'm sure most of your members now have access to the Internet.

I would also find it helpful if you could do an article or have a regular feature that lists art Internet sites that your members have found of particular interest. Since I live in the interior during the summer months I am interested in what is happening in the Okanagan chapters. It would be helpful if you listed a phone number for each of the chapters so that members who travel could contact them to see if there are events or shows to visit when we are in the area.

Thank you, keep up the good work,  
Elna Strand, Whistler BC via email.

*Dear Elna, Firstly, thank you for taking the time to send us a note. You have made some very interesting remarks and suggestions.*

*It would be ideal to be able to publish all the shows on the FCA web site but it would involve additional monies. The magazine is guaranteed to reach each and every member while, on the other hand, and surprisingly, probably less than half the FCA membership is 'on-line.' For this reason we must be extremely choosy in how we spend scarce resources. Since half the additional costs of producing colour for the magazine represents the scanning process alone we might be able to accomplish both more colour issues and publish more images on*



*Iris Giclée Fine Art Printers*

**ZheeClay Arts Ltd**

1618 West 75th Avenue Vancouver B.C. V6P 6G2  
Tel: (604) 263-2902 Fax (604) 263-1568  
e-mail: zc@telus.net

*the web site with the purchase of a digital camera. New and less expensive technology will certainly help us expand the current parameters of the web site and improve the magazine but we still have to decide when to make such a purchase and more importantly, from where we can raise the needed funds. I do think it is something that will happen sooner rather than later, however.*

*I personally would like to see more of a connection between the magazine and the web site and a column such as you suggest is one way to achieve that. We have been looking for someone who would do such a column on a monthly basis. I could even profile artists by listing their art-related bookmakings. Our challenge is getting an able body to take it on.*

*Your idea about listing the contacts for each chapter is also an excellent one. I am following your advice on this matter, immediately. Again Elna, many thanks.*

*Sincerely, Michele, FCA News*

Hello to all, I must introduce myself, not as an artist, but as someone who admires works of art and is currently confused by issues concerning commissioned artwork, verbal contracts, and copyright, as they relate to a personal situation involving a friend/artist.

18 months ago we believed that we had a verbal agreement with a good friend/artist to produce a portrait of our daughter from a photograph that we lent to her. Nothing was in writing, as my husband and I felt no need to be so official within the context of a friendship. We had a prior understanding that such a single-subject portrait done by our friend would cost in the range of \$85 (the medium was graphite). The finished portrait was quoted over the phone as costing \$150 which surprised us. We told her that she had us over the barrel, we didn't want a stranger to own an image of/inspired by our daughter. We said that we would certainly need to see the portrait before committing to the inflated price. We were informed that we would need to see the portrait before this upcoming summer (2000), as the artist would then be having it framed and sold at a show for \$400. We said that if it looked like our daughter (a minor), then we would certainly have to buy it.

We thought that we would see the portrait through the natural course of socializing, but didn't get together with her (although we saw her husband regularly). Three months later, we were informed, by her husband, that the portrait was framed and was being donated to a charity raffle. We were able to intercept, view and purchase the portrait for \$350 from the artist, being satisfied that it bore a striking resemblance to our beloved daughter.

The artist has informed us that she has actually experimented with the original photo and has several versions of the portrait on the go. We finally told her, in writing that this had gone too far, and that we did not wish further images of our daughter to be made available to anyone. She responded with a letter from her lawyer telling us that she has copyright to the graphite image we purchased, and other images she has made of/inspired by that photo. He also stated that we "arranged to have" our daughter "pose" [for her] as a possible model," which is totally untrue. Apparently she also has photos of our daughter that she took at her home or our home during a social visit or party. We did not arrange for a sitting of any kind!

We would assume that, ethically, professional artists do not behave this way (how could they make a reputable name for themselves?)...and certainly friends don't behave this way.

Thank you for your time, Michelle Fawcett - as posted to the FCA Artists Discussion Forum ([www.artists.ca/talk/](http://www.artists.ca/talk/))

Hi Michelle, this is "after the fact" but in future you might consider consulting the "Graphic Artists Guild: Pricing and Ethical Guidelines" book, which is available for reference at libraries or can be ordered online at [Amazon.com](http://Amazon.com). The artist isn't necessarily bound by the guidelines if he/she is not a member of the Guild, but the guidelines are established as the industry standard reference and are recognized by the majority of graphic artists and illustrators who work freelance, for-hire, or on commission across North America. A written contract specifying the maximum dollar figure you would pay, the time frame for approval, completion of the work (first draft, approval, second/final drafts, etc.), size, medium, whether the work was to be framed or unframed, and whether the image was a "one-time use only," would have spared you some of this aggravation. As you lent her your own photo, this is considered your property and she should have consulted with you before making any additional versions of it. If the verbal agreement was to hire her to do the painting, then the work is considered done on a "for hire" basis, which means that the photo and any images generated from that photo are your property. The copyright issue arises only when the artist generates an image independently of any other resource (other than common intellectual property) and someone else (i.e. a publisher, another artist, etc) uses that created image without permission. If you did not give her permission to take additional photos or make other images of your daughter, and she did not have the courtesy to ask permission, your lawyer can issue a restraining order against her future use of the photo and image. CARFAC (Canadian Artist Representatives) guidelines on copyright require requesting and granting permission by both parties before images can be appropriated or modified, and the source of that image must be credited (i.e. your photo and whoever took that photo must have credit documented). Good luck in pursuing this matter Michelle.

Marjorie Young, FCA Member, Vancouver

Dear Michele, I've just completed 4 full days painting in mixed media with a small class of creative artists. Donna Baspaly, our instructor, kept us busy every minute, demonstrating, philosophizing, and critiquing. It truly

was exciting to see these creations come to life.

We were all kept attentive and busy listening and writing notes, fully realizing that the class was being given by one of the best teachers in this field. Donna was patient, thorough and well organized while providing us with lots of new ideas and techniques. She also provided a few readings a day from her special notes on art philosophy keeping us alert and interactive as a class.

When I first read the supply list for this course I thought I'd need a small trailer to transport my 'stuff' to Associated Graphics where the class was held. Everything but the kitchen sink. My wife Alice must have wondered where I was going and when I'd be back again. But I actually used a lot of the material I lugged into the class...folio, suitcase (crammed full), large bag, drawing board, hair dryer, rice paper, cheese cloth, doilies, illustration board, lots of different paints and also alcohol (rubbing of course!) and the list goes on.

There was so much to absorb in 4 days, I thought another couple of days would have been just about right. I have 3 paintings to finish at home. Now to recall what I did right...or wrong.

Thanks again, Donna, for your warm greeting (hug) and friendly instruction. Hope to try one of your future workshops. You surely are an inspiration to many of us artists.

Ralph Roper, Vancouver

PS: It would be interesting to have a video of one of your special workshops!

Hey Ralph, Thanks for 'writing to the editor.' It's interesting that you should mention video taping a session. Robert Ross, of the Comox Valley Chapter, called me after reading about George McLachlan's demonstration for Painters-in-Action with the same suggestion. Hmmm...interesting.

I too have heard wonderful things about Donna's courses but have never seen her in action first-hand. I have had good conversations with her about art and creativity though and we would like to have more articles about art opinions and philosophy for the FCA News. I believe that it is in part due to the example of our senior artists that many begin a sort of intellectual self-exploration that comes to be reflected in their work. I am glad to hear that Donna is still at it. Thanks for sharing your experience.

Happy painting, Michele, Ed., FCA News



All of us here at  
**ASSOCIATED GRAPHIC SUPPLIES**  
sincerely appreciate your patronage.

We look forward to  
seeing you again soon.

Can we help? Give us a call  
**733-1331**

**ASSOCIATED  
GRAPHIC SUPPLIES LTD.**

1664 WEST 4TH AVENUE, VANCOUVER, BC V6J 1L9  
TEL: 733-1331 FAX: 733-7202

## NANCY T. CLARIFIES...

**Fact Two** - THERE IS ONLY ONE FEDERATION GALLERY EXHIBIT WHERE NOT FOR SALE (NFS) PAINTINGS MAY BE EXHIBITED. This is *The Success! Show*, which celebrates the election of new Signature Members by displaying the 3 paintings successful applicants submitted. NFS works are allowed to hang during this show as the paintings entered should represent the artist's best work over a two year time period. This sometimes involves borrowing works that have been previously purchased.

## 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 memberartists 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** - Professional photographer will provide you with slides, prints and scans of your artwork (3D & 2D) Best quality, unbeatable rates. Joseph at 438-7765.

**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.

**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. High Impact Watercolor with Sari Staggs, June 2-6, \$375, Plain 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 Watercolour with Teresa Saia, Sept. 15-17, \$185, Painting Children In Watercolour: From Photo to Finish with Carol Orr, Sept. 22-26, \$320, Mastering the Basics in Watercolour with Caroline Buchanan, Oct. 20-22, \$180. Please register as soon as possible as these classes fill quickly. Tuitions listed in SUS. 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.

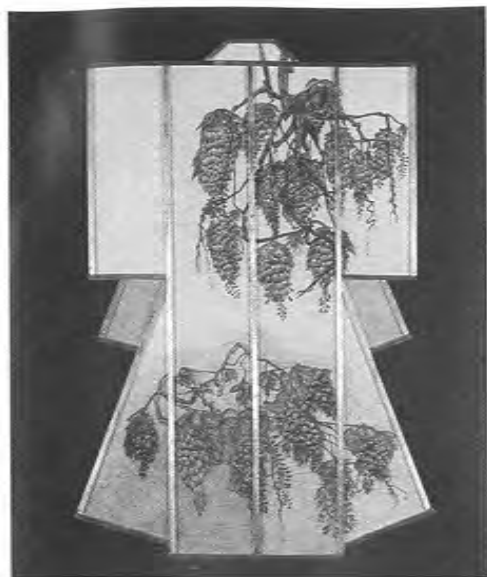
**GOLDEN CACTUS GALLERY** - Chris MacClure viewing artists for the purpose of selling their art in Cabo. Please submit photo samples to the address below. I will be in Vancouver Aug. 14-25 and Sept. 13-Oct. 4. Will contact artists at that time. c/o 15894 McBeth Road, White Rock, BC V4A 5X3. Golden Cactus Gallery - Fax 011-52-114-36399

**THE WEST COUNTRY UK - Art Portfolio Workshop** - May 6 - 21, 2001. Gery Puley CSPWC, Group Manager; Lorayne Tunley, ADOA, CSPWC Co-ordinator (on sabbatical), Myrna Pulns, BA (Fine Arts) co-ordinator. On this 33rd custom designed workshop trip for painters there will be plenty of time for painting in and close to our special hotel locations. There are three hotels - NORTH DEVON, Ilfracombe 4 nights (Lee Bay, in a valley with rocks and water, small buildings, thatched cottage and hiking and Clowelly, a protected cliffside village, Exmoor) Then drive down the coast to CORNWALL staying in St. Ives and painting in this white village, harbour villages of East and West Looe and Polperro an artists' haven. We stay for 5 nights before driving along the coast to HAMPSHIRE staying in Winchester with workshops in Salisbury, the New Forest, DORSET with a visit to Stonehenge for a stay of 5 nights. Extension to London 4 nights with special events included. The hotels are superior/tourist with heated pools and elevators. Our coach has reclining seats, washroom and soft drink bar. All dinners and full breakfasts are included, entrance fees to selected sites, tips, taxes as listed. A great trip, great value, friends and fun. We are now accepting a holding registration fee of \$100 per person fully refundable until August 25 when first deposit of \$350 is required. It will include your fee. Cheque to Bayridge Travel and mail to Gery, 344 Aurora Cres., Burlington, ON L7N 2A9 Reserve your space early for this special trip. Please come to our first meeting, Sheridan College, Trafalgar Road, Oakville Main Door - 125B, Sunday, Aug. 27th; time 1:30pm Contact Gery at 905-634-0709 or Myrna at 905-2201

## NEW MEMBERS to May 10, 2000

Yisa Akinbolaji	James Knowles
Bonnie Andrew	Eva Kolacz
Elissa Anthony	Matjuska Teja Krasek
Christa Arnaudie	Eileen Lascu-Wareing
Karen Bailey	Ara Leites
Tatiana Bakhareva	Delia Lopez-Saunders
Janice Barr	Phyllis Lowenberg
Chris Bartels	Donna Lui
Marie Becker-Pos	Vin Luong
Trina Belcher	Peter Marsh
Alan Berman	Lyn McCammon
Susanna Blunt	Kathy McDonald
Norah Border	Patricia McDonald
Christina Brown	Helene McIntosh
Chris Bryant	April McLeod-Smith
Myrt Butler	Gloria Mout
Dorothy Byrne-Jones	Val Nelson
Brenda Calhoun	Paul Ohannesian
Darlene Campbell	Pao - art
Barbara Cash	Angelica Pedrosa
Doris Charest	Helen Peters
Jackie Chaston	Gosia Pienkowska
Kim Cook	Carolyn Platon-Villasano
Gerry Creelman	Marguerite Prefontaine
Patricia D'Agostino	Elizabeth Pudsey
Crystal Deshaies	Allan Quattrin
Christine Diehlmann	Cindy Reid
Terrence Jon Dyck	Parvaneh Roudgar
B. Farley	Teresa Saimoto
Dennis Flemming	Federico Schiaffino
Lazar-Christian Fonkin	Magdalena Schindler
Mary Frost	Michelle Seltnerich
Giorgio Galeotti	Ali Sepahi
Stephanie Garner	Golnar Sepahi
Gerald Gass	Mary Seymour
Lise Genova	Gregory Sivuchia
Donald George	Zely Smekhov
Angelique Gillespie	Kaaren Soby
Ralf Gomolka	Naava Soudack
Susan Gorris	Sonya Spellers
Sandra Gradsby	Elena Staffilano
James Graham	Sonja Strausz
Irene Gray	Joanna Strong
Peter Grimes	Patricia Syz
Andres Gurumeta	Jennifer Taylor
Pierre-Paul Hazel	Dawn Thrasher
Kristina Heimonen	William Tkach
Bambu Hellstedt	Jack Turpin
Otty Hoffmann	Stephen Unser
Angela Holmes	James Vest
Ann Hurst	Lois Vickery
Nicolae Iosif	Teresa Wacławik
Yuri Ivanov	Jackie Warrawa
Marion Jamieson	Julie Witt
Patrick Janicek	Alan Wong
Marj Jordan	Lynne Woroshyniuk
Phensiri Kanchanaphan	Marda Wright
Daniel Kanchura	Dianne Yard
Yuriko Kitamura	

KIMONO: WISTERIA  
*Britanni Faulkes, AFCA*  
acrylic/ink/balsa/silverleaf



FRASER RIVER *Chi-Keung Leung, AFCA* watercolour



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



BLACK & WHITE IN COLOUR  
*Martine Gourbault, AFCA* acrylic



GOLDEN AFTERNOON  
*Kenson Seto, AFCA* acrylic



PEONY *Kathy Bedard, AFCA watercolour*

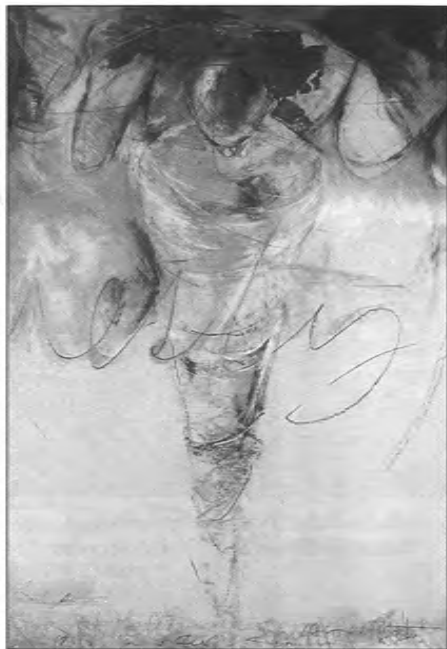
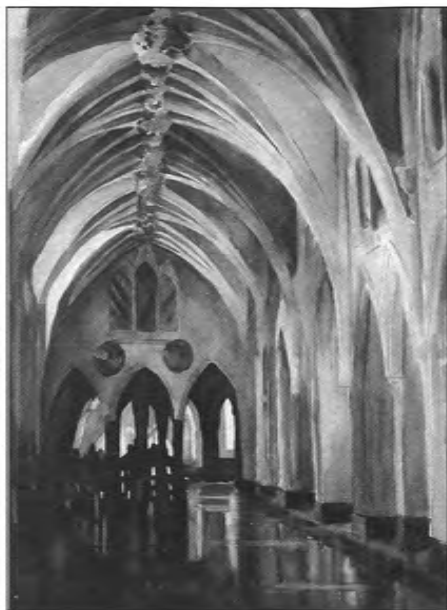


RIVER SHADOWS *Doug Palmer, SFCA pastel*



VESSEL SERIES, APPLE *Ruth Sawatzky, SFCA acrylic*

THE HOUSE THAT JOHN BUILT  
*Jean Pederson, SFCA watercolour*



SOTTO VOCE II *Suzanne Northcott, SFCA  
mixed media on paper*