



FEDERATION OF
CANADIAN
ARTISTS

JULY / AUGUST 2000

News



MERRY MEREDITH *Billy's Chair* watercolour, 10"x8"
Award of Excellence

Spring Open Watermedia

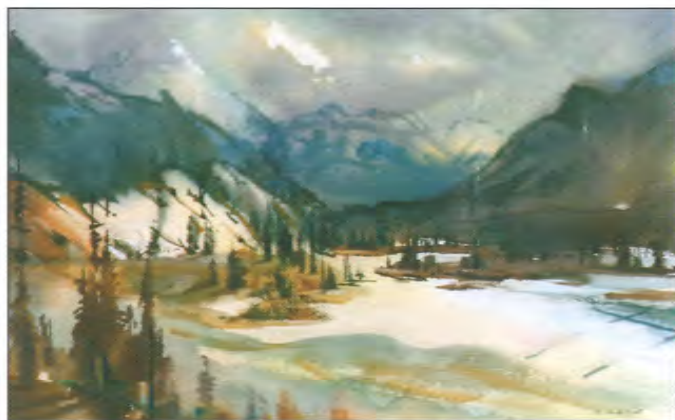


FRASER'S
EDGE
T.K. Daniel
Chuang
ink, 7"x7"
Award of
Excellence

TELEMAN SOLO, BATH
Norman Blann watercolour, 21"x14"
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MORNING GLORY Motoko Baum watercolour, 15"x30"



CERTAIN RAIN Margaret Elliot, AFCA
watercolour, 13 3/4"x21 1/2" Award of Excellence



SPLIT PERSONALITY
Barbara Younger watercolour, 37"x45"
Award of Excellence

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):

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 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@uniserve.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)

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Member-At-Large: Sue McIvor, AFCA, smcivor@ihermes.com (538-5577)
Member-At-Large: Donna Baspaly, SFCA, donbas@home.com (275-6855)
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Committees:

AIM FOR ARTS: Donna Baspaly, SFCA (275-6855)
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BOARD OF DIRECTORS MEETING HIGHLIGHTS

May 16 2000 by Janice Robertson

AIM For ARTS: Donna Baspaly reported that the jury has finished and 210 pieces were selected to hang in the AIM For ARTS competition. The acceptance and declined letters will be in the mail shortly.

SaltSpring Workshop: 51 registered so far. Spaces still available.

Executive Director: Susan Foster reported that membership stands at 1719. The financial statements for the month of April were presented.

First Vice President: Rick McDiarmid has been doing the final preparations for printing the Art Visions brochure. Discussion on costs and advertising followed.

Gallery Manager: Nancy Clayton spoke about painting sales, which are doing well. There is a total of \$43,000.00 in sales this year compared to \$23,000.00 last year.

2nd Vice President: Bob McMurray has made visits to the Vernon, Nanaimo and Arrowsmith Chapters taking the Success slides each time.

Standards Committee: Marjorie Turnbull reported that the Standards committee is in place for the Summer Gallery jury.

Publicity & PR: Carol Short spoke about *The Art Guide*, which is due in the gallery any day. *Vancouver Lifestyles*, featuring the FCA, will also be out shortly.

The next FCA Board of Directors meeting will be held at the Federation Gallery at 5:00 pm on Wed., June 28, 2000.

GALLERY STATS - APRIL 2000

Gallery Visitors	3453	Paintings Sold	31
Paintings Exhibited	214	Shrinkwraps Sold	5
Members Represented	51	Volunteer Hours	244+

COVER IMAGE

By Merry Meredith

Billy's Chair

watercolour on gessoed illustration board

Some subjects, like this one, seem to almost force themselves on me. My husband, Bill, builds Windsor chairs by hand in his spare time and this one, just completed, was sitting in the glow of afternoon light. In the painting, I moved the chair slightly to the side, and let it disappear into the shadows along the top rail. This allowed me to show what was most interesting to me: the light and shadows on the chair and floor.

In this painting, as well as in others I do, I've attempted to capture a mood as well as an image. And if I know a subject well, it seems to make it easier to paint!

GALLERY MANAGER'S REPORT

By Nancy Thackray Clayton

Recently, I moved house. Doing it myself with the help of my most willing and able daughters, Vanessa and Maeghan, I gained more than a renewed appreciation for them. We moved about 60 paintings, about two miles across town, (none of them large) and stacked them around the rooms of my new home. (The furniture went first to the garage). I was exhausted. I felt, as most of you who paint large and long – burning candles at both ends – must. I have always appreciated this tremendous effort out there behind the paintings that are sent towards the Federation Gallery. This week I am not only commiserating but actually feel the aches, pains, and the bruises.

When your paintings are received here in the gallery I am aware of the hours of hard work, study and practice, the development of special abilities, and the network of support, as well as the body of work that precedes the painting we are just pulling out of the box and how it all comes together so we can actually receive the piece we are receiving. This appreciation increases incrementally with the number of paintings an artist sends, of course, and so with Member Group Shows we quickly run out of words of sufficient size and portent for proper accolades.

Recently the gallery has displayed a string of excellent Member Group Shows. During the second and third weeks of May *Recent Works* by Sam Naccarato, Tony Wypkema, Merrilee Sett AFCA, Alice Ruskin AFCA, Manya Milkovich and Karin Richter were exhibited. These six members delivered 100 paintings to the gallery (one required a "wet paint" sign) and attracted 305 visitors (unprecedented in recent times) to the opening reception (they are rumoured to have sent 2500 invitations). Friends and family and colleagues lined up to pay for their choices as 16 paintings were sold that first evening. It is always enjoyable seeing paintings by one artist sell to a visitor invited by another artist. Also, there is a calm after each participating artist has sold at least one painting (you have to be there to experience it). Twenty-five wonderful paintings went to new homes by the time this exhibit closed. The hard work put in by the participating artists and volunteers, from the first squeeze of paint to the last drip of wine at the opening

was evident in the success of the show.

The next show was a Senior Member Group exhibit of magnificent paintings by seven SFCA's from Alberta – Rose Zivot, Doug Palmer, Alice Salties-Marshall, Neil Patterson, Ken Gillespie, Phyllis Ljuden-Elderkin and Jean Pederson. Lots of drama and colour in Alberta settings were lifted out of crates and boxes with care and anticipation. The hanging was even more exciting than usual due to the size and weight of many of the paintings and the extraordinary images. That excitement was carried through the three-week show as visitors expressed their appreciation and awe. We often discussed with visitors the similarities between some of Ken Gillespie's and Neil Patterson's paintings only to find ourselves more fascinated by the differences. We thoroughly enjoyed the exclamations of delight visitors expressed upon seeing Rose Zivot's pastels – large florals that invite the viewer to step closer hoping for the fragrance of a dewy rose – although volunteers often noticed noseprints on the glass after a busy day. Doug Palmer's pastel landscapes rendered in loose, expressive, and textured, strokes of colour (often over watercolour underpaintings) offered a unique feast for the eyes and contrasted nicely with Rose's roses. A number of Phyllis Ljuden-Elderkin's paintings were acrylic on moosehide – a combination which seems to have provided Phyllis with the means to a particular smoothness, softness, gentleness in her brushstrokes; a feeling that has been carried over to her watercolours on paper. Luckily, Jean Pederson also sent us examples of her portraits in watercolour. They seem to be rendered with startling ease and comfort reflecting the difficult skill of making things look easy. Alice Salties-Marshall's paintings offered variety in colour and setting – taking us to Thailand, Utah, the Bugaboos and then into a tulip – and contrasted beautifully with the styles of Neil Patterson and Ken Gillespie.

As I write this, most of the paintings for the next Member Group Show are gathering in the back of the gallery – *An Eclectic Collection* of hard work by Patricia Bidwell, Hannamari Jalovaara, Edith Gostone and Richard Chen. Peeking through plastic bags and bubble wrap and judging by the invitation these four have prepared this will be another grouping of paintings expressing unique personal origins and styles and then contrasting and complimenting each other in another dynamic show.

The last group show in this string is a *Retrospective* of paintings by Donald Flather (1903-1990) and Mildred Valley Thornton (1890-1967). These two prolific painters had in common a love and concern for the environment as well as Canada's Indigenous Peoples and as this goes to press we anticipate this central theme and a successful show. The exhibit comes down July 3, probably before you read this report, but will hang from July 3 to 9 at Westbridge Fine Art Ltd. (1737 Fir St. just off Granville Is).

Consider your readiness for and the special purpose of Member Group Shows. If this is for you, prepare your submission to the Standards Committee by September 28 for possible participation in a Member Group Show in 2001. The exposure and opportunity that comes with participating in a group show is one of the most unique and valuable things the FCA offers its membership.



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CANADIAN SCENE

Chapter News and Events



ARROWSMITH CHAPTER

By Disa Hale, AFCA

Bob McMurray, AFCA visited our group for the May meeting. He had just completed his seminar with our Nanaimo neighbours, which several of our members attended. He showed slides of the medal-winning entries for AFCA and SFCA. What a kaleidoscope of images! Bob discussed the criteria and presentation, impressing on the importance of keeping a slide library and creating good slides. Our thanks to him for taking time to attend and jury those applying for Active status.

Congratulations to **Walter Hughes** who has moved to Active status. And, welcome to newcomers, **Theresa Johnson** and **April McLeod-Smith**. Theresa joins us from Gabriola Island, while April has recently completed her stint at the Victoria School of Art. **Sharon Hubbard** is busy putting the final touches to her working studio and art gallery, much of which she has physically built herself! She is also the featured artist at the Mall Gallery for six weeks.

With summer here we are painting more out of doors. This starts with the invitation to the Brown Property open house in Qualicum and is followed in July with a day at Disa's house. Hope everyone enjoys the opportunities good weather brings and the fun of painting on location.



CALGARY CHAPTER

By Dianne Middleton

Our new executive and committee members have settled into their duties and we welcome their enthusiasm! Where would we be without them?

Eileen Pasishnek planned a pastel workshop for our members in June that was lead by Calgary Chapter member **Marija Petricevic**, AFCA and an Academician of the Canadian Pastel Society. It was a thoroughly enjoyable day.

The *FCA Calgary Chapter Show* at the North Glenmore Hall was a success and ten paintings sold. Viewers visiting the show enjoyed seeing the work commenting favourably. Thank you to all who participated in this event.

Our chapter show, to be held at the Centre 64 Gallery in Kimberley, BC Aug.-Sept., should get off 'without a hitch.' A big thank you goes out to **Natalie Kurzuk**, 'chief conveyor,' and committee members **Bruce H. DuPlessis**, **Eileen Hirota**, **Dianne Middleton**, **Peggy Mills**, **Eileen Pasishnek**, and **Helen Joan Pollitt** who helped plan the show. It was a great effort and we hope the sales will be brisk!

Many other local show opportunities continue to present themselves throughout the upcoming summer for artists in our chapter to pursue. A fruitful season!

We had the pleasure of listening to **Pat Jones** critique members' work at our last meeting. She is a very kind and thoughtful person and enlightened all to a large degree.

Marianne Hunt has been honoured to receive signature status with the *Canadian Painters in Watercolour Society*. Only a few artists are selected, from across Canada each year, to receive this designation, and Marianne is very pleased to have been honoured this year. Bouquets!

Jim Blair will be having a show of recent works at the Cultural Centre Gallery in Medicine Hat from August 9 to September 1. The show is entitled *Across Canada Series* and is in celebration of the year 2000. Congratulations Jim!

Marija Petricevic, CFS, AFCA has been nominated to receive Calgary's "Immigrants of Distinction Award, 2000" for her contribution towards arts, culture and leisure. Tremendous work Marija!

Have a great summer everyone.



CAMPBELL RIVER CHAPTER

By Sandra Ohlinger

Several of our members participated in the annual *Painters at Painters* for a weekend this past May. The event, held at historic Painters Lodge, is growing every year with many accomplished artists in residence for the weekend.

The **Mary Peake Retrospective** exhibition was a wonderful experience and brought back memories of our dear friend, Mary, who passed away May 23rd, last year.

Sybil Andrews Cottage was a hive of activity in June when **Bob Sheridan** taught a monoprint workshop. 15 people went away with a new appreciation of the technique.

Our members have been busy exhibiting at places like the Filberg Gallery and the Campbell River Library. The Campbell River Art Gallery Garden Show also proved to be a pleasant experience for several of our members who spent an afternoon painting in some of the finest gardens in the area. Our roving painting and sketching group is on the move again for the summer. Favourite sites are the

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Also, please look at samples of work by a number of our Campbell River FCA members on the Internet if you get the chance (<http://crafts.bc.ca>). Hope everyone has a productive and enjoyable summer


 **FRASER VALLEY CHAPTER**
by Annette Waterbeek

First, congratulations to **Dianna Ponting**, AFCA for achieving AFCA Status.

The chapter held a critique session with **Edward Loenen**, AFCA. All members who attended enjoyed it thoroughly and left with a new appreciation of design in painting. Many thanks to Ed for donating his precious time.

Our chapter show is underway, July 1 til July 20 at the Kariton House Gallery (2387 Ware Street, Abbotsford). Everyone is welcome. It is a great show this year, especially with the new addition of a miniature section.

Next chapter meeting is 10 AM on September 23, at Kariton House Gallery. Happy Painting.

 **NANAIMO CHAPTER**
By Margaret Bonneau

We had a very enjoyable chapter visit and workshop with **Bob McMurray**. He left us with lots of great colour pigments to explore in our work. Bob also juried some members to Active status. Congratulations to those successful applicants. A special thanks to **John** (AFCA) and **Eleanore McNeill** for taking good care of Bob for us! We are all now looking forward to summer and the variety of shows, street painting, and, best of all, holidays!

We had five members win awards in the *Spring Showcase*. **Margaret Bonneau**, **John Girard**, **Lyn McCammon** and **Sylvia Tucker** all earned Awards of Excellence and **Elissa Anthony** received an Honourable Mention. Congratulations to all, we had a strong presence in the showcase.

A warm welcome goes to new members, **Fred Peters** and **Mike Szucs** and congratulations to **Gerda Hofman** who presented a new series of diptychs entitled *Between Chairs*, at the Nanaimo Art Gallery Downtown. **Mary Tougas** will be doing a demo called *From Sketchbook To Finished Painting* on July 15 at the Rollo Centre during the *Art In the Garden* show and sale, which can be viewed only from 10 AM to 3 PM that day.

Paint The Town took place here in Nanaimo on June 24. Commercial Street was blocked off and 25 local artists (many of whom were FCA members) set up easels and painted street scenes courtesy of the Nanaimo Art Gallery. Fun was had by watchers and participants alike.

Visual Jazz, a show of paintings depicting various jazz musicians of the Mid Island Jazz Festive, will feature the work of members **Fred Peters**, **Denise McNeill**, **Gerda Hofman**, and **Mike Szucs**.

It is with deep regret that we learned of the death of Nanaimo chapter member, **Jeanette Hart**. Our deepest sympathy goes to her family and friends. Jeanette was a long-time FCA member, a professional artist, and a well-known and admired force within her community. She was generous with both her time and her talent and we will all miss her.

 **NORTH OKANAGAN CHAPTER**
By Ev McDougall

The final assessment of homework (the unit on figure drawing) for the FCA Foundation Drawing Course was completed May 4. The class was held at **Gail Short's** and, in addition to our instructor, **Tom Huntley**, AFCA who did a critique for us (see photo below), **Bob McMurray**, AFCA was also along to jury those applying for Active status. We wound up the class with a delicious pot-luck supper and lots of pats on the back and toasts to a successful venture, and for the rewards garnered from hard work.



As this was a pilot project both the instructor and students felt that a final assessment was important. Some of the comments that resulted may be of general interest as well. Overall drawing skills improved considerably - both self-criticism and the techniques to achieve accuracy were honed. For many students, the intensive weekends

Canadian Scene continued on next page



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CANADIAN SCENE continued from previous page...

plus the related homework assignments, strengthened the ability to produce work on a daily basis. Tom's feedback, both in class and for assignments, was "right on." His delight in good work is evident, and his ability to see individual student's weaknesses and, more importantly, how to help them overcome is uncanny. Some students found the cost of the course a strain on their budget and would perhaps like to find a way to spread the fees out. There already seem to be some adaptations in the works to accommodate this and to help overcome the length of the commitment that is required per course. The course was very intensive, and at times exhausting but nevertheless very rewarding. Everyone is looking forward to the next one. The one remaining hope is that these courses may soon be accepted as studio credits towards a fine arts degree.

Welcome to the following people who were successful in achieving Active status: Margaret Foster, Lawrence Daykin, Lynda Voelkl, Beryl Goodall, Angelika Jaeger, Elizabeth Moore, Mary Tremayne, Janice Barr, Elizabeth Bologna and Barbara Rety.

Several members of our chapter took part in the recent annual *Spring Splash* show and sale which takes place in Oyama. Over fifty paintings sold during the six-hour sale and Mae Roberts won the "People's Choice" Award for her painting, *Sunflowers*.

A number of Federation artists also took part in the Vernon Art Gallery's fundraiser, *Artitude*. Each artist was paired with a prominent citizen and required to complete a painting. The celebrity and his artist-coach were

assigned a painting from the Gallery Art Rental programme (not the artist's own) and a floral design with which they were directed to create a composition combining the painting and the floral design. The work of art had to be complete and presented for raffle within two hours. Although there was some trepidation on the part of both artists and celebrities, everyone ultimately had a lot of fun and, amazingly enough, produced work that was more than acceptable. At any rate, those who won the paintings (and the floral designs) seemed very pleased.

Since last summer's gallery show was so successful, Silver Star Mountain Resort will be opening its Mile High Gallery again this summer. Most of the participating artists are Federation members. It will be open for July and August and will help the resort celebrate many events including the *Wildflower Festival*, an annual celebration.

And finally, thirty-five paintings were accepted for the FCA show at the Vernon Public Art Gallery in August. Eighteen of these were "Juror's Choice". Thanks to everyone who entered slides and congratulations to all whose work was accepted.



S. OKANAGAN-SIMILKAMEEN CHAPTER
by Helen Gabriel

These have been very busy months for our new chapter as we 'learn the ropes' and make plans for the future. We have grown to a membership of 52 and wish to welcome the following new Supporting members to the Federation: Bernie Cattani, Jackie Chaston, Jeannie Duncan, Barbara Hofer, Louise Joyce, Phyllis Lowenberg, Johanna Nott, Betty Schon, Norma Stewart, and Lynne Woloshyniuk. Congratulations to Verna Tomlinson for attaining Active status.

Congratulations also to the following groups who have work in the following area shows:

The *Osoyoos Art Gallery Millennium Show* featured works by Sandy Albo, Linda Anderson, Beth Sellers, Ivana Zita, Kathleen Cannell and Julianna Jusztin.

The *Penticton Art Achievers 5th Annual Show* included Bernie Cattani, Sharon Snow, and Lynne Woloshyniuk. Laila Campbell was the featured artist at the Evans Gallery in Kelowna during the Spring Wine Festival.

And, works by Jill Leir-Salter, and Laila Campbell were included in the *Meadow Lark Festival Show* at Tumbleweed Gallery in Penticton.

Our first workshop was given by Rick McDiarmid, SFCA in June and plans are underway for two more workshops in the fall. We are also busy planning our first two shows - a non-juried show and a juried show. Both are to be held in the fall.

Chapter members are thoroughly enjoying the fellowship, the feeling of connectedness and the opportunities to work with artists in various communities.

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RETAIL & WHOLESALE

MEMBERS IN THE NEWS

Edmonton member, **Tom Love**, had his painting *Second Thoughts* juried into the *Salon 2000 Exposition* of La Soci t  Canadienne de L'Aquarelle in Quebec this past May. The painting was awarded first prize (\$1,000.) at the grand opening in Montreal. The exhibition will now proceed on a six-month tour of five eastern Canadian cities. *Second Thoughts* was reproduced in the *FCA News* as part of our coverage of the *Faces & Figures Show* (July/Aug '99). Well done Tom!

Larry Mason is showing 7 new paintings at the Scott Milo Gallery (420 Commercial Ave, Anacortes, WA) from June 3 to July 12.

Elaine Sills, FCA member and president of the Vancouver Sketch Club, has a solo show at the Silk Purse in West Vancouver, July 12 to 23rd. Elaine is combining her art with her poetry in an exhibit entitled *Within Art, A Poet Waits*. The artist will be reading some of her poems at the opening reception on July 11, 6 to 8 PM. Federation members are welcome.

Over July and August, Yew Tree Gallery (535 North Road) on Gabriola Island will be featuring two FCA members. For the month of July, **Mary Tougas'** work will hang in a mixed media and watercolour show entitled *If I Had Wings*. Then, for the month of August, the Yew Tree will feature the work of talented FCA member, **Pat Hart**. Congratulations to both of you.

Edna Bennet of Nanaimo chapter will be exhibiting new works, including collage, impressionist oils, watercolours, and 'plein air' landscapes, in a show entitled *Mixed Of Media* at the Art 10 Gallery, July 1 to 31.

In May of this year the Kelowna Art Gallery held a very successful exhibition showing work by three Kelowna artists together with work by **Gertrude Zack** of Vancouver. Zack's paintings of oil, watercolour, mixed media, and etchings were extremely well received.

In June, Gertrude hung 50 works in an extensive one-woman exhibition. The show, which was only open for 10 days, hung at the Raymond Chow Gallery in Steveston. Good work Gertrude!

Sam Naccarato, who recently participated in a successful member's group show at the Federation Gallery, will now be featured at the Ferry Building Gallery (1414 Argyle Ave. West Van.) from July 18 to August 6. The show, entitled *Shadows and Light*, consists of the artist's acrylics including those that won him this coveted, juried spot. Congratulations, Sam! Members are welcome to attend the opening events on July 18 (Artist talk: 11AM; Reception 6-8 PM).

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

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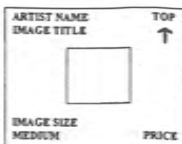
All Active & Signature Members - All Media

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 handing work submitted but cannot accept responsibility for loss or damage. Insurance is the responsibility of the artist.

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

***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



Recently I watched the last four hours of a particularly wonderful day. It had been raining in the morning and the clouds were moving everywhere and gradually burning off. For a while it looked like one of those Bonington skies with hundreds of scudding clouds. Dark ones passed and dissolved, the remnants of the weather. When the sun sank down the atmosphere became illuminated with a glorious pink light. A heron flew nearby and landed on a rock at the shoreline. The nightfall proceeded through all manner of grays and purples. The tide came in, the water became like glass, there wasn't a breath of wind.

At times like this I'm thankful that I'm a painter. It might be a test of every capability of the creative nature to do something about these sorts of sights and feelings, but there is another kind of reward as well. Just to feel the company of painters who have gone before, who have seen and felt this before - and tried to do something with it - is energizing. Then there's the ones who haven't been born yet, who have yet to join in the cosmic wonder, and to make their contribution. Perhaps the really great painters haven't been born yet!

While we may be good or we may be poor at our job, we are part of the brotherhood and sisterhood. Our egos and our short spans are in perspective, and we are thankful for such feelings.

PS: Emerson said: "No one expects the days to be gods."

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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Federation of Canadian Artists MEMBERSHIP RATES

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

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

A GIFT OF LOVE *Sheila Simpson*
water-media, 30"x36"



LONELINESS
Mila Kostic
mixed media,
20"x24"



AIRS ABOVE
Linda Kalman
acrylic, 22"x30"



CALL
TO
PRAYER
*Sandra
Taylor*
acrylic,
21 1/2"x29 1/2"



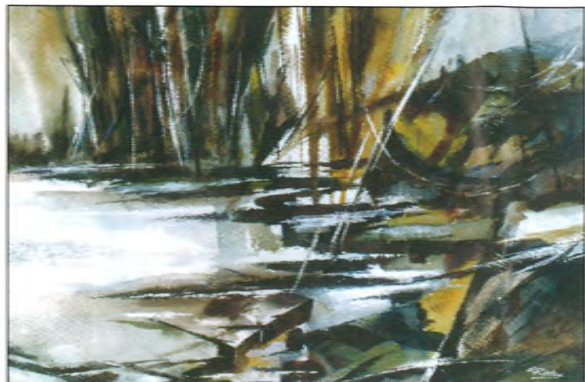
CLASS OF '54
Nancy Doell
watercolour, 21"x14"



EVENING ON FINN SLOUGH
Heidi Lambert watercolour, 21 $\frac{1}{2}$ "x14"



HEADING OUT *Larry Mason* watercolour, 7 $\frac{1}{2}$ "x11"



EDGE
OF THE
WOODS
Eugene Ristau
watercolour,
15"x22"



SEPTEMBER HARVEST
Joyce Trygg watercolour, 10 $\frac{1}{2}$ "x14 $\frac{1}{2}$ "



LEAVE ONLY FOOTPRINTS
Darlene Botkin watercolour, 10"x16"



NOCTURNAL POD
Garry Sly acrylic, 55"x75"



COLLAPSING METROPOLIS 2 *Stanley Au* watercolour, 27"x13"



PANDANUS AND BOTTLEBRUSH
Barrie Chadwick watercolour, 15"x23"



TULIPS
AND
PERSIAN
*Sam
Naccarato*
watercolour,
18"x24"



CATCH-
ING
SOME
RAYS
Jean Aten
gouache,
10 1/2"x9 1/2"



BLOOMS AT NIGHT
Birgit O'Connor watercolour, 22"x30"

DAFFODILS AT LA CONNOR *Merrilee Sett, AFCA* watercolour, 21 1/2"x8 1/2"





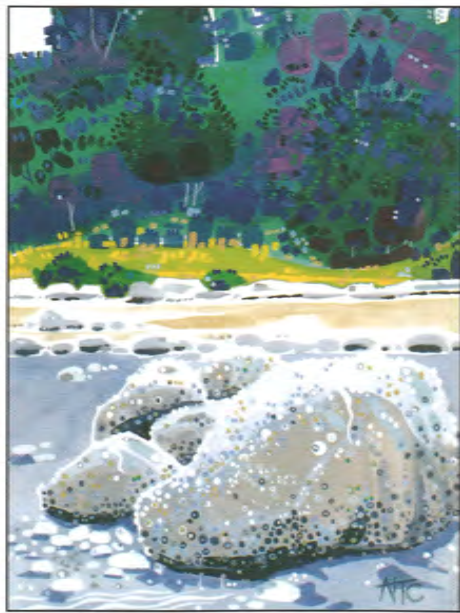
FAR-SEEING
*Richard
Renli Chen*
ink &
watercolour,
21"x21"

MUSIC LESSON
*H. Louise
Falardeau*
watercolour,
22"x30"



AT REST - SALTSRING *Heather Smith* watercolour, 10"x10"

SUNFLOWERS *Tessa Lloyd* acrylic, 12"x7 1/2"



SALT LINE *Nancy Thackray Clayton*
water-media, 11"x14"

TECHNICAL CORNER

By David Langevin

Q: What is the difference between a 'wash' and a 'glaze'?

A: Watercolour painters do 'washes,' oil and acrylic painters do 'glazing' to achieve similar effects. Still, many artists do washes with their oils and acrylics by diluting them with either solvents (oils) or water (acrylics). I have noticed this is especially true of watercolour painters. They also have a habit of working with a wet brush, this also has the effect of over-diluting the paint. These oil and acrylic washes may look all right but from a permanence point of view they are not a good idea. Here is the difference...

Oils and acrylics are what are called "body" paints, they are thick and viscous and the pigment particles are surrounded by the oil or resin (binder). This protects the pigment and insures that the colours remain vibrant and transparent. The binder also keeps the paint film strong and flexible. If you dilute the paint with too much thinner you wash away much of the binder and the pigment is left exposed and unprotected. This is the main reason why watercolour paintings need to be framed behind glass. You could not varnish or clean a watercolour painting without disturbing the unprotected colour.

When oils and acrylics are used for watercolour-like washes the paint film and colours will look matte or dull because there is less of the binder to reflect light. Remember too that the ratio of binder to pigment is much higher in watercolour paints so the colours are more intense when diluted for washes. A wash done with oils or acrylics will

also be more absorbent than normal so it will soak up binder from any layer of paint put over it leaving that new layer dull and matte as well. These 'lean' layers of paint will be brittle and will easily crack, especially with oil paints on canvas. If you were to varnish a thin wash of acrylic or oil paints the varnish would be absorbed into the paint layer rather than sitting on top of it where it could be easily cleaned or removed. For permanent results, any oil or acrylic paints used in this way should also be framed behind glass, like a watercolour painting.

Glazing is a good alternative when using body paints. A glaze is like a wash because the colour is diluted, but not the binder! Instead, the binder is replaced by a transparent glaze medium. The glazing medium when mixed with the paint ensures that the colours remain transparent, giving life to the underpainting, while still protecting the pigment and the integrity of the film. For oils and acrylics you should only use enough solvent or water to thin the paint enough to help it spread a little easier, up to a maximum of 25%. A glaze is made by adding a medium to the colour and a small amount of solvent or water when needed.

For washes, the best results from a permanence perspective are achieved with watercolours and egg tempera paints. For oil and acrylic paints learn how to create lustrous transparent glazes over dried, light areas of the underpainting - and keep your brush dry!

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

~Tuscany~

With

Alan Wylie & Janice Robertson
SFCa, AWS SFCa, NWWS

September 11 to 23, 2000

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or [604] 888 2230 Janice

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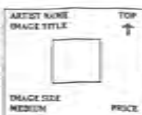
Open 9-5 Mon-Fr; 10-5 Sat.

EXHIBITION / SALE - CALL FOR ENTRIES

MEDAL SHOW

All AFCA Members - All Media
(SFCAs 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 Signatory 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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"AIM For ARTS"
September 1 to October 6
by Ellen Poole, PR Chair

Attention FCA Members! MEMBERS' PREVIEW

You'll want to reserve Thursday afternoon, August 31st from 1 to 3 PM, to be amongst the first to view the "AIM For ARTS" exhibit! Since the Federation is an organization of its members, we are acknowledging the membership with a Members' Preview. As a member, we want you to be able to share in the sense of community being generated by this show.

An invitation to the Members' Preview is enclosed with this issue of the FCA News - you'll need your invitation flyer to get into the exhibit. Hang it up on your fridge so you won't forget!

"A4A" promises to be Vancouver's art show of the year in offering an unparalleled variety of international artwork by acclaimed and leading edge visual artists. It is sure to delight all comers - artists, collectors and the general public alike - but more than that, it will make FCA members proud.

In addition to the unique artworks, "live" music and nibbles will be offered and, some of the jury members and your board of directors will be in attendance.

Selection Jury members have made their collective decisions, choosing 210 stunning entries for exhibit. 107 FCA members are amongst the successful entrants, and 15 of the 103 others have become new members! These successful artists come from Australia, all across Canada, Chile, England, Germany, Hong Kong, Israel, Malta, Mexico, New Zealand, Switzerland, the USA and the Ukraine

There is no doubt that the \$50,000 offered in cash awards (with \$25,000 for 1st place - one of the largest visual art prizes ever presented in Canada) have attracted painters from far and wide. We are pleased to once again acknowledge the singular generosity of our major sponsor partner, AIM Funds Management, Inc.

Fellow members, I believe that the energy and group dynamics are worth coming down to the Members' Preview for. You, too, can be part of this celebration of artistic achievement. Many of the volunteers have become closer to the Federation through their work on this show. This will be a great opportunity to meet more fellow members!

Chair: Donna Baspaly, SFCA 275-6855
Executive Assistant: Kathy Swift 943-7960
Artwork: Barb Hillier 943-1785
Budget & Finance: Bob McMurray, AFCA 535-5069
Catalogue Coordinator: Nancy Svob 535-1459
Exhibition & Hospitality: Michele Becker, 222-1452
Public Relations/Advertising: Ellen Poole 732-5251
Sponsorships: Sue McIvor, AFCA 538-5577
Volunteer Coordinator: Faith Love Robertson 599-9951
Webmaster: Glenn Marcus <gmarcus@istar.ca>

THE ADVANTAGES OF PRINT MEDIA

By Joyce Kamikura, NWS, SFCA

I was thrilled to see my images reproduced in the 'World' section of *International Artist* magazine (No. 13, June/July 2000). Although the recreation of images is, of course, the focus of an art magazine, I was particularly impressed with the way the editor took my prose and highlighted the relevant points to present my ideas with clarity in a visually appealing manner. The result was a highly polished, professional combination of images and text for which I was given credit.

I am constantly impressed by the power print media has to reach a massive audience that could otherwise be extremely difficult to reach. My work has been published in a number of international print magazines in addition to being reproduced by art publishers. It is my belief and experience that this is positive increased exposure and interaction between my work and the public. A direct result of publishing my work and articles is the response by galleries wanting to represent me. I have also had invitations to run workshops in several major Canadian cities and the States and Mexico. Notably, after the latest issue of *International Artist* I was contacted by a coordinator in Montreal and asked to do a workshop. This proves the wide-ranging geographical reach of special interest publications.

Because the artist has limited control over the final publication there are some disadvantages to being quoted in print. But, taking into consideration my personal and professional goals as an artist, the advantages far outweigh and disadvantages.

Thus far in my career, my representation in print media has been pretty much half Canadian and half American. I was therefore extremely pleased to see a high proportion of Canadian content regularly represented in *International Artist*. This degree of Canadian content is promising for all Canadian artists. *International Artist* is providing us with opportunities to reach a global audience without strictly relying on American publications.

Lilies of the Field, acrylic on canvas 80215, 30"x40"



EXHIBITION / SALE - CALL FOR ENTRIES

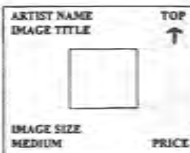
FALL JURIED SHOW*

All Active & Signature Members -
All Media BUT Watermedia

October 3 to 15, 2000
at the Federation Gallery, Vancouver

SUBMISSION IS BY SLIDE ONLY:

Deadline for entry is Thursday, August 31 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.



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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, September 29, 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.

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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.

***FALL JURIED SHOW Details:** The media of paintings entered in this juried show can be anything BUT watermedia (i.e. oil, acrylic, charcoal, pastel, graphite, ink, collage). Watercolour, gouache, or acrylic on paper (under glass) will not be accepted.

BOB'S MCMURRAY'S EXCELLENT ADVENTURE...

Federation Vice President and AFCA, Bob McMurray recently did a little traveling in his capacity as Board Liaison to the Chapters. As you read the following itinerary please keep in mind that McMurray's position is volunteer. Translated, this means that he donates his time and services as do the rest of those who serve on boards, and who organize, host, participate and attend meetings and events all over this country.

However, quickly peruse of the following typical road trip Bob makes on behalf of the Federation and I think that you will agree that Bob's 'donation' is substantial. Chapters shouldn't hesitate to invite our ambassador-extraordinaire to visit. I hear he puts on a mean slide show!

Bob's Road Journal:

May 4 to 5 - Tom Huntley and I visit the members of the North Okanagan Chapter in order for Tom to critique their work assignments and so I could jury approximately 10 applicants for Active status. We also attend the wind-up dinner for the students that followed the critiquing. Angelika and Klaus Jaeger graciously hosted us.

May 5 - In passing through Kelowna we visit the partners and facilities of Classic Frames, tour their frame manufacturing facility and thank them for their patronage to the FCA and their generous award.

May 5 to 6 - We attend the opening of the Uptown Gallery in Summerland, which is featuring the work of several signature members of the FCA. This is also a way to meet some of the members of the Central Okanagan Chapter and perhaps recruit a few new members for the FCA. We enjoy the hospitality of Glen and Neko McQuirter.

May 12 - I travel to Nanaimo and meet with chapter members to discuss the FCA and its initiatives. The *Success* slides are shown. Approximately 25, including some non-members, attend.

May 13 to 14 - I present a workshop on Watercolour Harmonies with 12 attending. While I was there three members and one non-member made submissions for Active status. While in Nanaimo I had the pleasure of being hosted by John (AFCA) and Eleanore MacNeill.

May 15 - I proceed to Parksville to meet with Arrowsmith chapter members. Approximately 12 attend. The slides are shown and discussed. Three applicants for Active status are considered and three different members have their paintings critiqued.

Bob's calm take on it all: "...an active two weeks."

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 9cm)	\$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 information 604-224-7974 or contact the FCA Business Office at 604-681-2744 Federation of Canadian Artists.

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:

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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

Painters in Action 2000 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
July 17	Cim MacDonald, AFCA <i>Mixed Media on rice paper</i> <i>Collage on Illustration Board</i>
August 14	Larry Tillyer, AFCA <i>Painting Figures</i>
Sept 11	Gerry Thompson, AFCA, CSPWC <i>Watercolours</i>
October 16	Carole Short, AFCA <i>Watercolours</i>

* * * * *

COMING THIS SUMMER TO THE FEDERATION GALLERY (July/August 2000)

SUMMER GALLERY 2000 - July 4 to August 27

Images will change from July to August allowing the artists to display more of their repertoire. This juried show will feature the work of 20 FCA members:

Barbara Cadario	T. K. Daniel Chuang
Nancy Thackray Clayton	Lucy Collings
Jeff Depner	Margaret Elliot, AFCA
Doreen Green	Janet Lee
Jack Livesey	Edward J. Loenen, AFCA
Margaret Lloyd	Larry Mason
Pia Messina	Birgit O'Connor
Nancy O'Toole	Scott Plumbe
Alice Ruskin, AFCA	Larry Tillyer, AFCA
Barry Walker	Donna Zhang

AIM FOR ARTS - August 31 to October 6, 2000

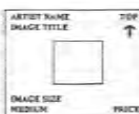
An international juried competition hosted by the FCA and on display in Performance Works, Granville Island, Vancouver. Don't miss the Member/volunteer Preview, hosted by the Federation Executive and the AIM Board, on Thursday August 31st, from 1 to 3 PM.

Miss an article?...Catch up on-line by visiting www.artists.ca One of the best Canadian art sites on the net. Several informative feature articles from the FCA News can be found by following the resources link. Members' images are brilliantly displayed; check out the unique photo album format used to display Signature images. Also, take note of the new 'Talk' site; a board hosted by the FCA. You don't have to be a member to take part. If you don't have a personal PC at home use the library, this site is worth the effort. The FCA site is informative, inspirational, and interactive. Visit it to see why.

EXHIBITION / SALE - CALL FOR ENTRIES

MEMBER GROUP SHOWS - 2001 at the Federation Gallery, Vancouver

SUBMISSION BY SLIDE ONLY: Deadline for entry is 4:00 pm, Thursday, September 28, 2000. Submit ten (10) slides of recent, exemplary work, but not necessarily what you would exhibit if chosen. Slides must be 35mm colour in a 2" x 2" mount. Glass slides are not acceptable. Please, no tape or labels on the slide mount. Non-protruding silver tape on the film is acceptable. Write the label information directly on the slide mount as per diagram. There is no entry or jury fee.



The Standards Committee will jury for standards and select artists to be grouped together to rent Federation Gallery for 4 two-week shows in 2001. Rent is \$400 plus GST for each show, shared equally by participating artists. Rent is returned to the artists if total gallery commissions (35%) exceed rent. Participating artists are responsible for preparing their own paintings for exhibit on time and members of each group will share equally in the design, preparation and costs of invitations and the opening reception.

EXHIBITION REGULATIONS: Selected artists will sign an initial Letter of Agreement and a Gallery Rental contract. Artists may request specific exhibition dates and/or member groupings. However, the FCA reserves final decision rights on these two matters. Further, the FCA reserves the right to decline any artwork submitted for exhibition in the Federation Gallery.

Art work must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taut and not hang less than 4.5" below the centre-top of the frame. Glass with clips is not acceptable.

SUCCESSFUL ENTRANTS will be notified by phone and mail. Please do not call the gallery enquiring.

Entries and work exhibited at the Federation must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs.

Not-For-Sale Paintings and work that has previously hung at this Gallery in a juried show will not be accepted.

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

Correction: QUALIFICATIONS FOR SENIOR SIGNATURE STATUS

How many readers noticed the error in last month's article, BOARD OF GOVERNORS' MEETING 2000? Unfortunately, a statement listing qualifications necessary for making an application for the status of SFCA was printed erroneously. The qualifications listed simply don't apply to this particular application. To be considered by the Board of Governors' for SFCA Signatory privileges one has to either currently be an AFCA and make a formal application or be 'sponsored' into consideration (the details of which we won't go into here). I apologize for briefly misleading more than a few anxious readers.

- Michele, FCA News Ed.

CHIGIRI-E

by Pat Lowes, *Painters-In-Action*

Chigiri-e was demonstrated by Michiko Miyazaki, our *May Painters in Action* artist. Chigiri-e, or rice paper collage, is a technique in which thin layers of papers are collaged together to create an image.

Michiko, began with a brief history of this art and shared a list of materials that she had compiled while teaching. These materials included:

- Rice flour glue – available at Paper-ya, Granville Island
- A selection of specialty papers, also available at Paper-ya
- Simple drawings, for example: flowers, fruit, and vegetables
- W/C papers 140 -300 lb.
- Prepared Japanese illustration board
- Binder, to file and organize papers
- Small brushes to wet papers and apply glue
- Various cold water dyes and fixatives to customize your papers
- A thick plastic sheet

Next, Michiko explained how to co-ordinate the subject and the right paper. Certain papers are better suited for this type of collaging. There were basic materials and techniques that Michiko learned through experience, and shared during her demo such as:

- Buying hand-made papers are worth the additional expense
- Collage thin papers over thicker papers in order to create a shadow or make a darker value
- Use thick papers to first create the shape
- Plan ahead and try to imagine the sequence of layering the colours, textures, and weight of the paper calls for
- Have a good selection of papers on hand
- Take advantage of the natural qualities of the paper – such as colour, texture, and weight to create the images. For example use the long fibres in some papers to create the stems, stalks and roots
- Take advantage of the gradation of colours when tearing petals for flower etc.
- Tear papers in different direction to create that special edge, for example tear it on the diagonal rather than on the horizontal

- Practice on small images before venturing into larger projects
- Join smaller images together with larger collages
- Trade some of your papers with friends and have a collage session

Michiko's technique is to:

- Place her drawing under a thick plastic sheet and collage the image, i.e. a flower on top of the sheet and let each layer dry. This image could then be lifted off the sheet and collaged anywhere onto her final composition. For example, a bud or flower could be collaged over or beside an existing shape; she does not have to commit herself.
- Use a "fabric" pencil to draw the image on the rice paper; the line will vanish when it is wet
- Trace the outline of the drawing with a damp brush and carefully tear along the wet line instead of cutting.
- Push the edges of the glued shape with damp brush to form a shape with a hard edge
- Cut the long fibres of the paper into small shapes and glue it to the center of the flower
- Use cold water dyes and fixatives to customize work

Several small images of vegetables and flowers were created with these "hints." Wonderful onions with roots, were collaged by separating the long fibres out of mulberry paper. Realistic shadows and shapes were created by layering thin paper over thicker paper. Beautiful flowers with leaves and stems were made using thin veils of paper pasted onto sheet plastic. Papers were torn, folded, and pleated. The seemingly opaque rice flour glue dried to a transparent film enhancing the thin rice paper and giving it the extra body that needed to re-collage it.

Chigiri-e is a very exciting way of painting with layers of paper instead of paint. Thank-you, Michiko Miyazaki, for sharing your unique and wonderful skills.

Nancy T Clarifies...

Fact three-A: FCA VOLUNTEERS NEED NOT BE ARTISTS.

Fact three-B: VOLUNTEERING FOR THE FEDERATION DOES NOT FACILITATE 'ACCEPTANCE' IN FCA JURIED SHOWS.



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**AWARDS JUROR,
ROBERT DAVIDSON**
When Art is a Way of Life...

Robert Davidson has been quoted as saying "I really have never had any other aspiration than to be an artist." He experienced a traditional Haida upbringing surrounded by family in Old Massett, BC. Robert was first taught to carve at the age of 13. As he expanded his skills he became apprenticed to Bill Reid and took classes in drawing, silk-screening, and design at the Vancouver School of Art. Robert worked hard and more than merits the rare acclaim of being able to include his life's influences as his friends; among them, Bill Holm, Pat McGuire, Joe David, and Doug Cranmer.

Davidson takes solace in his cultural history and seems to be comfortable with the self-described identity: Haida-Canadian artist. The artist talks about accepting and exploring the challenge of creating "images that we can all relate to." Maybe it is the fact that Davidson frequently returns to the Haida Gwaii to renew his spirits that keep him grounded, healthy, and creative while maintaining a respect for the fragility of existence and letting that translate through his work.

Robert's experienced eye will bring, among other things, diversity to the AIM For ARTS Awards Jury. His vast repertoire includes totem-pole sculpture, jewelry design, carving in gold, silver, wood, and argillite, as well as works on paper and even contemporary fashion design. He holds many awards, including the Order of Canada, the title Master Carver, and two honorary doctorates etc, etc (you wouldn't believe how this list goes on!). His accomplishments are not only well known, they are well documented so FCA members need only check their local libraries for more information.

Most importantly, what Mr Davidson will so generously be bringing to the AIM For ARTS exhibit is a practiced and knowing eye. His judgement is true and tried and we are indeed lucky to have his participation.

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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

WEAVING A PAINTING

By Pat Lowes, Painters In Action

Painting rhythmic patterns with watercolour and gouache is Nancy T. Clayton's specialty. On June 12 Nancy's proficiency as a professional textile designer and painter was demonstrated for members at the Federation Gallery.

Painting directly on the watercolour pad, without a pre-drawn image, Nancy began her landscape using thick watercolour paint to block in major shapes. Although, she does use white and yellow gouache, she explained that she paints mainly in watercolour because it retains its intensity and does not become chalky.

Nancy's watercolor palette included, Alizarin crimson, red rose deep, cadmium yellow, lemon yellow, hansa yellow, Prussian blue, cobalt blue, viridian, Windsor green, Payne's gray and white and yellow gouache.

She layered paint directly on the paper and did not glaze over her image. A layer of dark Paynes gray was applied in shapes to suggest leaves and trunks for a focal point.

Next, small horizontal lines were painted by interweaving strokes into a basic under-painting of colour bands representing grass and shadows. These lines were repeated with various brushes and colours until a pattern of grass emerged.

Wonderful abstract leaves and branches appeared as Nancy layered dots and dashes of complementary colours. Off-white dots carefully woven into the dark shapes resulted in the emergence of a lacy leaf pattern.

Patterns in the landscape were created by capitalizing on different strokes, brushes, colour relationships and values that were created as the artist progressed. Nancy views everything as a woven pattern and works from larger patterns into smaller ones Nancy always paints towards an overall design.

Colour vibrations were not forgotten as the painting progressed. Dull trees came alive with dots of complementary colors, the grass and shadows also benefited from this treatment. Naples yellow dots appeared to be two different colours when placed on green and then on white paper. What looked very loose from a distance was very different up close. Thin lines of colour, barely visible from a distance, were clearly seen woven into the landscape.

Nancy's suggestions included:

1. Learn to use a variety of brushes and make a note of their capability
2. Leave a small band of white between some of the shapes filling them in later to unify the design.
3. Add depth to dark blue shapes by painting red gently over top.
4. Use Naples yellow plus a colour to render flesh tones.
5. Dilute Payne's gray to paint shadows in snow.
6. Have two pots of water to rinse brushes, one for warm colours and one for cool colours
7. Gently layer each colour on the previous colour making sure each layer is dry. With opaque paint you can layer dark on light and vice versa.

"Happy Birthday" and "thank you" Nancy T. Clayton for an excellent four-hour demonstration.

STILL LIFE WITH ENGLISH TEACUP
Han Jiang, AFCA acrylic, 19 1/2" x 14"



SPIRIT OF TIBET
Ron Keister gouache, 11" x 14 1/2"



BEACHED BOAT *Jack Livesey watercolour, 11" x 15"*



SUNFLOWERS *Karen Marcus watercolour, 14" x 13"*



SPRING FESTIVAL
Kit Shing watercolour, 30" x 38"

HERE TODAY *Brittani Faulkes, AFCA*
acrylic & ink, 16"x23" Award of Excellence



THE ROLLING TWENTIES, II
Au Ching watercolour, 18"x12"
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