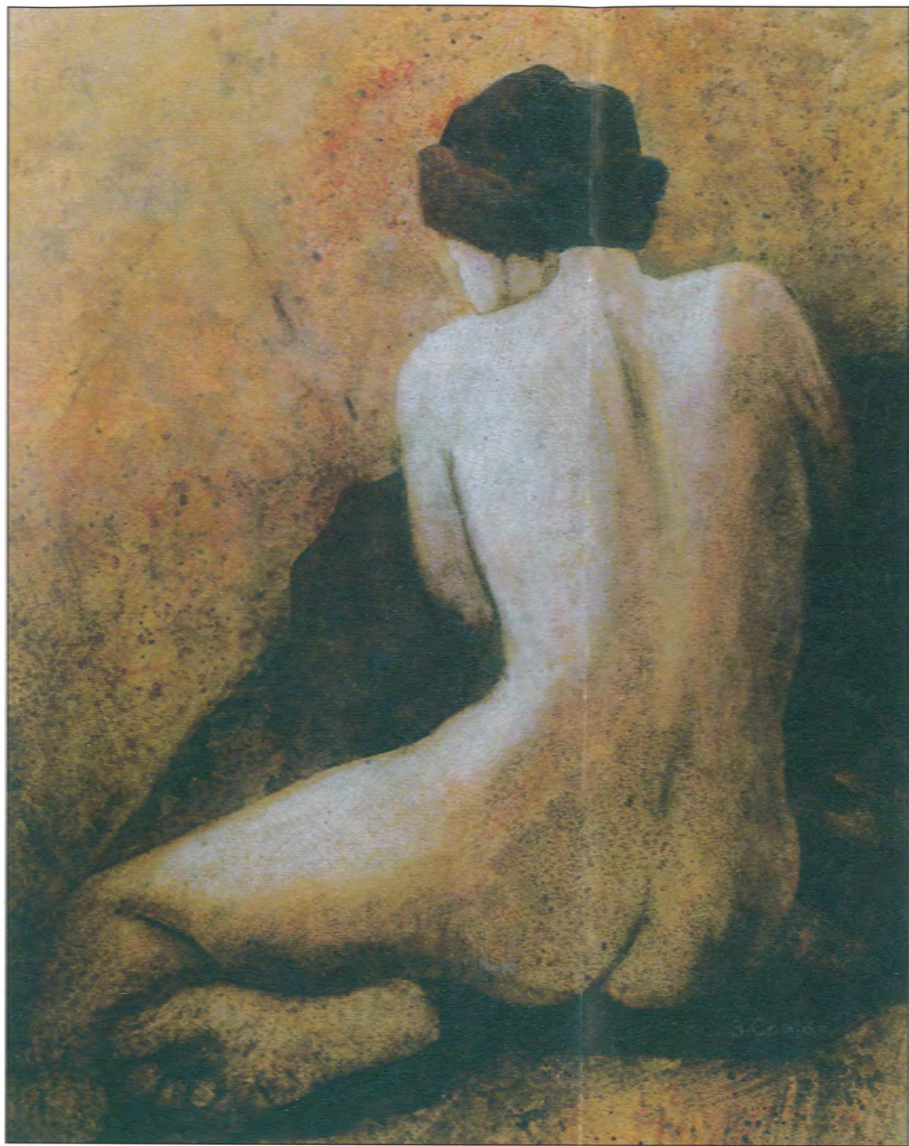




FEDERATION OF  
CANADIAN  
ARTISTS

SEPTEMBER 2000

# News



HUMAN  
FIGURE  
*in*  
painting

NUDE IN HAT  
*Sue Cowan*  
watermedia, 18"x14"  
Janice Robertson, SFCA  
Award

COLOUR ISSUE SPONSORED BY





LAUGHTER *Darlene Botkin* oil, 9"x12"  
Award of Excellence



WOODPILE WEAZLE *Nancy Thackray Clayton*  
watermedia, 10"x12" Award of Excellence



ATTENTIVE STUDENT *Anne-Marie Harvey, AFCA*  
watercolour, 22"x25" Peggy and Harry Evans Award



NATURE'S DAUGHTER *Anne-Marie Harvey, AFCA*  
watercolour, 15"x22" Award of Excellence



TIM *Erin McSavaney* oil, 8.25"x6"  
Kiff Holland, SFCA Award

## 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

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### 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, amturnbull@telus.net (941-7695)

### Committees:

**AIM For ARTS:** Donna Baspaly, SFCA (275-6855)  
**Archives:** Ellen Poole, ellenpoole@telus.net (732-5251)  
**Chapters:** Bob McMurray, AFCA (o 576-9121)  
**Art Visions:** Rick McDiarmid, SFCA (538-7436)  
**Painters-In-Action:** Pat Lowes (274-5482)  
**SaltSpring:** 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)

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### COVER IMAGE By Sue Cowan

*Nude in a Hat* was painted from a sketchbook drawing beginning with watercolour on gessoed paper and continuing with acrylic glazes.

I love drawing and painting from life and have filled many sketchbooks. The human form offers me an infinite variety of shapes and values while the energy exchanged between artists and model adds excitement to the process of drawing.

Simplicity was the key to this painting. I wanted nothing to distract from the emotion evoked by the model's gesture as the light caught the beautiful shape of her back.

## BOARD HIGHLIGHTS

June 28 and July 18, 2000 by Janice Robertson

**AIM For ARTS:** due to ill health, Myfanwy Pavelić will not be able to jury the show. Robert Genn will take her place on the jury. The Board voted to offer Myfanwy an honorary SFCA. Sinclair Healy will now serve as the back-up juror. The catalogue is progressing nicely. There was discussion on how image dimensions should be presented and the Board voted to adopt the artistic industry standard of height x width for all future FCA purposes.

**President's Report:** Granville Island merchants are publishing a visitor's guide. The board voted to participate in this publication.

**Executive Director's Report:** Membership stands at 1768. Ellen Poole's report on the archives was circulated. Rick McDiarmid took the opportunity to say what a fantastic job Ellen is doing in her role as volunteer archivist. Susan has appointed Milne and Craighead as the FCA's customs broker to facilitate shipments across the border.

**1st V. President's Report:** There was a report on the status of the Art Visions brochure, which will be sent out to all the Chapters. We have placed ads in the *Georgia Straight* for the program in July and August. Rick McDiarmid had sent a letter to each of the instructors, asking for supply lists and course outlines. There was discussion on the need to find an administrator for the program.

**Gallery Manager's Report:** Painting sales in May were excellent. June was not as good. It was decided that Chapter shows juried at the gallery would have the \$10.00 per slide fee. Also, if Chapters are having a qualifying show, all paintings should be for sale as they are at the FCA gallery. It was decided to continue the policy of three entries per show.

**Publicity & PR:** Susan showed members the ads in Preview Magazine and the Van Dop Art Guide that Carol Short put together. We are currently working on an AIM ad for the summer/fall issue of Visitor's Choice.

**SaltSpring Workshop:** Bob Rennie submitted a report on this year's workshop, which was a success. It was decided to hold the event again next year.

**News magazine:** Michele Becker suggested that we print extra copies of the September issue, which will be in colour and available for purchase at the AIM For ARTS show.

The next Board meeting will be held at 5pm Tuesday, August 22, 2000.

**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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### MEDAL SHOW REMINDER...

\*\*Remember that all participating SFCA and juried AFCA members must have their work delivered to the Federation Gallery before 4PM on Friday, September 8, 2000 for inclusion in this year's *Medal Show!*

## GALLERY MANAGER'S REPORT

By Nancy Thackray Clayton

For those of us here at the Federation Gallery, July was a very good month...we sold 15 paintings and five shrinkwrapped (unframed, unjuried) paintings, all of which flew out of here to places like Austria, New Zealand, New York, Florida, and Connecticut. Interestingly, the two biggest pieces went to Yaletown. Our postcard for 2000 came out in June - an Ed Loenen AFCA image of Federation Gallery surrounded by fall colours. And then the original painting was carried off by a couple from Atlanta, Georgia along with Jeff Depner's *Chinatown* and Daniel Chuang's *Place of Worship* - the buyers spent the better part of two days shopping in our Summer Gallery. Makes you proud - FCA goes to Atlanta. They said choosing was tough as they "liked everything" in the exhibit and they phoned when they got home, unable to forget Larry Tillyer's *Clearing the Beach*, which had sold just minutes before and was heading out the door to Texas...optimism is a force multiplier...

As we go to press with this issue we are counting down the three weeks to the opening of the AIM For ARTS Exhibition. This show represents a summit in the range of FCA achievements - a labour of love on the part of almost countless volunteers, members and non-members who worked together toward this one goal for two years - and, of course, a personal achievement for the 210 artists from thirteen countries who will be featured in the show. Promote it to all your friends and associates and share the credit. Plan a visit with family around this exhibit, keeping the same parking space while you view the Gold, Silver and Bronze *Medal Show* of paintings by Associate and Senior Members in Federation Gallery across the street - September 12 to October 1.

### GALLERY STATS

#### JUNE 2000

Gallery Visitors .....	3638
Paintings Exhibited .....	197
Members Represented .....	11
Members Who Sold .....	4
Paintings Sold .....	6
Shrinkwraps Sold .....	0
Volunteer Hours .....	246

#### JULY 2000

Gallery Visitors .....	4455
Paintings Exhibited .....	95
Members Represented .....	20
Members Who Sold .....	13
Paintings Sold .....	15
Shrinkwraps Sold .....	5
Volunteer Hours .....	288

## WINSOR & NEWTON ARTISTS' WATERCOLOURS



	Sug. Retail	Reg. Price	Sale Price
<b>5ml tube</b>			
Series 1	9.70	7.28	6.31
Series 2	11.45	8.59	7.44
Series 3	12.20	9.15	7.43
Series 4	16.15	12.11	10.50
<b>14ml tube</b>			
Series 1	19.25	14.44	12.51
Series 2	21.25	15.94	13.81
Series 3	22.80	17.10	14.82
Series 4	30.45	22.84	19.79

**FREE** Derwent 4B watercolour sketching pencil with purchase of 4 tubes.

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Size	Reg. Price	Sale Price
8.5" x 11"	14.60	9.90

## Fall Paper Sale

### ARCHES WATERCOLOUR PAPER

Size	Weight	Finish	Reg. Single Price	Sale Single Price	Reg. Pkg. Price	Sale Pkg. Price
22 x 30	140lb.	Medium	5.70	5.13	4.56	4.33
		Rough	5.70	5.13	4.56	4.33
		Smooth	5.90	5.31	4.72	4.48
22 x 30	300lb.	Medium	13.40	12.06	10.72	10.18
		Rough	13.00	11.70	10.40	9.88
		Smooth	13.00	11.70	10.40	9.88

### ARCHES COVER

Size	GSM	Colour	Price	Price	Price	Price
22 x 30	250	White	4.70	4.23	3.76	3.60

### RIVES BFK

Size	GSM	Colour	Price	Price	Price	Price
22 x 30	250	White	4.70	4.23	3.76	3.60

Prices stated are per sheet.

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**Sale prices in effect  
Sept. 1-30, 2000**

## CANADIAN SCENE

### Chapter News and Events

#### ARROWSMITH CHAPTER

By Disa Hale, AFCA

It's not "Gentlemen, start your engines," it's "Painters, lay out your palettes!" Arrangements have been made for an unjuried show October 14 and 15. This show will continue to support breast cancer research (a tradition begun by artist Elena Travanaut) and will be held in conjunction with the Dragonboat Society, at Wembley Mall in Parksville. A suggestion has been made that one of your pictures could carry your thoughts about the impact that this disease causes.

We were saddened to hear that our Vice President, Penny Antifave, will be leaving to reside in Victoria for a while. We wish you the best Penny.

Lots to paint now, so everyone get going!

#### CAMPBELL RIVER CHAPTER

By Sandra Ohlinger

Summer in Campbell River is always so lovely any of our members have an over-abundance of house guests. Fortunately one can leave the toaster and a loaf of bread out on the counter and slip away to Sybil Andrews Cottage on Tuesdays to our peaceful retreat. Soon we will have a Allan Hancock workshop at the Cottage so watch for more information.

Just a 10 minute ferry ride to Cape Mudge on Quadra Island is the Kwagiuth Museum and Cultural Centre. A feast to Honour the Ainu delegation (an aboriginal group from Japan) was held and feast we did. Given by Chief Assu, it was not a large gathering by native standards, possibly 200 people altogether, but what an experience. The cedar long house was filled with graceful women in red button blankets dancing to the drumming and the singing of young men. I shall never forget the sight of a beautiful nine-year-old girl in her exquisite button blanket, ermine-tail head band framing her face, standing beside a totem pole her long dead ancestors had carved. Such is the richness of this place.

Hella kas la...(Good-bye and Thank-you)

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In spite of many members vacationing this time of year, the chapter is very active and enjoying the changing scenes of summer.

Our AGM was held and Sylvia Hoare will serve as our new Chairperson, supported by Doris Ritchie, Marlys Robinson, and Carole Goodwin.

Our members have been painting in selected gardens for the Campbell River Art Gallery Garden Show. The weather fortunately cooperated and their work was well received.

We continue with our Tuesday morning sketching sessions at the historic Hudsons' Farm under the curious gaze of lambs and horses.

Our home site at Sybil Andrews Cottage is getting a make over in the form of a sturdy new deck which has been built facing the water. We are fortunate to enjoy such a lovely site. The hammering, however, may have sent the sea otter, who winters under the cottage, to seek more private accommodation.

Greetings to all our FCA friends.

#### CENTRAL OKANAGAN CHAPTER

By Dennis Weber

Greetings from the Central Okanagan where we have just finished our first juried chapter show of the year. A great many people viewed the show and commented on how enjoyable it was.

There were ten Juror's Choice awards given out with Roger Arndt and Ken Gillespie sFCA jurying the prize winners. The top four were Ethel Hewson, Adrienne Friesen, Colleen Dyson, and Peigi Macmillan. Awards of Excellence went to Jean Monteith, Connie Swaisland and Dennis Weber. Congratulations to all and special thanks to the judges. Thanks also to organizers who took care of publicity, diplomas, award cards, and refreshments. Entertainment was provided by the very talented Kasey Graff on keyboard.

We will have another juried show in November, which we should all be working hard painting and preparing slides for. The Lake Country ArtWalk is in place for September and plans are still in the works for a second non-juried show later this fall.

As well, we have two workshops coming up. A three-day workshop in acrylic and oils with Neil Patterson, sFCA from September 29 to October 1 and a three-day Bold & Wet workshop in watercolour with Carol Lynn Davidson, AFCA starting October 21. Both artists are well-known and will undoubtedly charge our creative juices.

#### COMOX VALLEY CHAPTER

By Robert Ross

Firstly, congratulations to all of you in the FCA who have volunteered hours and hours of your time to make AIM For ARTS a reality. A modest proposal for an Old-School-Try cheerleaders' song might be Y2K, A4A! FCA, Yay!! Needs a little work? Oh well, it was just a thought!

While our chapter suspends monthly meetings during the summer, there's still a fair bit happening. We had a

wind-up BBQ – many thanks to **Shelley Combs, Bev Wolsey** (and husband John), for their quality contributions in putting it all together.

Three of our painters, **Marilyn Timms SFCA, Hans C. Larson**, and **Karl Rieche** have recently held fine individual shows. Our chapter was also nicely represented at the local **Filberg Gallery**. Our next show at the **Filberg** is October 3 to 15. Members are, I am sure, successfully battling summer procrastination with this event in mind!

Our chapter also conducted a raffle at the **Filberg Festival** to raise funds for our own use as well as to contribute to an arts bursary at the local college. We set up a booth to sell tickets, display the prize painting by **Hans Larsen**, do demos, and promote awareness of the **FCA**. Thanks go to **Elsie Griffiths, Daphne Triggs**, and our chair, **Joan Anderson**, for their considerable time and effort. Also, kudos to all chapter members for volunteering their time in various ways at the festival – great community spirit folks!



**FRASER VALLEY CHAPTER**  
By **Annette Waterbeek**

We had a very successful summer show at the **Kariton Gallery** with seven miniatures selling on opening night alone. This miniature section challenged our members to paint in a new way. To all who contributed to the show, congratulations on a job well done!

Our next local meeting is **September 23 at 10 AM**. The following meeting, in **November**, **Bob McMurray, AFCA** will attend and show the **Success!** and **AIM** slides so mark your calendars.

To all members, keep up the good work and remember that a good way to keep in touch with the happenings of your chapter and fellow members is by attending the meetings. See you there.



**NANAIMO CHAPTER**  
By **Margaret Bonneau**

Due to various workshops and art exhibits, our artists found themselves very busy this summer. Several members showed their work in **Morag-Orr Stevens'** garden on **Gabriola Island**. With live music, refreshments and demos, not to mention some great art, it was a successful event.

**Mary Tougas'** exhibition, *If I Had Wings*, at the **Yew Tree Gallery**, featured work in watercolour, mixed media and collage. The gallery did retain some paintings, however, so if you missed the show in July there's still an opportunity to see **Mary's** work.

A warm welcome to new member **Elissa Anthony** who, with **Fred Peters**, donated paintings to the silent auction for **Haven House**, which raised \$2200 for this worthwhile cause. The **Wild roots Café** on **Fitzwilliam Street** is now hosting **Elissa's** large **Okeefe-like** oils in a show entitled *The Big Picture*. You will be able to feast your eyes through to the month of **December**.

A big thank you also goes to **John Girard** for his efforts this month. Please be sure to attend our next meeting on **September 9** at **OAP Hall** and watch for

information on the upcoming juried show in **November**.

We are looking forward to our visit to **Granville Island** and the **AIM** show.



**SOUTH OKANAGAN-  
SIMILKAMEEN CHAPTER**  
By **Helen Gabriel**

Greetings from **South Okanagan-Similkameen**. It's been a beautiful summer here, as always. Our chapter is continuing to expand rapidly and we are busy preparing for fall events.

Welcome to new members: **Audrey Anderson, Tom Braithwaite, Elaine Clarke, Yvonne Dubeau, Helen Fisher, Sharon Leonard, Sandra Liddicoat, Mariquita Mills, Ruth Schaefer** and **Agnes Sutherland**. Also, welcome to **Jeannie Duncan** who will serve on our executive as publicity chair.

Congratulations go to **Audrey Anderson, Phyllis Beall, Tom Braithwaite, Johanna Nott** and **Agnes Sutherland** for achieving active status. Kudos to **Barb Younger** who earned an **Award of Excellence** for her painting *Split Personality* in the *Spring Water Media Show* at the **Federation Gallery**.


**Ethel Hewsen's** watercolour painting, *Free Press Apple Juice* won first place in the **Central Okanagan** juried show at **Weber Gallery** in **Penticton**. **Ethel** is an executive member of both chapters, sharing her time and expertise generously. Well done, **Ethel!**

**Linda Anderson's** work and murals were included in the movie *The Pledge*, which was filmed in **Hedley** with **Sean Penn** and **Jack Nicholson**.

Fall shows currently in the works are a non-juried one at the **Trade & Convention Centre** in **Penticton**, which will be held in conjunction with the **Pentastic Jazz Festival** (**September 9th** and **10th**) and a juried show running **November 1st** to **21st** at the **Osoyoos Art Gallery**.

Upcoming workshops include a **Watercolour Workshop** with **Bob McMurray, AFCA** in **September** featuring his **Colour Harmonies Palette** and a **Watermedia Workshop** with **Rick Bond, AFCA** in **November**.

Chapters not reporting this issue:  
**VICTORIA CHAPTER**  
**NORTH OKANAGAN CHAPTER**  
**CALGARY CHAPTER**



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EXHIBITION / SALE - CALL FOR ENTRIES

## MEMBER GROUP SHOWS - 2001

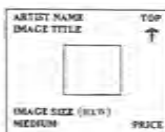
at the Federation Gallery, Vancouver

### 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.

Artwork 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.

## MEMBERS IN THE NEWS

**Yvonne Morrish**, Active member in the Central Okanagan Chapter had her painting, *Ghostly Images* selected for the *NWWS Watercolor Juried Show* in Richland, Washington. Yvonne's work was one of 39 juried into the show by Carla O'Connor.

**Dennis J. Weber** was accepted into the *Artist's Window* section of the *Calgary Stampede Art Show*. At the show Dennis gained an audience by displaying his work and demonstrating Genesis oil paints.

**Jeanie Tang** is being featured at the Seymour Art Gallery (4360 Gallant Avenue, North Vancouver) from August 30th to September 24th. The opening reception is on September 5th from 7:00 to 9:00 PM. Good work, Jeanie!

Congratulations to **Dianna Ponting**, AFCA, who had her painting, *Above and Below* accepted into the *Pastel Society of Canada's National Exhibit* this year. The exhibit will hang, for the first time at a western location, from October 20th to November 5th at the Jenkins Showler Gallery in White Rock. Dianna, whose work has rightfully been receiving a lot of attention lately, is also busy working on a feature for *International Pastel Artist*.

The White Rock Gallery (538-4452) will be a good place to be October 20th for the opening of **Niels Petersen**, AFCA, **Michael O'Toole**, AFCA and **Ed Loenen**, AFCA's three-man show. These artists are friends whose work fits well together while highlighting the individual style of each painter. A visual experience is guaranteed, all members welcome.

**Sheila Symington**, AFCA and **Sue McIvor**, AFCA have received word that their paintings were accepted in the *World Festival of Art on Paper Exhibition* in Kranj, Slovenia. The exhibition is from September 1st to 15th, 2000. A tour to Venice plus other activities are arranged for the artists. It's too bad that time restraints won't allow Sheila and Sue to attend.

## NANCY T CLARIFIES...

**Fact four-A:** An Active Member who has two paintings accepted in one FCA Juried Show may count them as ONE on the list of eight submitted to the Board of Governors for Signature Status.

**Fact four-B:** Some non-FCA juried shows may be included on the list of eight needed to submit to the Board of Governors for Signature Status - for example, the Northwest Watercolor Society (NWWS), the American Watercolor Society (AWS), and the Canadian Society for Painters in Watercolour (CSPWC).



**"AIM For ARTS"**  
**September 1 to October 6**  
 by Ellen Poole, PR Chair

By the time you read this many of you will have seen the exhibition and be aware of who won what cash award. The show is still a month away, at time of writing, but one can attest, it's busy, busy, busy. Each one of us wants to make this the best show ever!

Besides over 150 volunteers who are working on some facet of the show (unsung heroes, all), we must give thanks once again to our sponsor partner, AIM Funds Management Inc. who donated the major award money (1st, 2nd and 3rd place amounts totaling \$40,000).

Ancillary cash awards (from \$500 to \$2,500 each) were donated by:

**Big Bold Beautiful Banner Company;**  
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**Suite Dreams Furniture;**  
**Major Investigations Limited;**  
**David Zivot, A Memorial;**  
**Marissa McIvor / Bentall Corporation; and**  
**Vancouver Lifestyles Magazine**

A "People's Choice" cash award of \$500 will be donated by: **The Federation of Canadian Artists.**

In addition, we acknowledge our Community Service Partners who donated money, goods and/or services to the FCA for this show:

**artchoke.com;**  
**Keith Bergner, Barrister & Solicitor;**  
**Big Bold Beautiful Banner Company;**  
**Canaccord Capital Corporation;**  
**Graphics Garage;**  
**Mitchell Press;**  
**Larry Osachoff, FCSI;**  
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**International Artist Magazine;**  
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**Save-On Foods; and**  
**Other friends who wish to remain anonymous.**

We also thank newspapers, magazines, radio and television stations, and internet websites - in Canada, the USA, and around the world - who have given us publicity, helping to bring visitors into the gallery.

As for the successful entrants - the artists - whether they

won an award or not, they really made this show a success. Margaret Feaver, a participating artist from Lindsay, Ontario, seemed to express a common sentiment when she wrote: "You have no idea how thrilled I am to be included in this important show. I have been painting like mad since you informed me of my good fortune. Until this time I really had no good idea of how my work measured up to other artists' work."

On weekends and Thursday evenings, a series of "Artists Talk" events have been scheduled. For instance, during Labour Day weekend, **Kiff Holland, SFCA, AWS, SCA**, will talk on the "Politics of Art." **Robert Genn, SFCA**, will discuss the "Pros and Cons of Competition" and painters from New York, Israel, California, and Hong Kong will address issues like allegory, and figures in art.

Busloads of Chapter members and their friends are expected throughout the run. Give us notice of when you're coming and we'll arrange for a host to be in attendance to take questions and add a little spice to your view of the exhibit. With advanced warning we can accommodate parking for buses.

Come see **AIM For ARTS**, take in the free "Artists Talk" series, peruse the catalogue, and spread the word - that this is Vancouver's best visual art show of the year!

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
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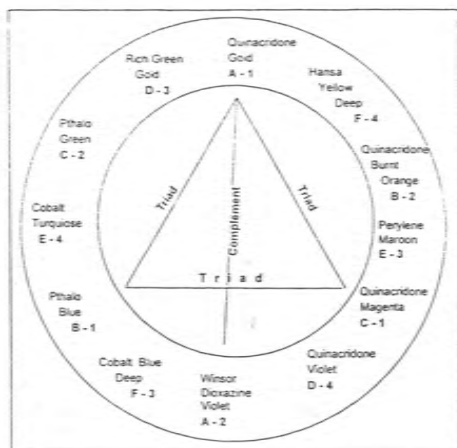
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## COLOUR WHEELS & PALETTES

Several months ago Bob McMurray AFCA, left a copy of his personal palette in the gallery after doing a demo. It received so much attention that we've decided to publish the palettes and/or colour wheels of signature members - one per magazine. And, since Bob started it, he goes first...

### McMurray's Palette:



In this palette there are six sets of complementaries, or near complementaries, and four sets of triads, two

of which are the complements of the other two.

Complementary colours are opposite each other on the colour wheel and triad colours are equidistant on the wheel so that mixing two of the three approximates the third. Using a limited palette of two complementary triads allows the mixing of an infinite number of colours and harmonious neutrals.

Codes - The letters represent complementary colours, e.g. the letter 'A' is on Quinacridone Gold and Dioxazine Violet which are complementaries, and so on. The numbers represent triads, e.g. the number '3' is on Green Gold, Perylene Maroon and Cobalt Blue Deep, and so on.

*If you put this palette to the test, have any questions, or requests, or would like to submit your own palette, please contact Nancy Thackray Clayton at the Federation Gallery (see masthead).*

## 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
September 11	Gerry Thompson, AFCA, CSPC <i>Watercolours</i>
October 16	Carol Short, AFCA <i>Mixed Media</i>
November 20	Suzanne Northcott, SFCA <i>Mixed Media Composition</i>
December 4	Adrienne Moore, AFCA <i>Acrylic or Oil Landscape</i>

\* \* \* \* \*

## COMING IN SEPTEMBER TO THE FEDERATION GALLERY

### THEME "2000" SHOW

August 29 to Sept 10

This juried exhibit will feature work based on the broad theme "2000." Visitors will be delighted with the various imaginative interpretations.

### MEDAL SHOW

Sept 12 to October 1

Medal presentations and reception, Thursday, Sept 14, 6-8 PM.

### AIM For ARTS

September 1 to October 6

This international juried exhibition will be on display in Performance Works on Granville Island and is sure to be spectacular. Also, note that *Artists Talk* series will take place every Thursday evening as well as Saturday and Sundays for the duration of the show.



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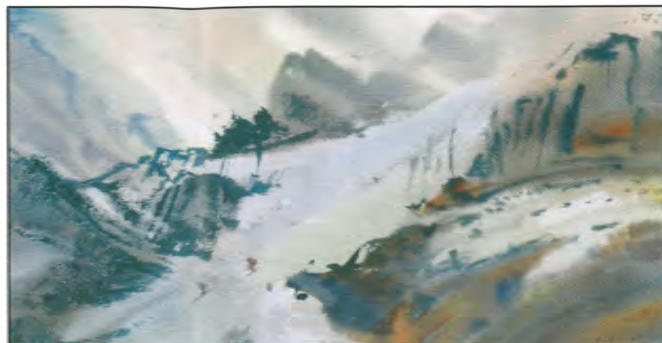
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CRAZY BEAR

Jack Campbell, SFCA pastel, 25"x20"



SKI-SLOPE 1  
Margaret  
Elliot,  
AFCA  
water-  
colour,  
11"x21"

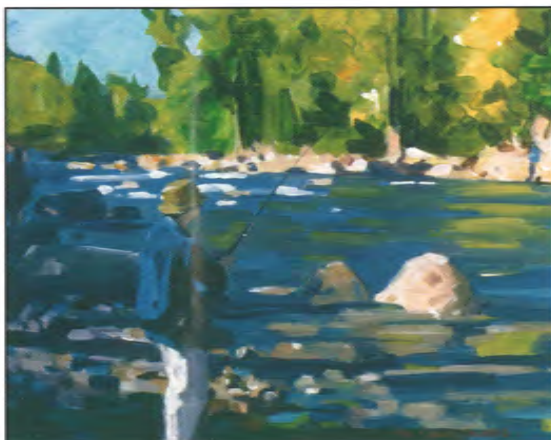
UNTITLED II Jeff Depner  
oil, 14"x11"



#2 - CIRCUS  
BODY  
LANGUAGE  
Mila Kostic  
oil, 30"x20"



SUN PORCH Jean Aten  
watercolour, 15"x11"



FISHING  
T.K. Daniel  
Chuang  
acrylic, 8"x10"



SUZETTE *Larry Tillyer, AFCA*  
acrylic, 30"x24"

STRETCHING *Kiff Holland, SFCA*  
watercolour, 10"x5"



FOUR POSTER *Thomas Love*  
watercolour, 13"x20"



SARCEE BABE  
*Dorothy Oxborough, SFCA*  
pastel, 20"x16"

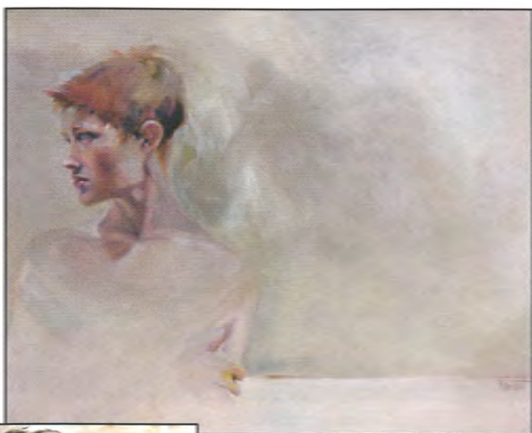
LANCE *Carol Wylly*  
acrylic, 40"x32"



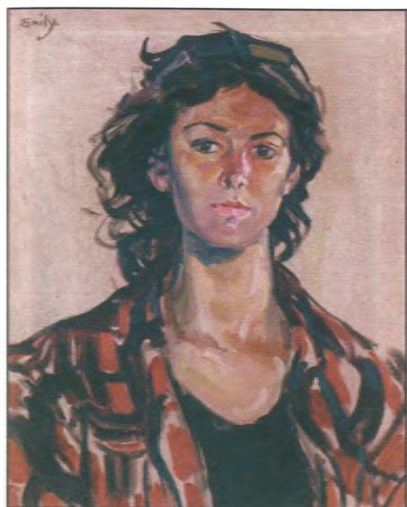
PORTRAIT OF CARRIE KUMPF  
*Duncan Weller* oil, 32"x28"



**BUGS:  
THE  
CHASE**  
*H. Louise  
Falardeau*  
watercolour,  
20.5"x23.5"



**LINDA**  
*Suzanne Northcott, SFCA*  
oil, 40"x48"



**MODEL AT  
JACKS**  
*Elizabeth  
Smily, SFCA*  
oil, 20"x16"



**ZHU MA**  
*Donghong Zhang*  
oil, 36"x30"

**FIONA**  
*Thomas Fraser*  
oil, 12.5"x10.5"

**HEADIN'  
OUT AT 108**  
*Heather Smith*  
watercolour,  
10"x14"



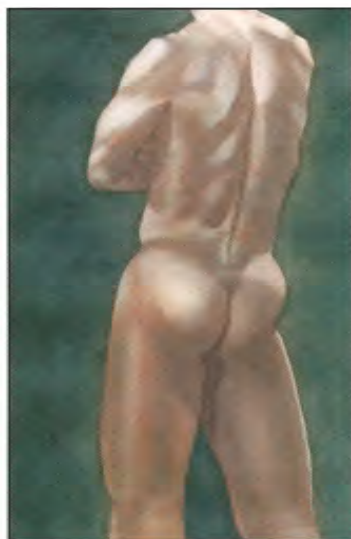


JENNIFER *John Wong* oil, 24"x30"



SEAWALK SOJOURN *Lynne Grillmair* watercolour, 13"x20"

THE OLD MAN  
*Eugene Ristau*  
mixed-media & collage,  
15"x11.5"



JOSE  
*Won-Hee Gowen*  
watercolour,  
36"x23"



UNTITLED I *Jeff Depner*  
oil, 11"x6.5"



CORRESPONDENCIES  
FIREWEED  
*Julie Emerson*  
watercolour, 27.5"x40.75"

## BEHIND THE EASEL

By Robert Genn, SFCA



Competitions: In high school I was always the last one to be chosen for the team. Why, I rationalize, would I ever want to put myself forward for embarrassment now? But many artists, it seems, invite rejection as regularly as they can fit them all in, and do it with a lust that passeth all understanding.

Who are these masochists? Where do they come from? For one thing, like lotto-people, some of them will be winners – maybe big winners – they're in the business of entering and winning. Others, perhaps those with less exposure or commercial success, like to get an idea if they are approaching acceptability. The jury process, awards, and even simple inclusion give them a shot of self-esteem. Many, I've found, lacking do-it-yourself critical faculties, are short of another warm body to give them a proper rejection. It's always been curious to me why one artist might subject himself to the prejudices of another – no matter how dedicated and fair minded a juror might be.

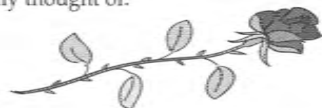
The situation in *avant-garde* land is particularly distressing. One never knows where the experts, curators and jurymen are coming from and what is their itinerary and motivation, to say nothing of their taste. The more hoity-toity the contest, the more suspect the jury. This is why associations are dangerous. The Academie Francaise saw fit to reject the luminaries Moliere, Balzac and Flaubert. Today, it happens all the time. *Salons de refusee* take place not only in church basements, but in commercial galleries. Deservedly, you might say.

I guess I'm just suffering from the dumb idea that artists can live on some sort of moral high-ground, inhabit their own creative worlds, maintain their own standards, be free of the influence and approval of others, avoid filling out forms, eschew arbitrary deadlines, and somehow complete the circle by finding pleasant dealers who manage for a fee to share the magic with genuine people.

PS "You can't eat prestige." (Jack Shadbolt)

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

On a sad note, many members will remember Rex Brandt who gave many workshops for the FCA. Rex passed away at the age of 85 having earned acclaim and recognition for his talent and generous spirit. Rex was predeceased by his wife Joan and survived by two daughters, five grandchildren and four great grandsons. He will be fondly thought of.



EXHIBITION / SALE ~ CALL FOR ENTRIES

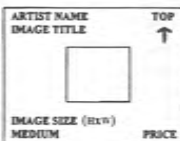
# CHRISTMAS SMALL PICTURE & MINIATURE SHOW\*

All Active & Signature Members - All Media

December 5 to 24, 2000

at the Federation Gallery, Vancouver

**SUBMISSION IS BY SLIDE AND MINIATURE ORIGINALS: Deadline for entry is Thursday, October 26 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 (HxW), Medium and Framed Price and indicate which direction is up – as per illustration.



**ENTRY FEE:** Members may submit up to three works for an entry fee of \$10 each. Please ensure your entry is accompanied by the proper entry form.

**ACCEPTED ENTRIES:** If accepted, you will be advised by mail. Original paintings are due in the gallery by Friday, December 1, 2000.

**DECLINED ENTRIES:** Should your work be declined, it will be returned in your SASE. No phone calls please.

**EXHIBITION REGULATIONS:** Artwork 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.

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.

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.

\*Image sizes:

SMALL PICTURE = 11" x 15" (or 1/2 a watercolour sheet)

MINIATURE PICTURE = 3" x 4"

## THE FIGURE SHOW: TWO WORKS, ONE ARTIST

By Soula Groumoutis

The undulating line forming the human figure, and the life force projecting from within, has preoccupied artists for centuries. That this is still true was apparent during the FCA Figure Show. John Wong, a member participating in the show, strives for a balance between the transposition of form and the expression of spirit. His attempts to integrate these opposing forces, one material and the other transcendental, are rooted in his efforts to develop his drawing skills. It is from these attempts that the charcoal entitled *Triple Exposure* stems.

*Triple Exposure* is a successful study of form, line and shadow, structured by a traditional 'Three Graces' composition that reveals the artist's interest in technical ability. There is a striking distance created within this piece as the artist takes on the position of objective observer examining and dissecting the human form. Inadvertently, however, Wong forces the viewer to take on a similar perspective, which seems to contradict our attraction to the work. This push and pull is generated, in part, by his formalist style but more so by the artist's technical emphasis.

Although Wong attempts to capture his subject's spirit, he admits to not having the same level of investment in drawings as he does in paintings. His body of work is guided by renaissance rules of the aesthetic and a conspicuous remoteness that takes on a different character in his oil, *Jennifer* (see colour image on p14).

This atypical nude, with no imposing narrative, makes the viewer feel as if they are intruding into a private space. We are witness to a moment impregnated with silence and introspection that almost feels sacred. This effect, caused by the placement of the woman's body and her non-engaging eyes, is multiplied by coercive diagonals that traverse and extend the space beyond the picture frame.



Award of Excellence, Human Figure Show  
*TRIPLE EXPOSURES* John Wong charcoal, 24" x 30"

The gentle diagonals that give order to *Triple Exposure* have become almost anthropomorphic in *Jennifer*. By Wong's own admission they unintentionally reappear in his work, seemingly the result of "laying down a strong directive brush." The degree of their importance is uncertain but their reoccurrence indicates a potential not embedded in his figurative work. In fact, he confided that his fascination with the 'Masters' which led to mimicking their style, unfortunately led him to a 'dead-end.' This relationship with the past is filled with awe and sadness because the successes of yore are impossible to emulate. Given the diversity in our society we cannot recapture the depth and spirit embedded in those works, which are historically and culturally specific. We must pursue an avenue that is expressive of our time.

This painful realization led Wong to question his approach to art in the hope of developing his own personal style. John's belief, that art is an expression of spirituality and that miracles are still achievable in painting, sustains his momentum toward a destination unknown. I am sure we will all watch with interest his negotiation of past and present and the integration of a solid background in drawing and post-modernist ideas. His talent and skill are both readily apparent. Thanks John Wong.

Soula Groumoutis, a new Supporting Member, was asked to comment on a couple of works in the Figure Show (featured in this issue). Without realizing, she chose two by the same artist. Soula's column will appear in a semi-regular basis in conjunction with feature shows.



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**WHY I'M NOT IN  
-AIM For ARTS  
By Niels Petersen, AFCA**

The following lesson might have cost me \$25,000 and I'm still not sure I learned it...

I was thrilled to be one of the 210 artists whose paintings were chosen to compete for \$50,000 in prize money at the AIM For ARTS International Exhibition. I've never competed in a major exhibition and I had high hopes for those 25 big ones, not that I would have refused the other cash prizes...bring it on!

For the show, I painted a 36" x 48" oil on canvas titled *February Weather, Hornby Island* (see revised image below). I had this done by last March, egged on in my work by great visions of glory inspiring every brushstroke. My painting was ready and my slide was in for the March 31st deadline.



Only, and here's the kicker, after I sent my slide in, I had to live with that painting on my wall, in my living room, talking to me, shouting at me, asking me why I put that log in the bottom right-hand corner?

At first I resisted. I tried to ignore it, not listen, not look. But the seed was planted and a mantra began to play over and over in my mind, "Lose the Log. Lose the Log."

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Week after week, all through April and May it nagged at me. I understood why I couldn't change it. There was simply too much at stake.

Then the mantra changed. "You're the artist, do the art..." What would it matter if I removed the log? It was minor, really. Its removal was an improvement after all and the point was to achieve the best possible painting, right? Besides, I was the one looking at it day after day and that log was bound to drive me insane over the summer. I knew this for a fact and my sanity was something I couldn't risk.

Whew...I changed the log. Feels much better.

Now the good news...my slide was accepted. I'm in the big show! Maybe they won't notice the log, nor the minor colouring changes I did at the same time (why not? If you're breaking the rules anyway, go for it).

Then I heard about the catalogue. Duh! I realized that my log was slated to be published after all. I imagined a first-prize ribbon and throngs of catalogue-toting admirers filing by. Inevitably, someone notices and the comparison is officially made. I am exposed and scandalized, a black mark is put beside both my name and the FCA's. No, someone pinch me!

Pointing out the error of my ways to the folks running the exhibit I am offered the generous opportunity to reverse the changes I made on the original. Declining I knew I had blown this chance for glory and grandeur, but I ended up with a pretty great painting, and, who knows, maybe I'll get another chance down the road.

Was that voice in my head right? About the painting, yes. About the show, well...we all have a lot to learn. Good luck to all the entrants and thanks to all the volunteers who have sweated to put the show on. Your efforts are appreciated.

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## LETTERS

To The Federation of Canadian Artists,

On September 29, 1999 founding members, five of whom are Senior SFCAs and four AFCAs convened the Inaugural Board Meeting of the Canadian Institute of Portrait Artists (CIPA) thereby activating Canada's only incorporated not-for-profit society dedicated to portraiture.

Our statement of purposes and by-laws are too lengthy to note except to say that CIPA is dedicated to the furthering of the practice, the tradition, and the integrity of fine art portraiture and sculpture as a very important facet of Canadian culture. We are dedicated to the continuation of classical excellence as a part of the evolving history of Canadian art. Today's portraits will represent tomorrows ancestors providing important cultural and historical continuity.

It is no accident that the predominance of great art in the past is portraits and people in painting and sculpture. I believe that history is never biased nor prejudiced and that cream will always rise to the top. If history does, as it has done in the past, i.e. repeat itself, then excellence in portraiture will continue to be a measure of Canadian cultural achievement.

"There is no greater work of art than a great portrait..." said Henry James in 1887. Our mission, to facilitate the growth and interest in portraiture, also reminds me of the old English saying, "Great oaks from little acorns grow!" From our original group we have more than doubled our membership in the first six months with excellent painters from across Canada. This rate of growth shows no signs of diminishing.

We have a long way to go in providing our *Annual Showcase Exhibition* for our members but we are working on that as a priority.

Application forms for membership are available at CIPA, 2010 Russet Way, West Vancouver, BC V7V 3B4 or via phone (604-922-3474) and fax (604-922-3432). We hope to hear from you.

Sincerely, Daniel J.M. Izzard, SFCA, PCIPA  
President



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## THE SEARCH FOR CELESTIAL BODIES:

Artwork By Joanne Beaulé Ruggles

A primary theoretical inspiration for my figure work was, and is, the book, *Zen in the Art of Archery* by Eugen Herrigel. This little treasure was first issued a copyright in 1953. I picked up a copy in the early 1970's and have read it over and over, underlining favorite passages, reading it to students, and using it as a guide. In the manner described in this text, I faithfully practice the art of figure drawing. Practicing good form, a series of ritualized activities, proper breathing, purposeless waiting, spirituality – all in search of "the right art." As Herrigel states "the contest consists in the archer aiming at himself – and yet not at himself, in hitting himself – and yet not himself, and thus becoming simultaneously the aimer and the aim, the hitter and the hit".

My figure studies are created in line using black ink on large white sheets of paper. These studies are completed with twigs or sticks dipped in India ink. Aggressive, wild, free, exuberant, these studies capture the essence of a particular pose. Three to six hours a week are spent creating such studies. In this way I continue to gain knowledge about the figure. (I have been drawing the human form for 30 years, teaching it for over 25 years, and I am still learning.)

The choice of humble twigs and broken sticks allows me to distance myself from attachment to the drawings. By not being precious about each individual work, I can allow for accidents and I can emphasize the act of drawing. I tell my students that these drawings are postcards we send back from trips to "the other place." They are not the journey, they only represent it. We must not grip our tools too tightly, but use a light touch. "The stick knows how to make a masterpiece. The hand is the clumsy element in the process, we must loosen our grasp so the stick can do its dance."

Later, a rich colour "environment" is created with acrylic paints on my canvas. This environment is completely non-representational. Marks, drips, scratches, smears coexist in abstract harmony. Exploration is primarily concerned with colour and mark. Because pictorial information is not of concern, I can play without censoring myself. I can invent and explore mark-making for its own reward. This work is intuitive yet informed, fun but exhausting.

When the proper amount of "history" is created on this colour field, or the scene "feels right" for a painting to evolve, I look through reams of my figure drawings for potential "actor." These are typically ink studies of individual poses. Several poses are selected to be combined in some fashion on this "set." A scene with a particular action and tension is created without preconception as to what "should" happen. Interestingly, as certain poses are selected and start to connect with others, the potential for story or emotional relationship evolves.

The abstract field created helps me to make the choice of which figure poses to use. There is a certain connection of shape that takes place between this environment and the shapes "planted" on it. The field is never created with an image or images in mind. It always suggests its own solution to me as it develops. When I look through the possible poses I have drawn, some just seem right for that particular environment.

The figures are then drawn with charcoal on the canvas. In most cases, this is done numerous times and washed off until these drawings are firmly positioned in the setting. In order to ensure that proportion is retained, I use a 4" to 6" dowel attached to my large charcoal stick. By drawing with the dowel extension and standing back this far to create these enlarged versions of my studies, I can keep a light touch and I can control proportion more accurately. At the same time, not lose any spontaneity in the act of drawing because the drawings are reworked, not simply copied.

After a scene is created in line on the colour environment, I begin to paint out some areas which do not work and add paint to other areas that need development. I often draw further as I paint, trying to retain the freshness present in the sketch. As I paint, the total scene begins to make demands for additional figurative imagery or for partial or total reworking of poses. Trying to remain open for that change in direction which the work demands, I enjoy the fact that these combined figurative scenes take on their own life.

As I begin a painting, I do not have a preconceived message, theme, or image that I am trying to create. In fact, I am often surprised at what the paintings insist on delivering as a message to me, and to my audience. Sometimes there is an universal response, but many times the reaction remains different for each viewer. This is not of concern to me. My primary concern is an honest and empathetic portrayal of the human form as it exists in its great diversity. Years spent studying the human form creates a visual empathy; years spent drawing the human form creates the means to communicate that empathy. The viewer inevitably responds to that empathy.

In the end, beyond the product or "postcard" we produce, I believe that artists study the human form so that we can better know ourselves. That, in itself, is a very fulfilling journey.

*Joanne is an AIM For ARTS participant who will be travelling from California to attend the opening and participate in the first "Artists Talk" series of the show.*

### 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.

## SELF TAUGHT ARTISTS...

By David Langevin

We often hear painters refer to themselves as "self-taught." What they usually mean is that they had no formal training in a University or College art program. The reality of the situation, as anyone who has taken painting courses in these programs will attest to, is that we are all self-taught when it comes to learning how to paint.

A 1990 survey of University Fine Arts Programs across Canada revealed that none of them offered courses that specifically emphasized technical training in materials, or courses on the business of art and the art market; two aspects of an artist's profession that most would consider essential. Currently, programs focus on art theory, art criticism, the creative process, and art history.

Technical training for painters refers to the physical and chemical laws that govern the application of paints and mediums, and their interactions with each other. It is about how paints and brushes are made; the difference between Ivory Black and Mars Black, or Flake White and Titanium White; how Turpentine and Mineral Spirits differ, or Copal and Damar varnish, and so on. It is about how artists like Titian, Rembrandt and Monet achieved their effects with oils and what pigments and mediums they used. This kind of information must be learned, for the most part, outside of the academic system. For anyone who is serious about painting you run up against these very practical matters almost every time you pick up a brush. If you are serious about making a living as an artist you run straight into the business of selling art and selling yourself - the art market. If they don't teach you about these vital issues in most art programs, where and how are you going to learn them?

If you showed potential as a young artist during the Renaissance in Europe you would have to apply to be taken on as an apprentice in the studio of a Master. There you would learn the painter's craft: preparing materials for the studio from the raw ingredients; grinding pigments into powder and mixing it with the binder, preparing mediums and canvases and panels, and so on. All the while developing your artistic skills with intensive drawing exercises and living within the culture

of art and commissions. It would usually be ten years or more before you would ever have the opportunity to actually work on a painting. By the time you were allowed to help out with the underpainting of a minor commission piece you were an expert in the knowledge and handling of materials and techniques.

Artist's training changed in the 18th century with the shift from Master/Apprentice Studio to the Academies that were much closer to our modern system with a teacher and a room full of students. What was gradually lost over a couple of centuries in this new format was the direct information regarding materials and their application, and the direct contact that the artist trainee had with a successful master painter and the day to day business affairs related to the professional career. By the time the Impressionists learned how to paint in the 19th century they had a minimum of instruction regarding materials and techniques. Instead the Academies emphasized style and subject matter, the very thing that the Impressionists rebelled against. Moreover, by the beginning of the 19th century we saw the introduction of the Artist's Colourman who was the manufacturer and distributor of materials for painters. So painters lost the intimate knowledge of the materials gained by making them themselves. They were also left to make their own way in the art market without the benefit of the contacts and experience gained by working with an already established studio.

The last few decades has seen a resurgence of interest in the technical training of painters, particularly in Europe. The main reason for this is the greater understanding of the science of painting gained by the work done in art conservation. There have also been a number of books written over the last few decades on materials and permanent painting methods. Most are out of print but can still be found in some libraries (especially museum libraries) or on the bookshelves in the conservation departments in bigger museums. The standard in the field is still Ralph Mayer's *The Artist's Handbook of Materials and Techniques*, now in its 5th edition.

Another great resource that we have in our modern society is organizations like the FCA. Here artists can get together and share information, knowledge and experience. Less experienced artists can learn from established professionals through workshops, talks, and more informal contact.

The same knowledge and information that was provided so conveniently during the Renaissance in a one-stop-shop or guild environment, is out there for us now as well. The difference today is that artists have to be aware enough to pull all the components together for themselves and take advantage of the networking and comradeship provided through a culture of seminars, demos, and workshops. The successful artist in the present is the one who is open the total artist's experience provided on so many levels in today's complicated world.

This is why any artist today is a self-taught artist...

### Federation of Canadian Artists MEMBERSHIP RATES

(All memberships, regardless of their date of issue, expire December 31st)

NEW MEMBERSHIPS (includes last quarter plus next full year)		MEMBERSHIP RENEWAL	
Supporting	Active	Supporting	Active
1st Quarter \$30.00	1st Quarter \$45.00	\$40.00	\$60.00
2nd Quarter \$20.00	2nd Quarter \$30.00	AFC A \$90.00	SFC A \$90.00
3rd Quarter \$10.00	3rd Quarter \$15.00	Dues if juried to Active during the year	
4th Quarter \$40.00	4th Quarter \$60.00	1st Quarter \$20.00	3rd Quarter \$10.00
		2nd Quarter \$15.00	4th Quarter \$ 5.00

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

## E-COMMERCE MEETS THE ART WORLD...

Artichoke.com offers artists the opportunity to create and sell reproductions, and enjoy unlimited exposure through a unique combination of traditional creativity and the latest and greatest in technology in an international market.

[www.artichoke.com](http://www.artichoke.com) goes beyond the typical on-line gallery we have come to expect on the Internet. Participating artists' images are scanned and uploaded to the Artichoke Gallery where they are for sale in the form of a piezo print ("piezograph") or original. For each piezograph sold the artist receives 50% of the selling price. For each original sold, the artist receives 70% of the selling price. This is accomplished with the help of technology, from computer-to-internet and from scanner-to-computer-to-printer. This print-on-demand ability allows artichoke to print images only as they are ordered, reducing administrative and inventory costs to both the artist and artichoke.

As usual, artists set their own selling price and retain control of their images through copyright ownership and physical possession, of the original. Most importantly, artichoke provides its artists with the name and address of the buyers, purchase price, and other sales details.

Artichoke, as a company, was born out of a commitment to art and the artists it represents. The company feels very strongly about communication with the artist and invests in its artists' success based on the premise that the Internet can actually be a VERY small world. Check us out, watch us grow, this is just the beginning.

*artichoke.com is the generous sponsor of the AIM For ARTS Member's Preview. More information on the company can be found at the AIM exhibition or on the artichoke web site. Please take the time to visit and support them as they have supported us.*

## DO YOU MEASURE UP? YOU MOST CERTAINLY DO!

Measure UP first and THEN ACROSS...

i.e. height x width. In our ongoing effort to ALWAYS MEASURE UP in the Professional Art world the FCA

has decided to go with the flow in the field of dimensions. So we must all now MEASURE UP, measure up, measure up and then measure across. There are no exceptions. EVERYONE MEASURES UP! Please remember this as you label your slides and fill out your painting labels on the entry forms so that the correct dimensions are carried forward to our gallery control files and, therefore, the gallery labels, the showlist, the purchasers (!) and the newsmagazine.

YOU ALL MEASURE UP NOW!

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Federation Galleries  
Granville Island, Vancouver, BC



## 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.

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**DEMONSTRATORS' OPPORTUNITY** - 2000 Demo Opportunity for qualified member artists on Mondays - 1-4 p.m. at Federation of Canadian Artists' Gallery. Call Pat Lowes 274-5482.

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

**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. 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 \$US. Get on the mailing list now to receive future LaConner Art Workshops catalogues. Contact Chris Elliott, P.O. Box 743, LaConner, WA 98257, 360-466-4147 or Fax 360-466-1807.

**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.

## NEW MEMBERS to August 10, 2000

John Aarts	Karen Lahey
Lyne Armstrong	Joan Lang
Phyllis Beall	Rita Laursen
Norma Jean Bone	Sharon Leonard
Lynda Boutilier	Sandra Liddicoat
Thomas Braithwaite	Gillian Lindsay
Myrna Brooks Bercovitch	Cathy Ludgate
David Brownlee	Morag Macdonald
Patrick Bulmer	Santiago Mayor
Ana Maria Bustamante	Baird McLean
Janina Buzunata-Zukaitiene	Catherine McNeil
Leyda Campbell	Mariquita Mills
Nick Cannone	Francimere Morrison
Bernard James Cattani	Johanna Nott
Alana Chabot	Emilie O'Brien
Deanna Che	Earl Reinink
Chi-Fai Choi	Pat Richards
H. Elaine Clarke	Marion Rose
Patricia Davis	Juanita Sahl
Rio Deleen	Ruth Schaefer
Diana A. DiNatale-Paynter	Hannah Sims
Yvonne Dubeau	Bob Sivertson
Terry Evans	Tanya Slingsby Laderoute
Helen Fisher	Carole Anne Smith
Kevin Francisco	Avanlee Starre
Edith Frankel	Julia Stephen
Gayle Gavin	Anne Louise Styba
Claudette Gionet	Kristjan Sumaridson
Raul Gonzalez	Agnes Sutherland
Sylvia Hoare	Lindae Thomas
Gigi Hoeller	Bruce Woycik
Andrew Katz	

### WORKSHOPS IN SOFT PASTEL

In conjunction with the *Pastel Society of Canada's National Member's Exhibit*,  
Jenkins Showler Gallery, White Rock - Oct 20 to Nov 5

- Oct 23, PORTRAITURE with Jeanette E. McClelland PPC - Working from a model we'll begin with a demo followed by step-by-step instruction (\$110)
- Oct 24, DELIGHT IN STILL LIFE with Nancy Slight - For all levels, an exploration in composition (\$100)
- Oct 25, LANDSCAPES with Andrew McDermott AFCA - Work from your own photos, receiving instruction from start to finish topped by a final critique (\$100)
- Oct 26, THE FIGURE FROM LIFE with D.F. Gray PPC - working with a model the class will begin with quick nude sketches and end with the clothed figure (\$110)
- Oct 27, PAINTING THE ANIMALS IN YOUR LIFE with Gaye Adams - solutions and options for the pastellist working with domestic and wildlife subjects (\$100)

All workshops will be at The Gallery (15134 North Bluff Rd, White Rock) from 10 AM to 4PM  
Information and registration: 604-531-8226

Workshop Sponsor: Clarke Shewfelt, ScotiaMcLeod

STUDIO SESSION

Jean Pederson, SFCA watercolour, 14"x11"



EASY RIDERS  
George  
McLachlan,  
SFCA  
mixed  
media,  
11"x14"



TAKE A BREAK  
Cho Wan Wah Lee  
watercolour  
& ink, 13"x26"



SUNKISSED Connie Swaisland  
watercolour, 22"x15"



60 MINUTE  
POSE  
Martine  
Gourbault, AFCA  
acrylic, 30"x24"

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