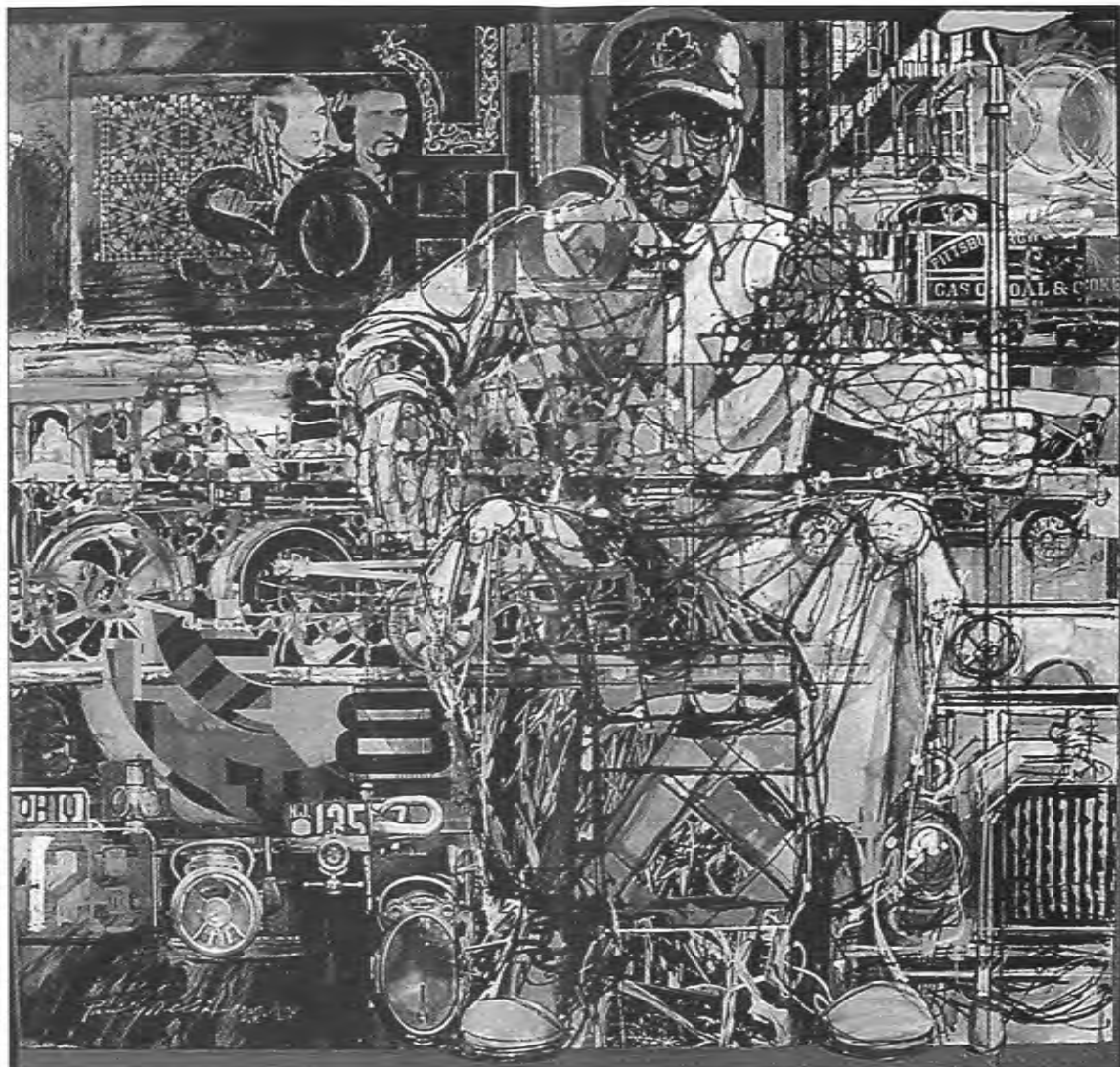




FEDERATION OF  
CANADIAN  
ARTISTS

OCTOBER 2000

# News



SOHIO MAN *Paul Melia* inks, gouache, collage, 42"x39" AIM For Arts First Place Winner

## Summer Gallery Inside



TUGBOAT *Jack Livesey*  
watercolour, 11"x15"



FALL - FINN SLOUGH *Barry Walker*  
acrylic, 16"x20"



PURPLE PEONIES *Alice Ruskin, AFCA*  
watercolour, 15"x19"



THE LANDSCAPE  
*Donna Donghong Zhang*  
oil, 24"x36"



SUMMER SURPRISE  
*Nancy O'Toole*  
acrylic, 9"x12"

**Federation of Canadian Artists' News**

is published 10 times per year

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News, articles, announcements, good contrast black/white or colour photos welcome. (NO slides please.) Note: Deadline for submissions is the 1st day of the month preceding the month of issue.

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1241 Cartwright St. (Granville Island), Vancouver, BC V6H 4B7  
 Gallery: 681-8534 Office: 681-2744 Fax: 681-2740  
 Email: fca@istar.ca Website: http://www.artists.ca  
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**FCA Elected Executive 2000/2001:**

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**2nd VP:** Bob McMurray, AFCA, bobmcmurray@telus.net (r 535-5069)  
**Treasurer:** MaryEllen Klassen, wynsum@telus.net (294-2575)  
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**Chapters:** Bob McMurray, AFCA (o 576-9121)  
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**SaltSpring:** Robert Rennie, AFCA, rrennie@capcollege.bc.ca (929-3608)  
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**COVER IMAGE**

*Sohio Man*, Paul Melia, Dayton, OH USA  
 Gouache & collage, 42" x 39"

An old Sohio station and the 90 year-old gentleman who ran it inspired this particular painting. I met him while on a photographic trip to south central Ohio in the old coal mining area, which was dotted with ghost towns. On a narrow two-lane road outside of one of these ghost towns sat this station, the oldest operational Sohio service station in the state. Walking into his garage was like walking into the past - antique photographs, artifacts and automobile-related objects - intriguing and mysterious.

**BOARD HIGHLIGHTS**

August 22, 2000. By Janice Robertson

**Aim For Arts** - Donna Baspaly reported that everything is going well with the preparations for the show. AIM will have one, possibly two representatives at the gala. There was discussion on the number of people attending and the rsvp system.

**Nominating Committee** - this will consist of Bob McMurray, Janice Robertson, Susan Foster and Rick McDiarmid.

**Copyright Infringement** - Janice brought the board up to date with the recent incident of copyright infringement with one of our members. The board decided to allow the member to write an article with details of the incident for the newsmagazine and also voted to revoke the award and cash prize.

**Extraordinary General Meeting** - this will be held on October 24, 2000 at 4 pm for the purpose of amending the FCA Bylaws and Constitution. We will add AFCA's to the eligibility list for the FCA presidency. Also, we will add a dissolution clause to make us eligible for further funding from the BC gaming commission.

**Executive Director's report** - Susan Foster commented on Bob Rennie organizational efforts for the SaltSpring workshop which has hired three instructors so far. Membership currently stands at 1820.

**First Vice President** - Rick McDiarmid moved that we spend up to \$750.00 to purchase new floor easels for the Art Visions classes. Discussion followed on the need to hire an education coordinator for the program. Rick and Susan will deal with this. There was further discussion on the Vernon Chapter classes. Bob McMurray and Tom Huntley will continue to deal with this.

**Second Vice President** - Bob McMurray will have the AIM slides duplicated to take on Chapter visits.

**Newsmagazine** - Michele Becker reported that we have been offered half the sponsorship funds for colour in the September issue from SignWare. The FCA will pay the balance.

**Standards** - Marjorie Turnbull reported that the committee is in place to jury group show applicants for 2001 in October.

**Active Status Jury Procedure** - Bob McMurray explained how Signature members could find themselves in a conflict of interest being asked to jury to Active status when in social situations or if asked to jury a friend. In all instances signature members should tactfully refuse to jury if they feel any such pressure or conflict.

**www.charity.ca** - Susan Foster advised the board of a website where the FCA could register and receive donations online.

The next Board of Directors meeting will take place at 5 PM, **Tuesday, October 24, 2000** at the FCA Gallery directly following the Special General Meeting at 4 PM.

## COPYRIGHT INFRINGEMENT - A LEARNING EXPERIENCE

By Barbara Younger

*Recently, a member notified the FCA office regarding a case of possible copyright infringement involving Barbara Younger's painting *The Cheeky Ones* and an image by photographer, Lynn Thompson. As a warning to all FCA artists on the risks of using images that are not your own, Barbara's story is told below, in her own words. The Federation has withdrawn the Dolphin award that was given to the painting and the related cash award has been repaid by the artist.*

I recently received two awards in the Spring Watermedia show in Vancouver, and needless to say, I was totally elated. Weeks later the joy and elation were taken away by a phone call inquiring if one of the images was a possible copyright infringement. I was totally shocked and thought this to be a cruel joke. A joke it was not.

Throughout my career I have painted several images in different styles and have never knowingly used an image without permission. Most of my images are painted from life or from my imagination.

After the phone call I received a letter from the FCA which included a fridge magnet with a picture of pigs on it. The image was one I had sketched about nine years ago while visiting a friend on Cortez Island. This photo was one of many on her table and had no signature or copyright notations on it to make it different from the others. The one difference was that it was inspirational. This inspiration led to a sketch in my sketchbook.

I spoke to the FCA President, Janice Robertson, who suggested that I call the photographer, Lynn Thompson. While talking with Lynn, a lot of things came to light. Lynn told me that she had been on Cortez Island nine years ago with the image of the pigs available on cards, stuck on with a glue stick. There was no copyright notation on the photos to identify them as hers if they came unstuck from the cards. Time, space and place can link unknowingly. During my conversation with Lynn, we worked out a financial arrangement whereby she gave me permission to use the image.

With sincerity I would like to give full acknowledgment to Lynn for the original photo image and for her inspirational and spiritual manner in allowing honesty to work it's way.

The whole experience is a great teaching tool and as an instructor, this is one that will be greatly used in my upcoming workshops. Appreciation also goes to the Federation for giving me the opportunity to express myself regarding this very important matter."

*FYI - artists should automatically consider all images not directly produced by themselves to be protected by copyright law. Images do not have to feature a copyright notation to enjoy this protection. For more information on copyright see the article in the FCA News (March 1999) or check the resources link at [www.artists.ca](http://www.artists.ca)*

## GALLERY MANAGER'S REPORT

By Nancy Thackray Clayton

Rainy today, which is fine with me but coming like this in September at the end of a nice sunny period, brings winter to mind. Certainly this planet is heading for that tilt no matter what. But we can put off winter hours at the gallery if we want - and we have, until October 6 when the doors will close on the big AIM For Arts season. Then we will return to 4 PM closings Tuesday through Sunday until mid May 2001.

It was a great summer season in the gallery. We sold 28 framed paintings and 15 shrink-wrapped paintings. Just imagine them all, out in the world gracing different walls, souvenirs and accounts of whirlwind visits to the Federation Gallery in Vancouver, Canada.

Still lots happen n here. Group shows and receptions (see page 10) - speaking of which, notice that the *Pieces of Eight* reception will be held in the afternoon for a change of pace (November 4, 2 to 4 PM).

Squeaking in at the end of October is the Christmas deadline, so don't miss it. Miniature Paintings and slides of Small Paintings are due Thursday, October 26. As usual, our Christmas party will be a potluck affair for members and friends. Mark your calendars now - note that there are only 10 Tuesdays left until the Christmas Party (December 12 @ 6 PM). Wear your party gear, bring your seasonings, unfinished conversations, your milestones for the year, and your plans for 2001! Phone Marjorie Turnbull (604-941-7695) or Nancy (604-681-8534) with offers to help. And last but not least, check this magazine for a special Christmas Box...Happy Thanksgiving!

**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.

## SFCA/AFCA APPLICATIONS

Applications to the next Board of Governors Jury for AFCA or SFCA status are now available at the FCA Gallery.

FCA members accepted in 8 FCA (or comparable) shows within the past 4 years are eligible to apply for AFCA. AFCA members are eligible to apply for SFCA status. The next annual signature jury will take place in March, 2001. For details, see the application form.

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## CANADIAN SCENE

### Chapter News and Events

#### ARROWSMITH CHAPTER

By Disa Hale, AFCA

Upcoming meeting dates for your calendars are Oct 5, Nov 2, and Dec 7. Every meeting starts at 10 AM at the Oceanside Community Arts Council, Studio A (bring your lunch).

The Old Schoolhouse is the venue for Elena Travanaut's show in the Brown Gallery, Oct 10 to 28.

An *All-Member Show* is planned for the spring at the People's Gallery in Parksville. The gallery has had regular shows for three years, each of one month duration, and is located at the Oceanside Community Arts Council. The spring show is scheduled for May in order to provide an impetus to keep painting over the long winter months ahead.

#### CAMPBELL RIVER CHAPTER

By Sandra Ohlinger

Members gathered together at Sybil Andrews' cottage to share their work last Tuesday. Some had been remarkably productive in spite of the sometimes hectic summer on the coast. We were amazed to see a super-pod of over 100 killer whales cruising through the strait just out front of the cottage. Such a vast number hasn't been seen here for over 30 years. We'll expect to see at least one Orca painting in our FCA show this month.

A farewell luncheon was held for our chairperson, Sylvia Hoare. We are all saddened by Sylvia's move to Victoria and hope she will come often to visit.

Doris Ritchie will once again be teaching her watercolour classes on Thursday mornings at the Local Gallery. It's a very popular class and inevitably fills up quickly.

Happy painting and enjoy the lovely fall colours!

#### CENTRAL OKANAGAN CHAPTER

By Kathryn Newell

We are having a very busy and productive year in the central Okanagan. If one can believe it, we've actually had to turn down opportunities due to lack of time to fit them all in!

Our second juried show of the year will be at Hambleton Gallery in Kelowna from November 17 to 24. Our second non-juried show will be at Benvoulin Heritage Church from October 9 to 12.

Neil Patterson's 3-day acrylic/oil workshop (Sept 29 to Oct 1) was greatly appreciated and even had members from the coast attending. Our chapter has an *Adopt an Artist* program that offers accommodation for fellow members when taking one of our many workshops. Call Kathryn Newell at 250-861-9294 (evenings) for program details and workshop dates.

Roger Arndt will be teaching an acrylic/oil workshop called *Realism in Landscapes* (Oct 21-23) and Dennis

Weber will present *Techniques of Portraiture* (Nov. 18-19).

Members in our news include Yvonne Morrish and Dennis J. Weber who had paintings selected for the *Theme 2000* show. Yvonne Morrish also had a painting selected at the Allied Arts Gallery in Richland, Washington, while Colleen Dyson had her boat design accepted by the Kelowna Yacht Club.

#### COMOX VALLEY CHAPTER

By Robert Ross

At press time our chapter meetings had not yet resumed after the summer recess. A report on any fall/winter plans will be made in a future issue.

In the meantime, we are able to comment on two Chapter shows. The Campbell River Arts Council invited us to hold a show at their Tidemark theatre Gallery during September. We were pleased to accept and members submitted a good variety of paintings for the exhibit.

Our other chapter show will be held at the local Filberg Gallery from October 10 to the 23rd.

Chapters not reporting this issue:

VICTORIA CHAPTER  
NORTH OKANAGAN CHAPTER  
CALGARY CHAPTER  
FRASER VALLEY CHAPTER  
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## AIM FOR ARTS AWARDS

### AIM FUNDS MANAGEMENT INC. AWARD WINNERS:

- 1st – \$25,000. *Sohio Man* by Paul Melia,  
Dayton, OH, USA (cover image)
- 2nd – \$10,000. *August Storm* by Brent Lynch,  
Surrey, BC (Page 23)
- 3rd – \$5,000. *Changing Room* by Kate Waters,  
Dusseldorf, Germany (Page 23)

### AWARDS OF EXCELLENCE:

David Zivot Memorial Award (\$2,500) -  
*Stone Stories #13* by Alessandra Bitelli,  
West Vancouver, BC

Harrison Galleries Award (\$2,000) -  
*Abandoned Landing* by Richard Plincke,  
Andover, England

The Leon and Thea Koerner Foundation (\$1,000) -  
*Path* by Donghong (Donna) Zhang, Coquitlam, BC

Opus Framing & Art Supplies Inc. Award (\$1,000) -  
*Three* by Ara Leites, Santa Cruz, CA, USA

Marissa McIvor / Bentall Corporation Award (\$500) -  
*Breaking The Line* by Suzanne Northcott, Fort Langley, BC

Major Investigations Inc. Award (\$500) -  
*Stained Glass Morning* by Yves Schmidt, Vancouver, BC

Monde Mode Boutique Ltd. Award (\$500) -  
*Ryan at English Bay* by Raymond Chow, Richmond, BC

Suite Dreams Furniture Inc. Award (\$500) -  
*Pyraechmus* by Williams Stewart, Richmond, BC

Vancouver Lifestyles Magazine Award (\$500) -  
*Vermeer/Verisimilitude* by Allan MacKay, Banff, AB

Big Bold Beautiful Banner Company Award (\$500) -  
*Monk* by Douglas Wiltraut, Whitehall, PA, USA

Note: The FCA People's Choice Award (\$500) will be  
awarded at the end of the exhibition when all the ballots  
are counted.



### Photos from top to bottom:

- AIM For Arts, August 31, 2000
- Donna Baspaly, SFCA and Marjorie Turnbull, AFCA
- Nancy Clayton, with Ray and Heidi Ward
- Gaye Adams and Dan Gray
- Kiff Holland, SFCA and Donna Baspaly, SFCA

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Only those decorations too heavy for the tree or deemed dangerous to the public will be declined.

**EXHIBITION REGULATIONS:**

Decorations should include a means of hanging securely on a tree. A Christmas tree will be set up in the gallery at the end of November to receive decorations. The ornaments will not be for sale. Decorations will be juried at the Christmas party.

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* 1/4 page (7.2cm x 9cm)	\$90.00
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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.

**Federation of Canadian Artists MEMBERSHIP RATES**  
 (All memberships, regardless of their date of issue, expire December 31st)

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**MEMBERS IN THE NEWS**

Larry Mason had all three paintings he submitted juried into the 2<sup>nd</sup> Annual Kenmore Art Show. He then received an Honorable Mention for the work, *Heading Out* and the Purchase Award for *Why*, which was chosen by the Art Show Committee and donated to the City of Kenmore. Well done Larry!

Pat Peacock SFCA, was a feature artist in September's issue of *Australian Artist Magazine*. Great article, good job Pat.

Pia Messina received the Edmonds College Award at the Women Painters of Washington show and 2<sup>nd</sup> prize at the Montana Watercolor Society show. One of her works will be part of the Arizona Watercolor Association Traveling Exhibition and she has been accepted in the Eastern Washington Watercolor Society show. Wow Pia, congratulations!

Philip Tsang is exhibiting work at the Plaskett Gallery, Massey Theatre in New Westminster, BC from October 2 to November 3. The show will feature realistic florals, landscapes, and wildlife images in oil under the new theme of *Spring Rainbow*. For a preview visit the artist's on-line gallery at [www.philipstang.com](http://www.philipstang.com)  
 Members Pat Hart, Morag Orr-Stevens, Mary Tougas, and Harold Allanson, among others, will open their studios for the *Fourth Annual Thanksgiving Weekend Gallery Tour* (Oct 8-10) on Gabriola Island. Concurrently, Judith Madsen, will be opening a show of her work at the Yew Tree Gallery. More information and maps can be found at Gabriola ArtWorks at Folklife Village (247-7412 or [festival@island.net](mailto:festival@island.net))

John Molnar's work, *Jim Loch's Meadows* (see the AIM Catalogue) is being used in an Ontario Tourism commercial where it will appear full frame as a lead-in to the line... "Fall is in the air." This same piece has also been selected as a finalist in the landscape category of *The Artist's Magazine* 2000 annual Art Competition (coming in the December issue). About 10 of John's pieces can be seen in the June/July issue of *International Artist Magazine* where they illustrate an article written by the artist entitled *What is Casein?* - a very worth-while read.

Donna Baspaly SFCA, Britanni Faulkes AFCA, Pat Peacock SFCA, and Carol Short AFCA are exhibiting at the Richmond Art Gallery from October 17 to November 21. The show, entitled *Intelechy*, will hang at the Gateway Theatre in the interior public area as well as in the building gallery.

Tom Love earned an Honorable Mention in the *Artist's Magazine* 2000 Art Competition, portrait category. His piece, *Four Poster* (shown in last month's *FCA News*) was chosen in the top 1.8% out of 13,900 submissions world-wide. Well done Tom.

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By now, most of you will know of the Members' Preview success and the fabulous Gala opening (393 guests and about 25 workers!) of a spectacular show! If you didn't order a copy of the coloured catalogue before, you may have a little trouble getting one.

On making their selections, the awards jury commented, *"We were delighted with the number of paintings appearing to be records of personal experience and vision. It was very difficult to pare down our enthusiasms to the required number of awards."*

Most of you will also know who won the awards – if not, names are printed in this issue. At time of writing, on the day the exhibit officially opens, 10 of the paintings have been sold.

The stupendous effort, for the best art show Vancouver will see this year, started almost 2-1/2 years ago. In addition to the artists, the people listed on this page were responsible for the success of AIM For Arts:

Sandy Wales • Barrie Walker Elizabeth Wallace • Marney Ward • Carole E. Watson • Marion Webber • Andrew White • Maggie White • Tessa Wilson • Wes Wiseman Alan Wylie • Rose Zivot

## COLOUR CHOICES

by Jean Pederson, SFCA

Colour is a very appealing and addictive element of design. When I began painting the first impulse was to use every colour that I had accommodated on my full palette. Sometimes more is better, sometimes it isn't. I love colourful paintings, but it has become important for me to use colour in more subtle ways. The power of neutrals and their ability to enhance a limited use of colour is exciting. I now try to paint with a warm and a cool of each primary and a few extras are thrown in for good luck.



As a watercolourist, I find the addition of black and white has given me options that were not possible when I painted with pure transparent watercolour. My advice is to choose colours that you enjoy, limit your palette to a few warm and cool colours from each primary and do not forget the power of a good neutral.

*If you put this palette or another published wheel 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
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 OCTOBER TO THE FEDERATION GALLERY

**FALL JURIED SHOW**  
October 3 to 15

**MEMBER GROUP SHOW #4**  
October 17 to 29, Opening: October 17, 6-8 PM  
Featuring the work of artists Britanni Faulkes AFCA, Susan Flaig, Han Jiang AFCA, Kathy Kelly AFCA, Larry Mason, and Ray Ward AFCA.

**SENIOR MEMBER GROUP SHOW**  
Oct 31 To Nov 19, Opening: Sat. Nov. 4, 2 PM  
*Pieces of Eight* will feature work by SFCA's Jeane Duffey, Britton Francis, Janice Robertson, George Bates, Alessandra Bitelli, Kiff Holland, Mike Svob, and Ann Zeilinski.



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**FRENCHY** *Margaret Lloyd*  
mixed-media collage, 32"x24"



**SUCCESS** *Barbara Cadario*  
oil, 7"x15"



**CHINATOWN** *Jeff Depner*  
oil, 8"x8.5"



**VARANASI DAWN III**  
*Scott Plumbe*  
watercolour, 21"x13.5"

**THERE'S A ROAD**  
*Nancy Thackray Clayton*  
watermedia, 12"x16"



**CLAM DIGGERS** *Doreen Green*  
pastel and pencil, 14.5"x16"





**BOUQUET ON THE BALCONY**  
*Janet Lee* oil, 24"x20"

**OPEN (green)**  
*Birgit O'Connor*  
watercolour, 40"x30"



**ONIONS**  
*Doreen Green* pastel, 18.5"x25"



**AI ZHEE**  
*Donna Donghong Zhang*  
oil, 30"x30"

**BRANDYWINE MEADOWS**  
*Lucy Collings*  
pastel, 11"x14"





LOGS ON  
BEACH  
*T.K. Daniel  
Chuang*  
acrylic, 8"x10"



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



GUS' GLEN  
*Larry Mason*  
watercolour,  
17"x13.5"



APPLES FOR CIDER *Pia Messina*  
watercolour, 20"x27"



MALIGNE RIVER IN WINTER *Margaret Elliot, AFCA*  
watercolour, 11.5"x17.5"



CLEARING THE BEACH  
*Larry Tillyer, AFCA*  
acrylic, 20"x24"





**PLACE OF WORSHIP**  
*T.K. Daniel Chuang*  
acrylic, 8"x10"



**FRONT FIELD II** *Margaret Elliot, AFCA*  
watercolour, 18"x28"

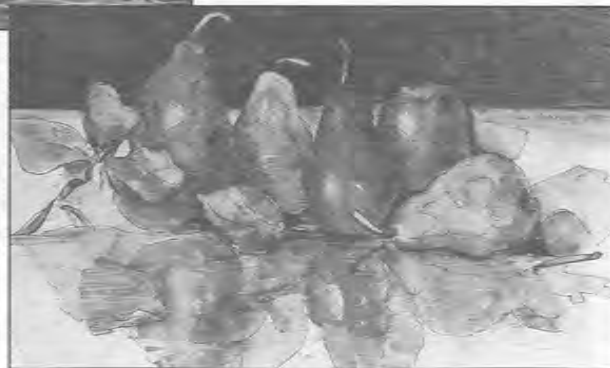


**SEASCAPE IN B.C.**  
*Barry Walker*  
acrylic, 16"x12"

**A WOOL-LIKE  
BLANKET GRACING  
STRATHCONA**  
*Edward J. Loenen, AFCA*  
oil, 12"x16"



**SUMMER'S DAY** *Larry Tillyer, AFCA*  
acrylic, 18"x14"



**PEARS** *Pia Messina*  
watercolour, 20"x28"

## BEHIND THE EASEL

By Robert Genn, SFCA



### Geoffrey Rock (1923-2000)

I first saw Geoffrey's work in the window of a Toronto gallery early in the 70's. It was a small painting of dog-toothed violets—the kind we had lots of around Victoria when I was growing up. That little painting was one of those epiphanies—so fresh, such a handling of greens, with magnificent, luminous shadows—and the petals—translucent, pure—his style precise and yet painterly. I then found other gem-like masterworks—snowdrops, crocus, daisies, tucked away in galleries here and there and in private collections across the country. Later, when I got to know him, I found the artist positively versatile.

Geoffrey was born and grew up in Birmingham, England, moving to Canada in 1953. He and his wife Joan restored a fine old farm house in Cheltenham, near Toronto, turning it into a period gallery and studio-home. Geoff was a workmanlike and professional painter who took quality seriously and stood for no nonsense. In 1956 he was commissioned to paint an official Christmas card for the Queen. They were a bit of an anachronism, the Rocks, English, elegant, reserved, proud, private. Eventually they moved to Victoria and to the end he was most sensitive about his work, worrying—fretting about it. Geoff appeared gruff, but underneath there was a heart like a flower. He once told me, almost in tears, that he cherished very much the approval and admiration of other artists.

Geoff claimed he had what he called a "little man" who stood near him or on his shoulder as he painted, guiding him and keeping him in the zone of quality. Since a stroke a couple of years ago, a failed cataract operation, and six months of not painting, he thought he might have lost his little man. But he began again with the small delights—garden flowers, little subjects tender and delicate, his brush, to the last day, tipped with love.

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

## NEXT ISSUE:

Watch for reports on the ARTISTS TALK Series being held in conjunction with the AIM For Arts Exhibit. Members, Soula Groumoutis and Catherine MacNeil will be reporting on these events for those unable to attend in person. These articles will run from November 2000 through to 2001.

EXHIBITION / SALE ~ CALL FOR ENTRIES

# CHRISTMAS SMALL PICTURE & MINIATURE SHOW\*

All Active & Signature Members - All Media

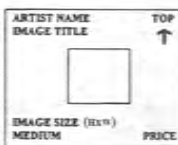
December 5 to 24, 2000

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 1/4 a watercolour sheet)

MINIATURE PICTURE = 3" x 4"

## PLAYING AROUND

By Pat Lowes, Painters-In-Action

Children know how to play. Playing is intuitive. As artists we are fortunate to possess this ability to engage in play while working.

Larry Tillyer, AFCA, our August demo artist, demonstrated this playful 'joy of life' attitude during his first demo for FCA members.

The toys that Larry assembled included Stevenson's acrylic paints, yellow ochre, cadmium yellow medium, cadmium orange, cadmium red light, alizarin crimson, permanent crimson, cerulean blue, cobalt blue, ultramarine blue, thalo green and dioxazine violet.

Beginning with a value sketch of two figures, sourced from a photograph taken by the artist, Larry reinvented the background into a seascape making it a more interesting composition. Larry prefers working on a board that has been primed with gesso and, in this case, painted with yellow ochre, so he does not draw his composition directly on the board.

Larry paints cadmium orange onto the surface forming silhouettes of the two figures. Then he distributes the colour at crucial points in his composition. For fun, he enjoys painting colours around the colour wheel; first the yellow ochre, cadmium red and the crimson, then the greens, blues, and purple around his light values.

Tillyer alternates the values and colours of his major shapes in order to control perspective. He also leaves some hints of the original colours visible resulting in a unified and exciting picture.



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Larry Tillyer, AFCA

### *Tillyer recommends:*

- \* Taking advantage of 'happy accidents' and letting the picture talk to you,
- \* Painting an experimental, small picture first and using it as a study for a larger one,
- \* Painting negative space rather than just painting the figures
- \* Experimentation with different brushes, strokes, colour combinations, and shapes,
- \* Using a minimum of shapes and strokes in a single work, and
- \* Have fun when you're painting!

Larry demonstrated many of these ideas while painting a delightful design with two figures against a background of white waves. He concluded his demo by adding thicker white paint over the background waves and small dots and dashes of 'surprise colour' strategically throughout the work.

This wonderful workshop was Larry's first demo. We look forward to many more and thank him for a very entertaining and informative afternoon.

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## TECHNICAL CORNER

By David Langevin

Dear David, I wanted to thank you for your recent advice in the FCA News. I am an oil painter (from New Zealand) and enjoy reading the FCA News coming from so far away.

In the last issue, you wrote about over dilution of oil pigments that caused colour and binding problems. I have for many years used my oils diluted with lots of turpentine (pure turps) to create a watercolour effect for my undercoats which often becomes part of the painting's top surface layer (this oil undercoat is on a primed acrylic surface). So I very much appreciate your advice, and will work on other ways to achieve this technique. I thank you for having saved the longevity of my future paintings!

I would like to ask you if you know of any product that can bind cracking acrylic and/or oil paint to canvas? My painting is on loose canvas which has been rolled around a large tube for transporting (painting ground being a thin coloured acrylic undercoat with a relatively thin oil top coat and some of the coloured undercoat showing through so there is a variation of surfaces).

Thank you and Best wishes, Sonya Spellers

Hi Sonya, I am glad to hear that you appreciate the articles. New Zealand! How did that happen?

It doesn't sound good for your rolled-up painting. Oil paint does not adhere very well to acrylic. Imagine dried oil paint on a plastic bag that you then stretch. A thin layer of oil paint has even less binding strength, as you read in the last issue. Any product that you add to the painting now would become a part of it and would no doubt change the look of the piece and most certainly the chemistry. Without being able to see the painting I

recommend that you not try to stretch it again but rather frame it behind glass. This way the deterioration of the oil layer will be greatly slowed and the canvas would not flex from exposure to varying levels of moisture (this would cause the oil paint to crack and fall off).

Take a look at the winter issue of the FCA News and the article called *Support for your Paintings*. If you are doing oil paintings on canvas then you should use linen and oil based primer. Or, do your oil paintings on hardboard and use the acrylic gesso ground. These two options will provide a 'permanent' surface for your oil paintings.

Thanks for the question and happy painting! David.

*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 inquiries welcome.*

**ANN ZIELINSKI**

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## LETTERS

Dear Fellow Members of the FCA,

We are writing this letter to acknowledge and thank the many outstanding volunteers who comprised the committees that brought the AIM For Arts show to fruition. We have all benefited from this show in one way or another just as we have all contributed directly and indirectly.

The first volunteers came on board over two and a half years ago when the exhibition was merely an idea that merited serious consideration. From that point on, a spark was ignited and the idea was transformed into a small corporation with divisions and teams with specific sets of tasks.

Our collective efforts created a powerful company of workers who diligently planned, researched, brainstormed, held meetings and more meetings, and reported on a regular basis.

With ongoing support and guidance from the board of Directors and FCA staff our crew of volunteers persevered, with professionalism, to achieve a most outstanding result - the AIM For Arts show currently being enjoyed by hundreds of people a day.

Together we have put on a show to please even the most discriminating art-lover. Our programs have brought artists together to learn from each other and experience a camaraderie that has resulted in lasting friendships.

As we all worked toward our final goal in mounting this overwhelming show it became most apparent that one thing bound us all in our efforts - our shared passion for art.

We thank each and every one of you.

Donna Baspaly, SFCA  
Chair,  
AIM For Arts  
Vancouver, 2000

Kathy Swift, AFCA  
Exec. Assistant,  
AIM For Arts  
Vancouver, 2000



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## THE ARTIST STATEMENT

By Thomas P. Millar

I have been learning to paint and have got to a point where I need to start thinking about what to do with my paintings. This is not only because some of them seem to be flirting with saleability but also because I have so many of them hanging about the place.

That's when I first began hearing talk about the 'artist statement.' The first thing I heard was that you had to have one if you expect to be juried for shows or accepted into an art gallery. However, I couldn't get any clear-cut explanation of what exactly constitutes an artistic statement. All I understood was that it was a kind of declaration of intent. So I did a little research, that is, I located some artist statements and read them.

"I paint therefore I am," didn't do much to clarify my confusion. Neither did "I am therefore I paint." Nor this one, "solid objects are really whirling shells of electrons, each pursuing its own destiny, each trapped in its mini-cosmos. I paint how those electrons feel."

As it happens, I'm not really in touch with the cosmos at that experiential level, but one thing I realize - an artist statement is supposed to stop gallery gazers in their tracks. I think this next one would, but for how long?

"In my painting I am seeking to define the objective correlates of emotional experience involving colours and forms that are experienced when Jupiter finally enters the Age of Aquarius." Though I was hesitant to admit it to my fellow seekers of truth and wisdom at the business end of a paintbrush, I don't know what that means. Then I realized - a little logical fuzziness in an artist's statement is actually a good thing. It leads pecuniary gazers to think, "There must be something profound here. I mean, what do I know - I never figured out Picasso either."

T.S. Eliot, it is reported, said that if he had to choose between a word that sounded right, and one that conveyed the correct meaning in a line of poetry, he would always opt for the one that sounded right. Maybe the same thing is true of artist statements - it's the music of the utterance that counts not its logic. My goodness, I seem to have come up with something profound. I will call it Painter's Axiom #1 - an artistic statement must seem to be saying something, without falling into the sand trap of logical clarity.

At first putting this into practice was a hard thing for me. Then I took a whirl at painting abstracts and the thing got a whole lot easier. Once you let go a little, it all falls into place. With my first effort I hadn't quite let loose yet: "In the boardroom of the mind, reason is the chairman. However, in my studio, the chairmanship rotates, with emotion dominating one painting, instinct another and reason largely sitting on the sidelines. On very special occasions, the chairmanship rotates between brush strokes."

Too complicated? Reluctantly I decided my little gem was as muddy a statement as the particular painting I had in mind when I wrote it, so I cast further afield for greater understanding and I ran into this one: "Painting is for me a visceral experience. Early in my career, when I was in my liver phase, my edges were hard and my colours tended to be a bit toward the bilious. Now that I am in my colonic phase, things flow nicely and my edges have

become much softer." I confess, I wondered if Metamucil had anything to do with this man's change of style. If I were gallery owner, I don't think that artist statement would do the trick for me.

However, I stopped worrying after I attended the FCA lecture with gallery owners and discovered they didn't care whether the artists submitted a statement or not! Of course, "if you did, they would read it." Which they bloody well ought to - I mean they do get fifty percent don't they?

But still, I get these notices of juried shows and half of them ask for an artistic statement. So far as I know, there's no manual for the job, you just have to do the best you can. But I have found a solution that I'm prepared to share, for what it's worth, with others that may be going through the same struggle.

First, get out your Roget's thesaurus and put together a few lists. Start with a word that's a sure winner - for example, how about vibrant. Click on thesaurus - here we go. Vibrant: two synonyms catch the eye - Sonorous and Plangent, neat eh?

We need another adjective. How about 'moving' as in emotionally moving. Click. What a good choice! Inspiring, poignant, thrilling, stirring.

Now we need a noun with creative overtones. Let's try image. Click. Here are some exotic options: icon, idol, and reflection. And branching out from there: depiction and portrayal.

Finally we need a couple of verbs to choose among instead of simply painting or creating. Click. Here we are: fashioning, fabricating, and shaping.

The job is practically done. Now to put it together:

"As an artist I undertake to fabricate vibrant images of the inner sonorities of my soul. Inspired by icons bubbling up from my buoyant unconscious, I seek to fabricate poignant reflections of plangent states of inner being beyond the encompassing of mere words."

That little aggregation ought to catch the attention of affluent gallery gazers, don't you think? I admit the statement may be a little light on meaning but there's a good chance they won't notice that, that they'll give us the benefit of the doubt. Besides, if our paintings don't have to convey explicit meanings, why should our statements be any different. Try that on your tax man and see how far it gets you.

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**PAINT – IN**  
By Pat Lowes, Painters-In-Action

Do you ever feel nervous starting a painting? Have you wondered what demo-artists consider before facing their audience? Cim MacDonald AFCA, our July Painters-In-Action collage workshop artist, let us in on some of these insights.

Reflecting on her demo experience in an email, Cim explained how the demo shaped up for her:

"When I set up a date to do a paint-in for the FCA in July, the first thought I had was would anyone be interested in seeing me 'play' with watercolour and rice paper on illustration board? I had forgotten how much fun it was sitting in ferry lineups, driving in Vancouver, and finding parking on Granville Island. Still, I would have come anyway...and give full credit to those twenty hardy souls that attended my demo, especially to the ones that spent upwards of twenty minutes finding parking.

I was happy to meet Ellen Poole again and be introduced to Pat Lowes who put me at ease, set up the table and overhead mirror, and gave me a nice introduction.

"For the demo, my main objective was to show how to PLAY mixed media style. My ongoing demos of the waterfalls at Bowen Park have evolved into a fun series of collages. The colours I use (two in this demo) are chosen randomly. Next, came a very sketchy drawing

and a subsequent laying on of the colours. Finally, time for the papers - there is something very soothing about tearing up rice paper! Gluing and pasting - just like a kid - placing shapes anywhere it felt good, then it was done! To all the 'what if' questions, my answer was simply, try it! Let yourself go, but most of all, enjoy yourself.

"As an added note, I suggest putting all the names of the colours you use on little slips of paper, dropping them in a bag, and the pulling out two or three slips when you are ready to paint and, VOILA, you have the colours you will use today!

*"Happy painting, Cim MacDonald!"*

Thank you Cim for sharing your valuable time and thoughts in one action-packed, engaging afternoon.



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## DA VINCI DIDN'T USE OIL PAINTS!

By David Langevin

I find painting with oils is a pain. They are easy to use only if you use them *alla prima*; this means putting them down in one layer, without over-painting, and using a minimum of painting mediums - much like the Impressionists did. I like to paint in many layers using transparent and translucent glazes and scumbles to achieve a variety of effects. It could take me several weeks to complete a piece if I were to wait for individual layers to dry. Add to this the vast array of possible painting mediums and the care needed to use them properly without compromising the integrity of the paint film and I want to go running back to acrylics. But there are some luscious effects you can achieve with oils that can never be duplicated by any other medium...

Our modern tube oil colours are made of a simple combination of raw linseed and/or safflower oil, and the powdered pigment. This was not always the case. Painters knew about drying oils like linseed for centuries before they actually started mixing powdered pigments with them to make paint. They would use oils occasionally to glaze over areas of tempera paintings, but to actually make a painting using oil as the binder for pigments, like we do, was not considered a good idea. Not only do these oils dry slowly, they dry at varying rates with different pigments. So you can't paint a fast drying colour over a slow dryer, you know, the whole 'Fat over Lean' thing (see "Technical Corner" in the April 2000 issue). Another problem that these old painters noticed was that drying oils become increasingly dark and yellow with age. So why have oil paints been the paint of choice for the last 600 years or so? Because for the first 450 years artists rarely used oil paints - they used Resin-Oil paints!

Making paints with oils really began in the 14th century when it was discovered that adding zinc and lead pigments to the oil made it dry faster. Also, the technology to distill solvents like turpentine was developed. Turpentine could be used to thin the oil and a thinner layer of oil paint dries faster. But more importantly, turpentine provided the means to dissolve hard resins like Copal, Mastic, and Damar. These resins dry fast, hard, and clear, and they don't yellow much with age. By themselves they are too sticky to paint with and dry too hard and brittle. Linseed oil, on the other hand, dries slowly and yellows with age, but it is durable and flexible and is wonderful to push around under the brush. The old painters realized that the two combined would create a fast drying, clear paint that could make beautiful transparent glazes and sumptuous blended tones and colours, unlike anything anyone had been able to do with tempera paints. These resin-oil paints were far more brilliant than straight oil paints and the colours would dry faster and more evenly so the 'Fat over Lean' problem was effectively eliminated. It is also unlikely that these painters used raw oil to make their paints and mediums like we do today. Instead, they would have used Stand Oil and Sun

Thickened oil. These oils are linseed oil (or another drying oil) that have been partially oxidized and polymerized through heat or exposure to sunlight. When a drying oil is polymerized in this way it dries faster, becomes more flexible and durable, and yellows less with age.

Jan Van Eyck (1385-1441) and Antonello De Messina (1430-1479) were among the first to exploit the potential of this new medium and the novel effects they achieved in their paintings were considered miraculous. Most of these early 'oil' painters continued to use tempera paints in combination with the new Resin-Oil paints. In this mixed technique the painters would apply resin-oil glazes over tempera underpaintings and then alternate between crisp tempera paint details and transparent glazes. By the time the great Renaissance masters like Titian (1487-1576) and Tintoretto (1518-1594) started painting they were using a combination of drying oils, beeswax, and resins to make their paints and mediums. Rubens (1577-1640) claimed a painter could finish a painting within a couple of days, complete with all the glazes and translucent effects! He sure wasn't using the same tube oil colours and painting mediums we get at the art store! It is little wonder that modern painters have had so much trouble trying to duplicate the effects of the Old Masters.

So why are our tube oil paints made with only raw oil? The most important change happened in the 19th century when manufacturers started making paints for artists and packaging them in collapsible tin tubes. Because of packaging and shelf life Resin-Oil paints gave way to straight oil paints. As artists today we have access to a wide range of excellent products that is unmatched at any time in the history of art. Still, this is one trade-off that has not served us well. The Schmincke company is the only one I know of that makes Resin-Oil paints.

If you like to grind your own paints using the powdered pigment then you must find a good recipe. It is not enough to just add resin to your tube oil paint as you would not get a balanced formula. I use a simple method to alter my tube oil colours. I spread them out on a paper towel for a few minutes so that some of the oil gets soaked out of them. I then replace the oil with a resin rich painting medium. It is not the perfect solution but it is an improvement. If Da Vinci had our choices he would probably still mix his own paints, or buy the more expensive Resin-Oil paints - I think that's what I'll do.

## Buckland Southerst GALLERY

ALAN WYLIE

Exhibition October 13-October 24, 2000

2460 Marine Drive, West Vancouver, BC, V7V 1L1, 922-1915  
Open Monday to Saturday 10-5.30; Sunday Noon-5



From left to right: Alice Salteil, Jean Pederson, Andrew McDermott, Janice Robertson, Alan Wylie, Donna Baspaly, Lorna Dockstader

## CLASSIFIED ADS

Effective with the November 2000 issue of FCA News, the rate for ads placed in this column is Fifteen Cents (.15) per word per issue (+ 7% GST). Prepayment is required. Simply mail, fax or email your ad wording along with cheque or credit card number and expiry date to the Federation of Canadian Artists by the 1st day of the month preceding desired month of issue.

**PICTURE THIS WAY IN WATERCOLOUR & MIXED MEDIA** Painting demos by Mike Svob and Joyce Kamikura; or **PICTURE THIS WAY IN ACRYLIC & OIL** Painting demos by Robert Genn and Alan Wylie. Each video has two 30- minute technique tutorials. Order by name and enclose cheque for \$44.95 ea. Canadian funds + \$3.15 GST and \$3.15 PST + \$6.00 S/H to Federation of Canadian Artists, 1241 Cartwright Street, Vancouver, B.C. V6H 4B7 (OR, pick up your video at Federation Gallery and save \$6.00 S/H). Full Copyright reserved.

Enhance your water media experience by subscribing to our newsletter, **THE WATERCOLOUR GAZETTE**. For a free sample copy or information on our watercolour self-help articles, send your name and address to KOR Publications, 619 Hamilton Ave., Winnipeg, MB R2Y 1Z3. Fax 204/889-6467 or E-mail: kor@escape.ca.

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

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

**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.

**ARTIST CHRIS MACCLURE** who has a gallery/studio in Cabo San Lucas, Mexico also has a 2 Bedroom, 2 Bath poolside condo on the ground floor. He rents this out to artists at a special rate of \$100. per night Cdn. fully equipped. Please contact (604) 538-2336 Vancouver or 011-52-114-36399 Ph/Fax Cabo San Lucas.

**MASTERPIECES IN TURKEY** - A tour for artists and photographers. Spend 21 days exploring the colours and textures of this fabulous country. Led by Tony Batten, CSPWC, this tour has been designed especially for people who like to create while they travel. September 2 - 22, 2001. From \$4500. pp (airfares extra) For more information contact: Joan Bak at Clarke-Way Travel (416) 964-8803. Email: aldp@axent.com. Web Site: www.aldturkey.com.

**PROFESSOR RICHARD RENLI CHEN** is now offering Chinese brush painting semi-private lessons at his home in Richmond, \$100. per month, Wednesday 7-9 pm; Thursday or Friday 2-4pm Richard's work can be viewed at Web Site: ricepaper.com For inquiry and registration, please contact James Yip at 728-2638 or email - eileen.fong@canada.com.

## AIM FOR ARTS WINNERS ►

**AIM For Arts-Second Place Winner (\$10,000)**  
*August Storm*, Brent Lynch, Surrey BC  
Oil/c, 30 x 48

I am very interested in history and the idea of memory; where the dream world begins at the moment of remembering. Unlike a camera or factual recycling of data, a memory gives us much more to draw from, real or imagined. I utilize the familiar as a device for the viewer to enter into that mystery of moment. The human experience is absolutely terrible and beautiful at the same time; and I attempt to evoke these thoughts through the subjects I choose, and compositional asymmetry, colour and movement.

**AIM For Arts-Third Place Winner (\$5,000)**  
*Changing Room*, Kate Waters, Germany  
Oil/c, 23 3/4 x 35 1/2

A girl in a swimsuit runs through a space between a mother figure and a bicycle. This is childhood, the room for changing, but in which there is also room to change. The mother is protection and dependence: the bicycle is technological adulthood. My photographs are the basis for my paintings - cropped, but otherwise normal street scenes. The painting is necessarily unfocused, denying us the expected precision and detail that we arbitrarily manipulate to fulfill our prejudices. This combination of technique and subject rescues the classic theme from the sentimental cliché that has become, enabling enjoyment once more.

## NANCY T CLARIFIES...

**Fact five-A:** There are four FCA membership levels - ie 1. Supporting, 2. Active, 3. Associate (AFCA), and 4. Senior (SFCA).

**Fact five-B:** There are two FCA Membership levels with Signature status (members juried up to these levels may include appropriate initials after their signature) - ie 1. Associate/AFCA, and 2. Senior/SFCA.

## NEW MEMBERS

to August 10, 2000

Steve Amsden  
Victoria Armstrong  
Grace Wing Hui Auyeung  
Linda Balsler  
Nina Chatelain  
Leslie Colvin  
Dorthe Eisenhardt  
Linda Fraser  
Cherie Fry  
Neil Henderson  
Sylvia Hopkins  
Mila Kubicek  
Elizabeth Litton

Sherry Matheos  
Martti Oppenheimer  
Eleanor Lowden Pidgeon  
Dana Roman  
Yves Schmidt  
Barbara Ann Scott  
Helen Shimm  
Mike Solomon  
Elisa Veritti  
Gerald St. Maur  
Vyana St. Michaels  
Kathy Staples  
Marilyn Woycenko



**AUGUST STORM** *Brent Lynch*  
oil on canvas, 30"x48"  
AIM For Arts Second Place Winner (See page 22)



**RYAN** *Jeff Depner* oil, 12"x15"



**CHANGING ROOM** *Kate Walters*  
oil on canvas, 23.75"x15.75"  
AIM For Arts Third Place Winner  
(See page 22)



**PINK AND WHITE POSIES**  
*Nancy O'Toole* acrylic, 9"x12"



**PACIFIC INVADER**  
*Jack Livesey* watercolour, 11"x15"





PANSIES  
*Alice Ruskin, AFCA*  
watercolour, 7.75"x11.75"



VARANASI DAWN I  
*Scott Plumbe* watercolour, 13.5"x21"



STRENGTH  
*Barbara Cadario*  
oil, 28"x22"

WINTER AT  
THE LAKE  
*Janet Lee*  
oil, 11"x14"



TRANQUILITY IN BROOKMERE  
*Edward J. Loenen, AFCA*  
oil, 16"x12"