



FEDERATION OF
CANADIAN
ARTISTS

NOVEMBER 2000

News

Theme 2000 Show



MILLENNIUM GAP
Jutta Kaiser
acrylic & mixed media
30" x 22"
Ann Zielinski
SFCA Award

People's Choice Award Winners from the AIM for Arts Show



ALBERTA AFTERNOON, W.H. Webb
Acrylic 45 1/2 x 58 1/2



THE DORYMAKER, Alan Wylie, SFCA
Watercolour 24 x 38

AIM For Arts Opening



Alan Wylie, SFCA and
Janice Robertson, SFCA



Susan Foster and
Sue McIvor, AFCA



Jutta Kaiser and Ann
Zielinski, SFCA

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 Educ: 681-7093
 Email: fca@istar.ca Website: http://www.artists.ca
 Gallery open daily except Mondays - 10 am to 4 pm

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

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COVER IMAGE

By Jutta Kaiser

The Millennium Gap idea was born when I went with my husband on a camping trip to Lake Superior and admired the famous Agawa Rock pictographs. I was impressed with the simplicity and lasting colour of these rock paintings, which had withstood time and the continuous pounding of waves. I did not paint then, I worked in clay. They must have left a strong impression on me because they revealed themselves again, eight years later.

The texture and colour in Millennium Gap are witness to my 'tactile' past. I use spackle to create an interesting surface for many layers of thin acrylic glaze. Going back into the layers lets the underlying colour appear through.

GALLERY MANAGER'S REPORT

By Nancy Clayton

AIM For Arts is winding down just when gallery business typically picks up in the Fall, concurrent with a small flu epidemic which has led me into late night forays packing and re-packing paintings . . . and every time I check, a paper trail seems to have bottlenecked on my desk.

Designing the calendar for 2001, for instance . . . The applicants for Member Group Shows next year were considered minutely by the Standards Committee just yesterday (October 3) and 39 painters are sort of on hold until they hear from me . . . And, the CALLS FOR ENTRIES for the first two Juried Shows in 2001 already need to be published in this newsmagazine, and at this point the New Year Calendar is still in pencil . . . and, the E-mails keep piling up . . .

The Medal Show has come and gone. A wonderful exhibit again this year and, though it was somewhat overshadowed by AIM For Arts, it was also viewed by many extra visitors and lots of first-time-visitors to Federation Gallery that came to see that big show across the street. As I write this, the Fall Juried Show (anything BUT watermedia) hangs in the gallery and it too is well able to hold its own place in the shadow of the big competition.

AIM For Arts will close to the public tomorrow and we are all anticipating this with very mixed feelings. Such a wonderfully successful show, besides requiring such stupendous talent to make it happen, has required tremendous, sustained efforts to keep it happening to the very last moment and we are secretly (mostly) looking forward to returning to some degree of normalcy around here, that is resting, on our laurels. The interest, excitement, inspiration, and support expressed by thousands of visitors rubbed off and overflowed to the Federation Gallery. I especially want to remark on the many visitors - several of them members - who came to see AIM For Arts 3 or 4 or more times and on each trip brought a different family member or friend. Well done! In every ending there is a new beginning . . . Surely.

Our second Senior Member Group Show for the year 2000, PIECES OF EIGHT will be hanging in the gallery as you read this. Eight SFCA's offering up eight new paintings each . . . Remember, I wrote last month they are having an afternoon reception in the gallery? I typed in the wrong date . . . the reception is 1 to 4 pm Sunday, November 5 (five), 2000. So get going, you should have just enough time to make it in for a nice cuppa with the artists.

I hope you are all having fun with those tree decorations for the gallery. The tree will go up the end of this month and the Christmas party is set for 6 to 8 pm Tuesday, December 12, 2000 . . .

That's more than enough for now . . .

PAINTING PAIN – THE GESHER PROJECT

By Catherine McNeil, Artists Talk series, A4A

On September 23, Linda Frimer and Marion Cassirer presented themselves at the *Aim for Arts* Exhibition to lead a discussion entitled, *Painting Pain – The Geshher Project*. Shortly into an extremely well prepared dialogue and slide presentation by Linda Frimer, I had to admit resistance. The art presented was like nothing I had expected and I could not relate to the subject. I was feeling some concern about writing a review for this publication, given that I am neither Jewish nor a therapist. Sitting there, pen stalled mid page, I waited.

The emotion in Linda Frimer's voice held me still and reverent. She spoke of her art, her heritage, her grandmother, and Canada's awesome beauty. She spoke of hatred and victimization, and how she sought consolation in the wilderness. The journey was guided with slides of Linda's work, and then, her words described the inception of the Geshher Project (Geshher is Hebrew for bridge). The slides then became the work of a People, injured, trying to express themselves through the catharsis of art. I was captivated.

The work could only loosely be termed art. It was not technically correct; there were no compositional delights. Totally conceptual in content it relayed stories; spoke of psyches, whispered sorrow. This was not an art project per se but a project using the medium of Art, as Frimer rightly stated at the beginning of her presentation.

It was not so much horror as survival, gain not loss, the result of loss most certainly but defining the act of healing through art one can only emerge victorious. The very term "heal" implies it. Then, as a witness and example of resilience, we watched in awe as Marion Cassirer stood beside her painting. A painting childlike in its appeal, it held disconnected elements of her survival in war-torn Europe. She, a kindly, soft cheeked woman stood erect, bright eyed and determined taking us on the journey that she experienced first hand as an impressionable child. Marion spoke of her father's disappearance, her mother smuggling her out of Berlin and over a fence, which was indicated in her work, her subsequent separation from her mother and the protection she received from a peasant family in Holland. For a moment we were there with her, under the floorboards, hiding and nearly suffocating. This imagery was the *Geshher Project*, born out of memory and onto paper. Released.

A Montrealer by origin I've known Jews all my life. I've heard my friends' hushed stories of their family's experiences during the war. I've heard the softly spoken secrets and seen secrecy crystallize into sorrow. What these brave people have done in addressing their collective pain is dis-empower their suffering. Marion Cassirer's artistic pursuits have taken her out of a place of hiding. Her participation shares with us a brave child and, reveals an even braver woman. The emotion and experience shared through *The Geshher Project* and participants like Linda and Marion can inform and remind us all.

The Geshher Project will be on exhibition at the Maltwood Gallery, University of Victoria, through the month of December. This show will appeal to anyone interested in art, humanity, history, war, survival and the human spirit.

NEW MEMBERS to October 15, 2000

Velvet Bailes	John Jing Qing Liang
Rob Bateman	Catherine MacLeod
Velma Bateman	Elizabeth McLeod
Carmen Bizet-Irigoyen	Gerard McMulkin
Cheryl Bowkett	Braz Menezes
Raymond Bradbury	Greg Milanowski
Audrey Choi	Jennifer Anne Mitton
Barbara Clennan	Lennart Osterlind
Leslie Colvin	Eileen Palmer
Anna Lisa Cooke	Shirley Pang
Janice Cornett-Ching	Joyce Price
Sandra Fowler	Corren Prokop
Jen Hart	Ingrid Raw
Neil Henderson	Nampyo Seo
Jess Hipolito	Vincenza Sharpe
Talitha Hostetter	Glenys Sherer
Lois Huffman	Shirley Sretavan
Dana Johnson	Lesli Street
Katherine Johnston	Denise Tremblay
Kate Kimberley	Elisa Veritti
Sami Lesani	Alan Wagstaff
Carrie Lewis	Keith Wardlow

SFCA/AFCA APPLICATIONS

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

Active members accepted in 8 FCA (or
comparable) shows within the past 4 years are
eligible to apply for AFCA, or SFCA. 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



CALGARY CHAPTER

By Dianne Middleton

Greetings to all! We held our first general meeting on September 19, welcoming back all of our Chapter members (currently numbering 159), and introducing our newest members. Eight new members spoke about their art and presented a sample of their work. This very gifted group included: Kim Cook, Eileen Lascu-Wareing, Patricia McDonald, Myrt Butler, Tric Syz, Louise Grey, Lysle Barmby, and Marda Wright. We'll enjoy seeing more of their work!

Our new executive and committee members have been hard at work, even weeks before our first meeting, to discuss and arrange plans for such things as shows, workshops, programs, and other administrative matters. So far it seems we're off to a good start. Boy, does it pay to be organized!

Our hard working exhibition committee brought plans for a Chapter Show in November 2000 forward for membership review. Chapter members voted to hold the show at the Strathcona-Christie Community Hall and so the jurying took place at the October general meeting.

Two motions were passed unanimously at our September meeting. In an effort to be more inclusive and to provide encouragement to members, past pres. Sharon Williams proposed the following motions:

1. An "honorable mention" category to be added to the "juror's choice" category to be awarded at the discretion of the jurors.
2. Qualifying paintings will be designated by a blue star affixed to the show cards.

We hope these changes will help make the current jury system as simple, efficient and objective as possible.

Two of our Chapter members, Lorna Dockstader AFCA and Phyllis Ljuden-Elderkin SFCA attended the AIM for Arts show in Vancouver. They spoke about the tremendous success of the show and how well attended it was by Calgary Chapter members. Members passed around a few of the beautiful catalogues from the *Aim for Arts* show and all were impressed to see the collection of artworks.

Till next month, happy painting!



CAMPBELL RIVER CHAPTER

By Sandra Ohlinger

Our annual Campbell River FCA show at the Tidemark Theatre has been well received. Some of our members are exploring new themes and palettes, seeing some of our old friends work is sometimes a revelation. As a number of our members travel a lot, many works had quite an international flavour.

We have decided to have a helping-hand-day at the cottage this month. The idea is for members to bring that difficult painting that just won't come together and have others make suggestions. The painting that starts out wonderfully and then ends up on the bottom of the pile always causes frustration.

It is the Campbell River Arts council 30th anniversary this year and to mark the occasion our local FCA members will have a show in the Sybil Andrews cottage during the month of November. Come on out and have a look.

Greetings to all our painting friends.



CENTRAL OKANAGAN CHAPTER

By Kathryn Newell

There's so much happening in the COC with so many talented and 'busy' artists that we'll try to keep our report brief!

Dennis Weber had 2 paintings selected for the *Fall Juried Show* and was one of 50 finalists in the portrait category of the *Artist's Magazine's* annual competition. Connie Swaisland had a painting accepted in the *Theme 2000* show and Roger Arndt, Dennis Weber, Connie Swaisland and Marilyn Harris each exhibited in the *Art Essential* show in Calgary. Marilyn Harris, Ethel Hewson, Adriene Friesen and Marlene McPherson each sold a painting at our Artwalk 2000 show. Arlene Christie, Rita Diebolt, Colleen Dyson, and Shirley Rochon all recently held their own, very successful private shows. Kenna Graff will be showing at Starbuck's, Willow Park (Nov 5 - 30) and Roger Arndt invites all to his special showing of new work at his studio/gallery (Nov 25 & 26, 1555b Teasdale Rd.). Alex Fong is heading up a unique fundraising project for the new Arts Centre. With the help of FCA volunteers, the public will paint, by donation, their own 4" square on Alex's 40" x 60" canvas.

Our Fall Juried Show will be held at the Hambleton Gallery (Nov 17 to 24).



FRASER VALLEY CHAPTER

By Annette Waterbeek

Our Chapter has been painting up a storm for our fall show at the Clearbrook Library (Nov 3 - 15). The format for this show is small picture and miniature.

Susan Reilly AFCA gave the Chapter a demo on various ways to attach hanging wire to wooden and metal frames. It was very informative, thank you Susan.

Marion Rose talked to us about her experiences taking slides, and how she was able to get the best result. Thanks Marion.

A number of members will be showing at the Millennium Art Gallery & Christmas Craft Fair, Nov 14 - 26, at the AGREC in Abbotsford. This show is generously sponsored by the Abbotsford Arts Council.

Congrats go to our president Sheila Kirk who was married on Oct 8.

To all Chapter members . . . if you have news contact Annette (beek@integrate.bc.ca or phone Sheila Kirk (855-6997)

As a final note – a big THANK YOU to all volunteers who put in countless hours making opportunities for artists.

SOUTH OKANAGAN – SIMILKAMEEN CHAPTER By Helen Gabriel

Fall is always a busy time of the year and this is no exception for our Chapter. Our very first show was held in September at the trade and Convention Centre in Penticton in conjunction with the Pentastic Hot Jazz Festival. The show was a resounding success – thanks not only to the great music but also to the hard work of our Exhibition Committee. It was very gratifying to see our group work so efficiently together to make this a successful event. We were fortunate indeed to be able to participate in this festival and look forward to a repeat engagement next year. Our next show, *Creatively Speaking*, will be held in the Osoyoos Gallery from October 28th to November 18th.

In workshop news, we have recently completed a three-day workshop, *Watercolour Harmonies* with Bob McMurray, AFCA. Bob is an excellent instructor. His workshop left us full of enthusiasm and eager to try some new fresh and vibrant colours in our palette. We also look forward to a Mixed Media workshop by Rick Bond in mid November.

Our Chapter is happy to welcome the following new members: Velma Bateman, Kate Kimberley, Janet Cornett-Ching, Talitha Thostepter and Fran Wood.

Congratulations go to members who have recently achieved Active Status: Janet Cornett-Ching, Barbara Hofer, Nina Klaiman and Jill Leir-Salter.

Congratulations also to members who have had works accepted into new shows: Sandy Albo had her work, *Fishermans' Vista* accepted into the Fall Juried Show in Vancouver.

Anita Kulling had a successful summer show at the Chilliwack Municipal Hall where seven of her paintings were on display for the months of June, July and August.

Laila Campbell had her four-panel piece, *For Love of Place* accepted into the October juried show at the Art Gallery of the South Okanagan in Penticton. Laila is also exhibiting new work at the Evans Gallery in Kelowna for the Fall Wine Festival.

*"Degrade first the arts if you'd mankind degrade,
Hire idiots to paint with cold light and hot
shade."*

- William Blake (1757 - 1827)

VICTORIA CHAPTER By Alan Mark Cross

Our annual Fall show will be at the Broadmead Gallery October 29 to November 10. Due to popular demand, we have brought back the small painting theme – two entries are permitted, maximum image size is 11 x 15 or 165 square inches. The jurors for this show are Ardath Davis SFCA, Dorothy Oxborough SFCA, and Margot Clayton AFCA.

Following on the footsteps of the Fall show is a critique by Robert Amos. Paintings juried out of the show or work you would like an honest critique on should be brought to the Windsor Park Pavillion, November 12 between 1 PM and 4 PM. There will be a \$10. charge to help cover costs.


Our Annual Christmas Pot Luck Dinner will be held on December 21 at Windsor Park. Look for details in the next *Grapevine*. Plan on coming out and supporting your Chapter.

The *Art Visions* brochure detailing an exciting program of courses, workshops, and lecture series exploring painting and drawing techniques is now available. If you would like a copy please call Alan Mark Cross at 658-8102.

The Victoria Five will be having their annual show and sale at the Royal Oak Lions Hall on November 4 and 5, from 10 to 4:30. The exhibit will feature work by Jean Bayliss, Margitta Ben-Oliel, Paul Bennet, and Pat Potvin. Also, Alan Mark Cross will be having his annual show from November 9 to 12. For more details phone 658-8102.

Keep your brushes busy and your imagination open.

Chapters not reporting this issue:
NORTH OKANAGAN CHAPTER
ARROWSMITH CHAPTER
NANAIMO CHAPTER
COMOX VALLEY CHAPTER



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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.

**Federation of
 Canadian Artists News
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 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.

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

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			\$30.00	\$15.00	AFCA	\$80.00
			\$40.00	\$60.00	SFCA	\$90.00

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

MEMBERS IN THE NEWS

The North Shore Arts Commission has chosen **Daniel Izzard, SFCA** to receive this year's FANS Award. The Fund for the Arts on the North Shore (FANS), honours artists from the North Shore who have achieved national or international recognition for their work. Izzard, who describes his compulsion to draw and paint as a driving force in his life, has been painting professionally for 44 years and has had over 60 solo shows. An award well-earned Daniel.

Yvonne Morrish's work, *Memories of Time* has been accepted into the CSPWC's 75th Annual Open Water Juried Show, at the John B Aird Gallery in Toronto, and will be on display until November 25th. This is the second year in a row Yvonne has been successfully juried into this exhibit. **Jack Livesey** also had a painting accepted in the Canadian Society of Painters in Watercolour show. Congratulations to you both!

Page Samis-Hill has been appointed a Signature Member of the Pastel Society of Canada. This title is awarded to accomplished pastel artists in recognition of professionalism and artistic talent. Well done Page!

Myrtle-Anne Remple, AFCA is having a show at the Abbotsford Towncentre, Nov 16-19. Myrtle is sharing display space with two sculptors who work in soapstone & acrylic and alabaster.

Marney Ward, AFCA, has the distinction of being one of only two Canadians accepted into the Northwest Watercolor Society's Waterworks 2000 show. Her piece entitled, *Peony Cluster*, will show at the Evergreen Gallery in Seattle from October 26 to December 8.

Bonnie Moy has recently enjoyed critical success in her illustrations (including cover work) for a fascinating youth literary book entitled, *Rokruuin, The Mystic Sword of Justerealm* by Doug Funk of White Rock. It is an adventure story about two young Viking explorers in the Canadian North. Bonnie says that her FCA drawing classes were a great help to her in this work.

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GALLERY OPERATORS' PANEL

by Catherine McNeil, Artists Talk series, A4A

How often do you get the chance to speak with Gallery Owners, at leisure, without the concern of representing yourself? The opportunity to do just that presented itself at the Artist Talk series offered by the Federation at the *Aim for Arts Exhibition*. The talk was titled *The Artist/Gallery Relationship*, and featured a Q&A Session. Members of the Panel included Chris Harrison, Harrison Galleries, a second generation business, with two locations in Vancouver as well as a location in Calgary; Paula Campbell, 7 year owner of the successful Adele-Campbell Gallery in Whistler; and Elissa Cristall, an entrepreneur who has recently celebrated her first year anniversary as owner of the Elissa Cristall Gallery, the business she has coveted for many years.

Michele Becker moderated the talks and, given that the room was filled to capacity with interested and inquiring artists, the mood of the evening was both alert and entertaining. Of much interest was the criterion by which artwork is chosen and, quite frequently, the answers to many audience questions revolved around gallery owner/artist relations.

It was unanimous among the three that the best approach was a professional one. Specifically mentioned was, the all too necessary phone call prior to visiting the gallery for best results and the ideal way to begin a professional relationship. Paula Campbell mentioned that the artist should spend some time in the gallery. Cristall agreed, and ideally would want an artist to take the time to visit the gallery, see if its suitable to their work and then pursue representation.

Portfolios are another area where an artist has the opportunity to present him/herself professionally. All three agreed that photos are acceptable but suggested they be organized chronologically into a binder, or some presentation format, with price, medium, size and date. A fair sampling of your work over time will help indicate your strengths and where you're heading in your career. Elissa Cristall is fully 'teched-out' and can accept images on CD. She has also recently purchased a digital camera and enjoys the benefits it provides. Campbell's web site is a work in progress as it is being constantly updated reflecting a busy gallery and stable of artists. Harrison will view a portfolio if you can catch him between openings and flights to Calgary. The Harrison gallery isn't looking to add to their roster but will review portfolios and, on occasion, include another artist among those they represent.

What exactly does representation entail? Chris Harrison stated the gallery owner/artist relationship is symbiotic. He suggests not stewing on problems, keeping an open and direct dialogue and committing to a steady supply of work. Campbell also wants a two-way relationship with the artists she represents. Commitments must be honoured and work produced when commissioned. Communication and honesty are also very important. Paula feels it is important to know her artists; it helps her sell their work. All three panelists agreed that artist need to be involved in

promoting their work but that a commission of 50/50 was necessary to maintain their business. This rate, it was indicated, is virtually non-negotiable with some contracts including a clause pertaining to geographic exclusivity.

Openings are another area where expenses and energy are shared. Harrison offered that an opening at his gallery can cost between \$5,000 and \$8,000 and that he'll only consider holding an opening after an artist has been with him about one and a half years. Cristall has only had one show so far and the artist had framed 22 works for exhibition. The displaying artist helped hang the work, participated in the mailing list, gave an artist talk and was in the gallery four consecutive Saturdays during the show. That's commitment and that's what it takes. Sales? One or two for a show is considered a success. What's selling? Work that buyers want to hang on the wall and enjoy. They're trusting their taste and looking for art that speaks to them personally. And personally, I thought it was a delightfully informative evening.

COMING IN NOVEMBER TO THE FEDERATION GALLERY

PIECES OF EIGHT

October 31 to November 19

Opening: Sun. Nov 5, 1 to 4 PM

Featuring new work by eight SFCA's: Jeane Duffey, Janice Robertson, George Bates, Ann Zielinski, Mike Svob, Alessandra Bitelli, Britton Francis and Kiff Holland

MEMBER GROUP SHOW #5

November 21 to December 3

Opening: November 21, 6 to 8 PM

The last Member Group Show for 2000 will feature work by Olivia Creighton, Zinnie Eberhardt, Mila Kostic and Ghita Khadraoui. This promises to be an interesting mixture of artwork by four distinctly different women artists who are coming together for the first time.



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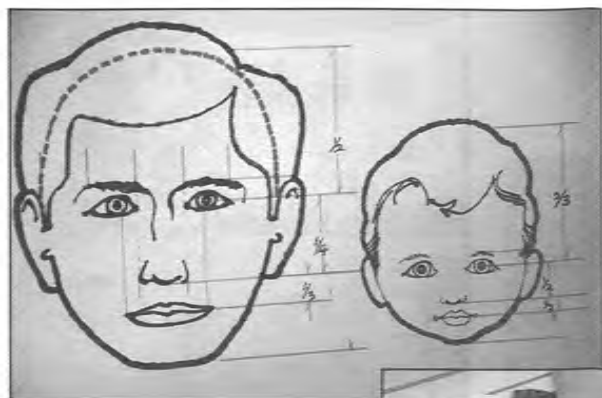
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Creative Drawing and Personal Expression

BEHIND THE EASEL

By Robert Genn, SFCA



Game Plan

Think of your creativity as a game. Games generally have rules and restrictions, as well as an opponent. Games also offer the prospect of winning. In art the rules and restrictions are the limitations of the medium and the dimensions of the work; the opponent is mediocrity, and winning is finishing with a sense of triumph.

Think of a game of chess. Early moves often determine outcome. In mid-game you sometimes strike with your capital pieces; castle, knight, king. Other times, lacking a clear plan or direction, you move up a pawn. At times, in order to add variety and challenge – perhaps out of daring or against a careless opponent – you purposefully make poor or thoughtless moves.

Set your own rules. Also, try to make an early move unlike those you are used to. Challenge yourself by following with a capital piece: giant brush, roller, kitchen knife. Try strategy. Keep the end-play in mind but be prepared for unpleasantness. Introduce neglected gambits such as mixed media or run interference with a new colour. When you don't know what the next move should be, do something innocuous or playful until the way ahead becomes clear. Be risky or even foolish – then work your way out of it.

What have you got to lose? It's only a game.

With game methodology there are so many variations and combinations that it's a bona fide builder of creative muscle as well as a playground of discovery. A sense of fun helps make it an interactive event.

Best regards,

Robert

PS "Work is more fun than fun." – Noel Coward

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

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EXHIBITION / SALE ~ CALL FOR ENTRIES

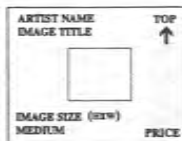
WINTER JURIED SHOW

All Active & Signature Members - All Media

January 30 to February 11, 2001

At the Federation Gallery, Vancouver

SUBMISSION IS BY SLIDE ONLY: Deadline for entry is Thursday, December 21 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. 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 slides for an entry fee of \$10 each. Please mail your entry form with a self-addressed stamped envelope for the slide committee to use when informing you of the jury's decision and sending your receipt.

ACCEPTED ENTRIES: Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. If accepted, your original painting(s) is due in the Gallery Friday, January 26th, by 4:00 pm.

DECLINED ENTRIES: Should your work be declined, the slide(s) will be returned in your SASE.

EXHIBITION REGULATIONS: Artwork must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taut and not 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 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.

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.

EXHIBITION / SALE - CALL FOR ENTRIES

EXPERIMENTAL & MIXED MEDIA SHOW

All Active & Signature Members - All Media

January 16 to 28, 2001

At the Federation Gallery, Vancouver

SUBMISSION IS BY ORIGINAL ONLY:

Submitted works must
be in the gallery for
entry on Saturday,
January 13th between
10 am and noon.

Entries will be juried the
same day. Shipped entries will be accepted from
Tuesday January 9 to Friday January 12, from 10 to
4 PM. (note that the Federation Gallery is closed
from Dec. 25 to Jan. 15)

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.

DECLINED ENTRIES: Should your work be declined,
it will be available for pick-up Sunday January 14th
from 10 AM to 4 PM.

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

Entries must not be copies, derivatives, or based in
any way on other copyrighted or published
paintings or photographs.

Not-For-Sale Paintings and work that has previously
hung at this Gallery 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.

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

ARTIST NAME	TOP
IMAGE TITLE	↑
[]	
IMAGE SIZE (HxW)	PRICE
MEDIUM	

EXPERIMENTAL & MIXED MEDIA WORKSHOP

All members - All Media
January 9 to January 12, 2001
(10 am to 3 pm)

The workshop will feature three Signature instructors
each on separate days. Registration fees include free
entry to the Experimental & Mixed Media Juried Shows.*
However works done under instruction cannot be
submitted.

Spaces in the workshop will be allotted on a first
come, first serve basis. Please register in advance by
phone (604-681-8534), email (fca@istar.ca), or fax (604-
681-2740). A selection of paintings from the workshop
will be exhibited at the instructors' discretion—these will
not be juried.

Registration fees (incl. entry fees in the Experimental
and Mixed Media Juried Show):

One day - \$60. • Three days - \$150

* Please note - free entry conditions apply only to work created
by participants in the workshop. ALL entries will go before the
jury and must be accompanied by the proper entry form.



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TECHNICAL CORNER

By David Langevin

David, I have acquired an old oil painting that has a lot of acrylic paint spots on it. I'm wondering if you have contact with someone who could recommend what I could use to carefully remove these spots and over-spray? I would appreciate any information you could supply. Thanks very much, Jeannine Craddock, Westbank, BC

PS. The painting is circa 1870

Dear Jeannine, There are a couple of things that I would like to know first, like how valuable is the painting? What kind of acrylic paint spots are on it, could it be latex house paint for example, and, are there a lot of them? Most importantly, does the painting have a varnish coating?

If the painting is valuable and there are a lot of spots, I would not recommend touching it at all but take it directly to a qualified art conservationist/restorer. There are solvents (like turpentine) strong enough to remove acrylic that would not harm a dried oil paint film but if the painting has a varnish layer the solvent would likely remove it. Of course varnishes are meant to be removed and replaced in this manner. If the painting is varnished this is an option - remove the varnish layer entirely, along with the acrylic spots and replace the varnish coating. This procedure is called 'stripping' and on an old painting like this it is a delicate process requiring the expertise of a conservationist/restorer.

There is a simple and effective option that may be possible if there are not too many spots. Since acrylic paint does not stick very well to dried oil paint or varnish, you might be able to gently scrape off the spots with a sharp tool or knife. Try if first in an inconspicuous corner. Hope this is a little helpful, Jeannine. Good luck, 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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PAINTING AND JAZZ

By Pat Lowes, Painters-In-Action

Painting and jazz have many things in common and the improvisation of the medium is one of their most exciting characteristics.

Gerry Thompson AFCA, painter and pianist, created excitement by improving several paintings of her own during September's demonstration at the Federation Galler. Gerry's technique for jazzing up paintings result in glowing darks and intense colour vibrations to produce more interesting tonal values and compositions.

Her supplies included Grumbacker thio violet, perylene maroon, Winsor green, Winsor blue, quinacridone magenta, permanent alizarin, cobalt violet, aureolin, metallic paint, round Opus series 101 brushes, and 300 lb. watercolour paper.

Thompson's goal during this workshop, to show how a variety of paintings could be made more dramatic through a change in the range of colour, value, and intensity, was demonstrated with applications of glazes and washes. White hydrangeas with unresolved colours and values were glazed with a thin layer of aureolin yellow and the background was repainted wet-in-wet with a darker value. The result has a heightened brilliance quality to the white flowers and added atmospheric perspective overall.

Among the techniques demonstrated, Gerry revealed that:

- Adding more colour to existing shapes, such as a thin glaze of cobalt violet, lends depth to building and shadows,
- Creating new shapes by glazing darker shadows can unify a spotted or fragmented composition,
- Adding multiple thin layers of dark tones rather than one thick layer adds depth, and
- Separating large shapes into smaller ones through colour shadowing can enhance a faltering design.

Gerry likes to use photographs as reference material, adjusting her composition as she works. She works on more than one painting at a time allowing each layer to dry thoroughly and using the time to let her work talk to her. For Gerry, the key to painting is enjoying the process.

Before the demo was over Gerry made 'improvisations' to several paintings. Each time a more exciting composition emerged without the piece seeming overworked - a difficult task for the most seasoned professional.

A very informative workshop - Thank you Gerry, for 'jammin' with us.



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LETTERS

To the Editor, FCA News

To borrow from Gilbert and Sullivan - "... a Juror's lot is not an 'appy one.'"

It is accepted that jurying is a difficult task and it is impossible to convince everyone that the best decisions have been made. However, after viewing *Theme Show 2000*, I am both confused and concerned with the apparent discrepancies in the judging criteria and procedures. It is understood that the theme can be interpreted in a very broad manner, but it is my contention that conformity to the theme is primary in assessing the work. Thus, once the exhibition has been set up and awards assigned, it is of paramount importance that the viewer can recognize that this basic criterion has been met. This was certainly NOT the case in *Theme Show 2000*. I would hazard a guess that approximately half of the works in the show did not satisfy this basic criterion, including some pieces where only the number "2000" or other symbols had been inserted into an otherwise general subject painting.

Indeed, I suggest that the obvious decision made by the jury (or someone) to include work which clearly did not fulfill the theme requirement, was both inappropriate and unfair. It was unfair to those members who made the effort to produce specific work based on the required theme, and even more unfair to those members who elected not to submit a work because they felt that they would not do justice to the theme (I personally know members who felt like that).

Competition rules should not be changed in mid-stream, particularly if it is just in order to meet an exhibition quota. To do so is unethical and unprofessional. If changes have to be made to normal acceptance procedures for hanging an exhibition a distinction should be clearly indicated between work meeting the criteria and those which may have been accepted for expediency sake.

At the very least, if "fill-ins" are accepted, the 2nd jury should only include those works that meet the theme criterion, no matter how excellent the "fill-in" paintings are. To grant awards to entries that do not clearly meet the published criteria could be seen as misappropriation of funds, which have been donated by FCA sponsors for a very specific show.

This is not the first time it has been evident that competition rules have been bent. Perhaps it is time for the Board either to review the appropriateness of Theme Shows or to establish and publish a clear set of definitions so that artists wishing to participate, jurors, and members know where they stand.

Sincerely, Des Bevis, Nanaimo

Dear Editor, While in Vancouver, I had a chance to view the Theme 2000 Show. I must admit I was most disappointed in the overall show and awards given.

I feel the bulk of the entries did not meet the theme criterion; some works simply displaying the number

'2000' to a very general and basic painting. Some artists worked very hard towards meeting the theme criterion and the resulting selection by the jury, I feel, is unfair to those artists who met the challenge of the show.

To give sponsors awards of merit to work that did not meet the theme is unfair and unprofessional. Is it time to rethinking theme shows? Also, why not publish Clear Definitions so that we are all singing from the same song sheet and the juror's task is made a whole lot easier?

If there is not enough interest in theme shows, as seems to be the case here as fill-ins were needed, perhaps we should think of eliminating this category.

Yours Truly, Carmen Mongeau, Arrowsmith Chapter

Hi Des and Carmen. I am responding to you both at once since your letters both have the same theme (no pun intended). I certainly can understand your concerns although Des uses some pretty strong words. Misappropriation of funds and unethical behaviour require intent and I do not believe there has been any intention or wrong doing. In any case, I have passed your letters to our President who, in consultation with the Gallery Manager, Nancy Clayton, has responded below. Hope this helps. Sincerely, Michele, FCA News Ed.

Dear Carmen and Des,

Thank you for your letters. Your point of view is certainly valid. However, I also think there's an opposite point of view that's equally valid. I believe a case can be made for allowing a broad interpretation of themes in order to give participants more creative scope. The jury for the Millennium theme show made a judgment call allowing a broad spectrum of thematic interpretations. Had we not done that there would have been very few paintings in the show.

I can promise you both that the idea of theme shows will be reviewed at the next FCA Board meeting. I know that some of these shows, such as the Black and White show, have been very popular and well subscribed as far as participation by the membership goes. Perhaps we need to do a better job choosing the themes or maybe theme shows, other than media-specific exhibits, are not a good idea after all. Hopefully the Board will come up with the right answer.

Sincerely, Janice Robertson, FCA President

"Mr. Richard Mutt sent in a fountain. Without discussion this article disappeared and never was exhibited.

*What were the grounds for refusing Mr. Mutt's fountain: -
1 Some contended it was immoral, vulgar,
2 Others, it was plagiarism, a plain piece of plumbing."*

*-- from The Blind Man, (NY, 1917)
on Marcel Duchamp's first 'Readymade' art submission.*

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.

STAFFORD D PLANT (1914- 2000)

We were all saddened to hear of the recent passing of Stafford Plant. Staff was an affable, elegant man with a clever wit and a steady, professional style with a recognizable "Canadian" spin. His work always struck me as "neat" with a sensible approach to drawing and the laws of composition.

Born in Esquesing, Ontario, Staff was educated at the Western Technical School of Art. He studied under L.A.C. Panton, Arthur Lismer and Frank Brigden. Staff did graphic and structural design as well as advertising for various Canadian companies. Following his discharge from the army as Lieutenant, he attended the University of British Columbia. Later, he opened his own design studio and subsequently joined an advertising agency. In 1960 he became manager of the Packaging Group of MacMillan Bloedel.

Staff was an honorary signature member of the FCA. He was a founding member of - and first exhibited with - the Toronto Arts Club. Later he served as a council trustee of the Vancouver Art Gallery and became a member of the Canadian Society of Marine Artists. He had numerous one-man shows and participated in international exhibitions. In a charming letter to his nephew Norman in 1998, he wrote of his early life: "The Ontario school system gave one a choice when you graduate from Public School -- you could go to the High School (Medicine, Law, etc.) or to a Trade School (carpentry, art, sculpture, cooking, dressmaking, etc.). Mother was determined I would become a doctor but I had no interest, and my sister Marion convinced mother to let me go

to Western Technical and take the four-year course in Art, which included English and French as well as design, modeling (sculpture) and figure drawing from a live, nude model, etc. I won the Brigden Scholarship which included, I think, \$25.00 worth of art supplies. When I graduated I went first to Brigden's and when they saw I had won their scholarship, I was hired at \$6.00 per week. That was the era when everything in Eatons' mail-order Catalogue was hand-drawn. One of the senior artists there was a leader in organizing commercial artists into a union. The result of that was that every night a car went from Toronto to engraving houses in the Hamilton area where non-union artists were working overtime."

Once when Staff and I were talking about artists unions, he said to me: "The day they make me join an artist's union is the day I'll take up Chartered Accountancy." I agreed to do the same and have often quoted him.

His nephew Norman wanted to know what Staff had got out of being an artist. His answer: "A great deal of enjoyment and a good living."

Staff leaves his wife Thelma. There were no children. It's typical of his generosity that his will stipulates more than two-hundred and fifty of his paintings to the benefit of the FCA. Though gone, we will be seeing more of him.

Robert Genn

Stafford Plant, STCA Memorial Service will be held at the Granville Island Hotel on Thursday, November, 23rd, 2000 from 2 pm to 4 pm.

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REVEALING PERSONAL INSIGHT BY PAINTING THEMATICALLY

By David Butt

I strongly believe that expressing opinions and beliefs about issues contributes to the development of an artist's personal style. Sharing the world around you by developing a series of paintings for an exhibition provides the opportunity to study new ideas and grow in the process.

I acquire new ideas by travelling – North America, Africa, Asia and the Middle East continue to fascinate me – the more exotic and risky, the better. My files are overflowing with sketches, writings, poetry, newspaper clippings, history and travel souvenirs. This allows me to pick and choose themes knowing there is always something new and interesting to work on tomorrow.

Concepts with which I have retained an ongoing 'connection' include: The Family, Africa, The Precambrian Shield, Architecture, Semiology, Transformation and Ecology.

I moved from Africa to Saskatchewan 20 years ago and one of the first things I did was set out with pencil and sketchbook to explore the neighbourhoods, parks and downtown in order to become familiar with my adopted community. This resulted in my first show in Regina called *Romantic Regina – A Home For All Seasons* – watercolour paintings of the elegant homes in the older section of town, 'romanticised' in space and time.



18 years later, after a dozen exhibitions and a degree in urban design to add to my Fine Arts degree, I developed an interest in the people and houses in the city's inner core.

Unlike the well-treed setting of 'traditional' homes I had painted earlier, I saw a

community of people living in small homes threatened with demolition from an expanding hospital project. Comparisons associated with the ecology of such diverse neighbourhoods immediately came to mind. When life is about preserving a neighbourhood, the issues are large. This became the idea, or 'theme' for a new show.

I called the exhibition: *People Who Live in Glass Houses*. Of course this title may be taken in a number of ways – intentionally. You can ponder the metaphor and come to your own conclusions.



The medium is mixed, (photographs, collage, and oil on canvas) and stained glass. The renderings, in collage, of the inner core houses, are again extracted from their environment – 'romanticised' to a rural setting "between earth and sky."

Traditional houses are now shown in stained glass. I like to witness a viewer's reaction to familiar objects taken out of context. It forces

people to re-evaluate their former perceptions of urban life and perhaps achieve a greater understanding of their own community.

There are many ways to view this approach to art-making. Perhaps the show becomes a metaphor for the artist's view of himself – looking through a "window on the world" in search of information and greater awareness. Maybe it is about catching a glimpse into the mind of the artist.

David Butt grew up in Toronto, Canada and has worked in a number of countries in Africa, the Middle East and Asia. He divides his time between studios in Regina, Saskatchewan and Bala, Ontario where he paints, exhibits and teaches art workshops. David has painted since childhood, recording his travels in pen, pencil and watercolour. Two of his murals (over sixteen feet long) hang permanently on board the recently commissioned battleship HMCS Regina. In addition to serving on the boards of two local galleries, David has acted as juror for the MacKenzie Art Gallery in Regina and the Organization of Saskatchewan Arts Councils. He is a life member of the Prairie Artists Guild in Regina and an active member of The Federation of Canadian Artists.



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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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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-watercolor.com For inquiry and registration, please contact Eileen at 432-1341 or email - eileen.fong@canada.com

CUBA TOUR - MARCH 2001 - 14 nights, fully guided, all inclusive package. Private bus, personal guides to four different locations. Fantastic scenery, mountains, seascapes, historic architecture. Deadline November 15th. Contact Tom Love (780) 430-8009 or cubartvacations@go.com

GALLERY STATS SEPTEMBER 2000

Gallery Visitors:

September 2000	5764
September 1999	3648
September 1998	3228

Paintings Exhibited	130
Members Represented	87
Members Who Sold	8
Paintings Sold	8
Shrinkwraps Sold	6
Volunteer Hours	194

NANCY T CLARIFIES...

Fact six-A: A painting submitted to a FCA Juried Show cannot have been included in any previous FCA show.

Fact six-B: There are three occasions when paintings may be exhibited more than once in the Federation Gallery - A painting exhibited in a juried show first may be included later in a member group show or *Summer Gallery*. A painting exhibited in a juried show (and then even in a member group show or *Summer Gallery*) may be included in the submission of a successful applicant for Signature Status and therefore appear in the *Success! Show*.

AIM FOR ARTS WRAP-UP

Total slide submissions.....	1368
Total accepted	209
Total works hung.....	206
Number of awards.....	14
Total cash awarded.....	\$50,000
Total images sold.....	40
Total attendees	8902

Thank you and Congratulations!



**We're
having a
party!!**

A warm invitation is extended to all FCA members to attend the annual Christmas Party on December 12th at 6pm at Federation Gallery. Mark your calendar now!!

Its "Pot Luck" so bring what you can. We'll provide the atmosphere, some holiday cheer and eager staff to make it a fun night Take this opportunity to visit with old friends and make some new as we celebrate the festive season.

Call Marjorie Turnbull at 941-7695 or Nancy Clayton at 681-8534 to help.

PS: We'll also be presenting the Christmas Small Picture and Miniature Show awards and acknowledging all juried show winners this year.



*Alessandra Bitelli, SFCA and
Rose Zivot, SFCA*



Jeanne Duffey, SFCA, Nancy Svob, and Susan Flaig



Halina Cowan and Carol Short, AFCA



*Soula Groumoutis and
Suzanne Northcott, SFCA*



Glenn and Karen Marcus



CELEBRATION

Richard Renli Chen

ink & watercolour, 18" x 27"

Fasken Martineau Du Moulin Award



FRUTERIA

Roxsane Tiernan

mixed media, 22" x 15"

Excellence Award



PALACE OF HESTIA *Sandra Taylor* water media, 21" x 29"
White Rock Summer School of the Arts Award



CHANGES OF CENTURY CREEK

Lissi Legge

oil, 9" x 12" *Excellence Award*



CENTENNIAL TRAIL *Lucy Collings*

oil, 16" x 12" *Excellence Award*