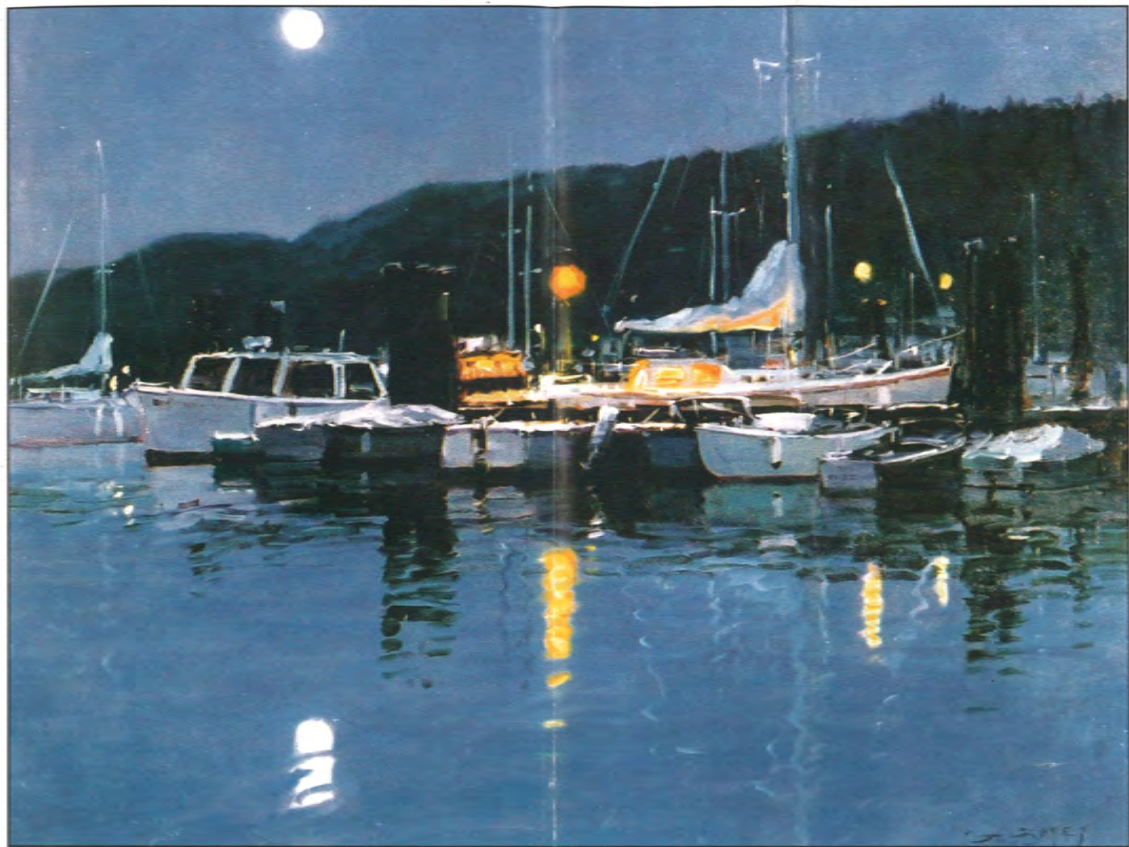




FEDERATION OF
CANADIAN
ARTISTS

DECEMBER 2000/JANUARY 2001

News



SALT SPRING MOON, GANGES HARBOUR *George Bates, SFCA, oil, 24" x 30"*
McMurray, Roberts, Hemming & Wyborn Award & Spillsbury Gold Medal

MEDAL SHOW



ALDERBURGH, SUFFOLK
George McLachlan, SFCA
watercolour, 14" x 26"
HARRY & PEGGY EVANS
AWARD & SPILLSBURY
SILVER MEDAL

AXIS MUNDI
Brittani Faulkes, AFCA
acrylic & ink, 33" x 23.5"



DELICIOUS
Merrilee Sett, AFCA
watercolour, 13.5" x 20"



ROCK POOLS
Amanda Jones, AFCA
oil, 16" x 20"



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

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 (415-2715)
Secretary: Josanne van Hees, AFCA (538-3346)

Appointments to the Board 2000/2001:

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

Committees:

Archives: Ellen Poole, ellenpoole@telus.net (732-5251)
Chapters: Bob McMurray, AFCA (o 576-9121)
Art Visions: Soula Groumoutis soulag@istar.ca (681-7093)
Painters-In-Action: Pat Lowes (274-5482)
SaltSpring: Robert Rennie, AFCA, rrennie@capcollege.bc.ca (929-3608)
Slide Coordinator: Margaret Elliot, AFCA (940-8030)

Staff:

Gallery Manager: Nancy Clayton
Education Coordinator: Soula Groumoutis
Executive Director: Susan Foster
Office Assistant: Andrea Petrovic
Weekend Gallery Supervisor: Ellen Poole
Bookkeeper: Natalie Turner
Auditor: Jones, Richards & Co.
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COVER IMAGE

By George Bates, SFCA

Salt Spring Moon, Ganges Harbour 24x30 oil/c
 Spillsbury Gold Medal Winner, 2000

This is one of two paintings that were inspired while Shirley and I were visiting old friends on Salt Spring Island early this summer. Following dinner at an Italian restaurant at Grace Point we walked to the quay and watched as the light faded after sunset and the full moon rose over the harbour. I was able to capture the essence of the mood on a digital camera, which helped to keep the image fresh in my mind. Moonlit subjects almost by definition can only be painted from memory. It was an honour to receive an award for this painting in such a fine exhibition.

GALLERY MANAGER'S REPORT

By Nancy Clayton

Well here it is folks!...the 2001 schedule already - with a few changes to keep you on your toes of course . . .

The *Experimental and Mixed Media Workshop* is back - three days of stretching the envelope with Donna Baspaly SFCA leading the way and special guest appearances for extra adventure. Paintings produced in the workshop will not be eligible to go before the jury for the *Experimental and Mixed Media Juried Show* but a few pieces will be selected for exhibit. Entry fees for the juried show will be included in the cost of the workshop but participants must enter work produced previous to the workshop and already matted, framed and ready for hanging.

NOTICE THE SLIDE DEADLINE FOR THE WINTER JURIED SHOW is the 21st of December. You can still make it. Chapter members will want to take special notice of the two *Chapter Shows* scheduled in the Federation Gallery's 2001 calendar. The familiar *Spring Open Watermedia Show* has been transformed somewhat to fit with Granville Island's art walk festival - the exhibit is scheduled for the end of February so we dropped "spring" to make it really fit with the festival theme "Water, water, everywhere." For now we'll call it the *Open Watermedia Water Theme Show* and with everyone invited to enter, non-members will have a chance to enjoy Federation Gallery exposure. The *Student Show* will take on new dimensions also, so if you have taken, are taking, or will take an *Art Visions* course this season keep one eye out for instructions on how to take part in this popular exhibit. Applications to *Summer Gallery* have an earlier deadline in 2001, as do applications for *Member Group Shows* for 2002. Take special note of those. The *Black and White Juried Show* is back by popular demand - not a theme show, though, just strictly black and white . . . And the *Christmas Show* in 2001 is for MINIATURES ONLY - 4 x 4 inch or 10 x 10 cm image - JURIED BY ORIGINAL PAINTING ONLY. Four more different and wonderful Member Group Shows are lined up as well as a very special member group show and two Senior Member Group Shows - SIGNATURES and EAST OF WEST.

All best wishes for a happy Christmas and a firm grip on the New Year!

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.

BOARD MEETING HIGHLIGHTS October 24, 2000

Welcome - Janice welcomed Soula Groumoutis, the new Education Co-ordinator, to the meeting, as well as members sitting in on the meeting who are considering positions on the Board for next term.

Aim for Arts - Donna Baspaly submitted her final report on the Aim show and gave the Board a binder with final reports from all the committee heads. Susan advised that due to strong sales, the show made a reasonable profit. The Board approved a motion to hold another open international exhibition in three years time, with tentative dates of August 15th to October 6th, 2003. The Board also moved to grant honorary SFCA status to award jurors Doris McCarthy and Robert Davidson.

Nominating Committee - Susan reported that the Committee has met and hopes to present a slate at the next FCA board meeting.

President's Report - Janice Robertson advised that the Signature application forms are now available. The following motion was passed: "*Active members who have met the criteria to apply for AFCA status may choose to apply for SFCA status instead. Should SFCA status not be granted there is no provision to apply for AFCA instead and the member will have to wait until the following year to reapply for either designation.*"

Executive Director's Report - Susan Foster reported that we are currently slightly ahead of budget. Membership stands at 1900 members. There was discussion on the *SaltSpring Workshop* for next year and ways to promote it.

Education Report - Soula Groumoutis reported that she has met with Carol and Janice to discuss ways of promoting the Art Visions program. There was discussion on exporting the program to several outlying areas.

Gallery Manager - Nancy Clayton opened a discussion on "theme" shows at the FCA. It was decided to hold an open "water" theme show in March to coincide with the Granville Island Art Walk. There will also be a Black & White show in the fall and two all-chapter shows. The Christmas party will be Dec. 12, 2000. The Board of Governors' meeting will be held March 4th, 2001 at Performance Works. There was a motion passed to open the gallery on Mondays during the Summer Gallery.

2nd Vice President - Bob McMurray reported on upcoming Chapter visits. He's going to the Central Okanagan Chapter on Nov. 6th and Janice is going to the Fraser Valley Chapter on Nov. 18th.

Member-at-Large - Sue McIvor suggested that we attempt to involve Granville Island merchants and CMHC in giving juried prizes and asked that if anyone has specific names to please contact her.

Newsmagazine - Michele Becker reported that the December/January issue will be in colour and will

feature the Medal show. The deadline for the February issue is Dec. 10th and will feature the Fall Juried show.

Publicity & PR - Carol Short discussed a variety of ideas she has to promote the FCA. Carol and Nancy will come up with names for the group shows if the participants don't provide one.

New Business - A date and venue for the 2001 Annual General Meeting was discussed. Josanne van Hees spoke about the Fraser Valley Cancer Centre's art program and will write an article for the magazine on this project.

The next Board of Directors meeting will take place at the FCA Gallery on Tuesday, November 28, 2000 at 5:00 pm.

MEMBERS IN THE NEWS

Connie Swaisland was honoured to be the feature artist at the Evans Gallery in Kelowna during the October Wine Festival.

Wendy Robson, member of the Nanimo Chapter has 5 paintings going to the Cow Palace in San Francisco for the *Celebration of Western Art* show. Congratulations Wendy!

Morag Orr-Stevens has had her design chosen, for yet another year, to represent the Canadian Embassy in Washington on their Christmas Card. Morag was recently the Yew Tree Gallery's feature artists in *The Glad Rag Series Show*. Keep up the good work!

Congratulations to all who received recognition in the Pastel Society of Canada's National Members Exhibition at the Jenkins Showler Gallery in White Rock. It was a great show. Members who won awards were: Gaye Adams, Dave Beckett, Marija Petricevic AFCA, Nancy Slaght, Dorothy Oxborough SFCA, Dan Gray (2), Lorna Dockstader SFCA, Joan Larson, Dianna Ponting AFCA, and Andrew McDermott AFCA.

Kristin Kimmel is enjoying success in the show *Reverberations* at the Staymen Gallery in Maple Ridge, BC. The exhibit features recent work from the Kimono series of oil paintings as well as images of landscapes, figures and gardens. Joe Cowell is curator of the show, which hangs through to December 24.

Marilyn Timms SFCA, recently took part in the Canadian Society of Painters in Watercolour's 75th Open Juried Exhibition. Her watercolour, *Inside Waters*, (pictured below) hung at the Aird Gallery on Bay Street in Toronto and was used as the 'invitation piece' for the opening. Way to go, Marilyn!



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CANADIAN SCENE

Chapter News and Events



CAMPBELL RIVER CHAPTER

By Sandra Ohlinger

Some of our Senior members submitted paintings to the Campbell River Art Gallery for its *Draw for Art* fund raiser. This event raises funds for the CR Gallery's child and adult programs and members enjoy participating in this important event.

Campbell River members are busily making their Christmas Cards for the annual Christmas party. The cards are getting more spectacular every year and one never knows whose work one will be gifted with. Our own **Sally Chard** does amazing things with feathers! The work usually becomes part of the recipients Christmas decor for many years to come.

Our party will be held at the Royal Coachman this year. This Campbell River landmark is often the site of our sketching excursions as the garden and ponds are exquisite. Please call **Carole Goodwin** or **Wilma Richardson** for the date.

Wishing all our friends a joy filled holiday season and a glorious New Year!



CENTRAL OKANAGAN CHAPTER

By Kathryn Newell

We had a very busy year 2000 in the Central Okanagan! Our Chapter held both spring and fall juried Chapter shows, a show at Lake Country's annual art walk, and a show at Benvoulin Heritage Church. The non-juried shows encourage both our Supporting members and Active members to show and stay involved. It's every member's involvement that makes the Central Okanagan such a successful Chapter. Our very prolific and talented artists were involved in many individual and group shows through out North America.

Many thanks to **Angela Bonten** for her hard work in organizing our many excellent workshops.

Our annual members' Christmas Party will be held at Benvoulin Church on December 4 with the talented **Kasey Graff** on piano.

The elections committee is busy rounding up a new slate of executive and committee members for the fast approaching New Year.



COMOX VALLEY CHAPTER

By Robert Ross

Warmest greetings to all from the Comox Valley! We will be having our annual Christmas "Merry Mingle" at **Channing Holland's** home. Channing has recently assumed the chairperson's role. Previous chairperson, **Joan Anderson**, has decided to vacate the seat to concentrate her time on other matters, including the ongoing operation of the Filberg Gallery.

Congratulations to **Marilyn Timms SFCA**, who is opening her own downtown gallery at the cozy site of Courtenay Bakery. May the memories of bakery 'dough' subliminally waft into the browsers minds and filter monetarily into the cash register!

Congratulations, too, to **Norm Paulsen** whose painting exhibited and sold at the prestigious *AIM For Art* show. Also in the exhibition mode, we had a well-received show in Campbell River. A friendly Chapter-to-Chapter note from our Campbell River artist friends about the show was much appreciated. We also had a Chapter show at the Filberg Gallery.

At recent meetings **Gordon Hynes** hosted a discussion/ painting session utilizing a print of a watercolour painting for us to consider the artist's approach. We were encouraged to experiment in our own medium to see what similar effects we could achieve for learning purposes. **Channing Holland** hosted a session where we talked a bit about abstraction and then tried an exercise. The emphasis was on relaxing and having fun. Each person put their name on a blank sheet and these were then passed around with everyone quickly drawing/ painting abstract shapes/ lines on everyone else's paper. Your sheet then came back to you and you took it from there! Some pretty strange minds at work? Lots of fun!



FRASER VALLEY CHAPTER

By Annette Waterbeek

2001 is just around the corner though it seems like just yesterday the year 2000 was around the corner. In either case it is time to think about new opportunities, new projects, and new creations.

Unfortunately, due to circumstances beyond our control, our Fall Show has been postponed.

We had a very productive Chapter meeting with lots of issues covered. One of these was a new location for our annual Fall/Spring shows.

Another issue covered was the definition of 'miniature size.' Is it beneficial to use the standard image size like that of the parent gallery with no limit on frame size, or should we limit the frame size due to space constraints? The solution will be determined at a later date.

We also discussed the possibility of bringing some of the Art Visions Program to our Chapter.

Carol Portree has resigned as our secretary. She will be missed, as she was a great asset to this Chapter. Congratulations to **Marion Rose** our newly elected Secretary.

The year 2001 will be a very productive and inspiring year for our Chapter. We wish you all a very Merry Christmas and Happy New Year!



NANAIMO CHAPTER

By Pat Holland, AFCA

Lots of shuffling occurred on October 19 when we held our combined AGM with jurying for the November 1 to 30th show at The Nanaimo Arts Council.

Hardworking **Margaret Bonneau** consented to stand for a further term as President with the following executive:

1st VP: **Mary Tougas**; 2nd VP: **Tony Guppy**;
Secretary: **Pat Hart**; Treasurer: **June Raabe**;

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 Harold Allanson; Publicity: John Girard;
 Design / Signage: Harold Allanson; Refreshments: Jo Hillier;
 FCA Bulletin/Sunshine: Pat Holland, AFCA.

Kudos to the following people for Awards of Excellence at the
 November Federation show: Therese Johnston, Harold Allanson
 (2), Margaret Bonneau, Denise MacNeill, and Pat Holland. Our
 thanks to Jurors, Don Farrel SFCA, RI, RBA, Bruce Cryer SFCA,
 and Cim MacDonald AFCA.

Congratulations to Fred Peters who is currently showing work
 in New York and then South Carolina.



VICTORIA CHAPTER
 By Alan Mark Cross

For our annual fall show we brought back the popular small
 painting exhibit and had a pretty good turnout
 of artists. We would like to thank our jurors Dorothy Oxborough
 SFCA, Ed Speers SFCA, and Margot Clayton AFCA for the
 wonderful job that they did. Congratulations to the winners of the
 Awards of Excellence: Marney Ward AFCA, Barbara Burns, and
 Brian Norman. Of the paintings chosen for the show, 31 were given
 Vancouver designation and 9 were given Chapter designation.

Make sure you check your local Grapevine for details of our
 annual Christmas party; it is always a fun time and a good chance
 to get to know your fellow Chapter members. Bring a painting to
 display, bring a Christmas ornament to exchange, and bring your
 Christmas spirit.

Chapters not reporting this issue:

**NORTH OKANAGAN, ARROWSMITH,
 SOUTH OKANAGAN-SMILKAMEEN, CALGARY**

**GALLERY STATS
 OCTOBER 2000**

Gallery Visitors:	
October 2000	3510
October 1999	3604
October 1998	2666
Paintings Exhibited	189
Members Represented	92
Members Who Sold	16
Paintings Sold	22
Shrinkwraps Sold	3
Volunteer Hours	209



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EXPERIMENTAL AND MIXED MEDIA WORKSHOP
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WINTER JURIED SHOW January 30 to February 11, 2001
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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.

**Federation of
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* 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

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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 when taken out, expire December 31st)

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

JUST YOUR IMAGINATION

By Carol Short, AFCA for Painters-in-Action

Greatly manipulating my painting support before actually starting to paint has added a very interesting and fun dimension to my work. The longer a viewer studies the painting, the more intensely interested he becomes in the mysterious layers of background that slowly emerge. Looking for innovative ways to marry the foreground to the background is a constant exciting challenge to me.

Based on the premise that "you can't improve Mother Nature's design," I look for natural elements to enhance my subject and to recreate, as much as possible, the original textures and line expressed in ancient layers of seabed, rock, fossils and minerals. My ultimate goal is to present a small gem of artwork expressing this ageless beauty of "interior design."

I like to encourage those artists who are interested in my methods to find and really focus on your passion in art and let your imagination be your guide. Look for elements relating to your subject and think of interesting ways to subtly incorporate them into your work, or you might use something totally opposing to make a bold social statement. The goal is to make your work ultimately personal and unique to you. Coming away from an art course and painting "just like the teacher" doesn't do an artist any service. But taking ideas from anyone and anywhere and expanding on them in your own creative way will greatly contribute to your growth as an artist.

A great satisfaction is felt when your art is recognized without your signature being visible.



Carol Short AFCA, recently conducted a very successful demo at the Federation Gallery. She also volunteers as chair of the Communications Committee on the FCA Board, a job she also took on for the AIM Show. It is nice to have a chance to thank her for her commitment in writing . . . thanks Carol!

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.

WHERE VALUE IS CONCERNED

By Peter Ohler

Too often, in my opinion, art dealers and art collectors go about buying and selling a painting backwards. The most significant aspect of a single painting is not what it looks like, but rather who painted it. Simplistic? You bet! Relevant? For sure! The painting after all, is the creation of an individual human being, man or woman. It represents ONE effort. Just like one goal by Wayne Gretzky. The cumulative games, goals, assists, and other remarkable achievements constitute his career. Opinions on him can vary from fan to fan, expert to expert, but his achievements, his contributions, speak for themselves and are a matter of public record.

So, too, are the accomplishments of an artist over the duration of his or her lifetime the statistics if you will, of that individual's contributions to the arts, the culture, and the history of their country and the world, relevant.

The value of a single painting can be determined within the framework of the marketplace. But to understand the value, one must understand the artist being considered. At what level does accumulated knowledge and intellectual position of the artists' culture place him or her? Luckily, we have an artistic Hall of Fame, The National Art Gallery of Canada. We own it. All of us. We taxpayers. Also, each province has its own Hall of Fame, all institutions with similar mandates to display and share a wealth of culture through art. These galleries and museums along with countless books, pamphlets, library records, and magazines, provide us all with the opportunity to learn about our incredibly rich artistic visual heritage. By educating ourselves about people, we can enhance our appreciation and understanding of their careers, accomplishments, and the value of their work.

It makes sense. It makes looking at art more intriguing and fulfilling. There is room in this fabric for everyone. Even the stickman drawer.

The wonderful experience of seeing Emily Carr's work is enhanced enormously by coming to know about Emily Carr, her work, her failures, her writings, heartbreaks, successes, and her genius. Her contribution to all of us and to Canada as a country are right there for us. To look at one of her works and form an opinion, positive or negative, about her place in history or the quality of her art, is like judging Gretzky on the basis of just one goal. What Emily Carr did over her lifetime places her

squarely in the artistic Hall of Fame. Once one has read the many books about her and her life and read the wonderful books she herself wrote (Emily earned the Governor General's Award for literature shortly before her death), then one can decide for themselves whether or not they visually 'enjoy' her art - one piece at a time. Almost certainly even the most fervent Emily Carr knocker would find one or two works that would bring visual pleasure.

Emily Carr represents, in many ways, all artists or aspiring artists. Early interest and efforts, years of study and longing, optimism, effort, disappointment, discouragement, criticism, depression, and, moments of acceptance, relentless pursuit of innovation and discovery. Hard won respect, financial difficulties. Support, often sparse, but often from important, forward-seeing individuals. Isolation, sacrifices. And all too often acceptance, praise, and rewards too late in life.

I see these circumstances almost daily: artists in the park selling to tourists. Artists who cannot find a gallery to represent them. Artists of all ages, talented or not, creative or technically-gifted, or not. Frustrated or even very successful.

One thing remains constant, the artist is the most compelling and interesting part about looking at a painting. And it's the artist and their achievements which give value to their work. Certainly, some periods or subject matter within their careers are better or more beautiful than other times, but at no time does one painting, even the Mona Lisa, become by itself "the thing." It is the human being, Leonardo da Vinci himself, that is the essence of the equation.

We are fortunate to welcome Peter Ohler as a regular contributor to the FCA News. As you will find out, Peter has had some amazing experiences and is full of tales from the art business. Peter Ohler was one of the first BC students to win a football scholarship to an American university where he studied English. After playing for the Huskies in Washington, he eventually returned to quarterback the BC Lions, where he threw a touchdown pass in the 1964 Grey Cup game. During his travels as an athlete, Peter came across and was overwhelmed by the display of "Canadian Culture" at the National Gallery in Ottawa. It was destiny that he started his "life after ball" career in the world of art. For over 35 years, Peter has, with passion and gusto, pursued a career as an art dealer, measuring his experiences on paper. Ohler, already a published poet, has generously consented to publish his journalistic writings, for the first time, with our magazine. In advance, Peter, thanks.

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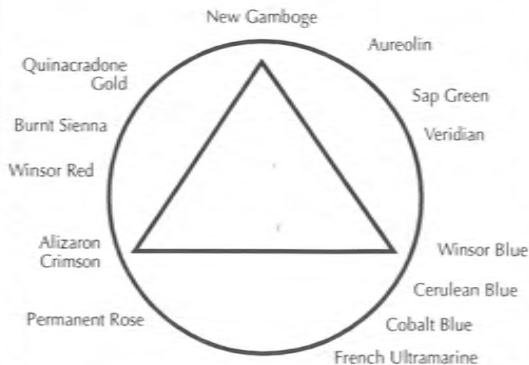
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ROBERTSON'S RULES FOR WATERCOLOUR (colour wheel versions)

Janice Robertson SFCA has never believed in "good" or "bad" colours. Her palette works well for her, she says, because she knows it really well and she knows what the colours will do together. Janice has a good selection of warm and cool colours in conjunction with a good selection of sedimentary, transparent and staining colours. She points out she has not had to add many colours over the years because she has found an infinite variety already available on her palette. Janice's favourite colours are printed around the color wheel. Her second favourites are listed below.



Winsor Green, Cobalt Violet, Opera, Rose Madder Genuine, Burnt Umber, Yellow Ochre, Naples Yellow

"After 15 years of painting in watercolour I am still coming up with new and interesting combinations."

— Janice Roberts, SFCA

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 Clayton at the Federation Gallery (see masthead).



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DID YOU KNOW? . . .

Senior (SFCA) members' paintings are not juried. SFCA's are encouraged to place paintings in FCA Juried Shows at their own discretion. Senior Members are not eligible for awards except in the MEDAL SHOW, or jurors may award the Alan Edwards prize to an SFCA painting of special merit in regular juried shows.

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Subscription Winners — NOVEMBER

Maureen Smith, Abbotsford
Liz Woodside, Kelowna
Marion Jamieson, Vancouver
Faye Takeuchi, Vancouver



FAITH'S PRECIOUS GEMS

Donna Baspaly, SFCA
mixed media, 40" x 60"



**BETWEEN A ROCK
AND A HARD PLACE**

Jeane Duffey, SFCA
acrylic on paper,
24" x 18"

Haida ELDER

Daniel Izzard, SFCA
oil, 20" x 16"



THE STAR

Marney Ward, AFCA
watercolour,
20.5" x 28.5"

**IN COMPANY
WITH WISTERIA**
Joyce Kamikura, SFCA
oil, 30" x 40"





THE ROMANCE
OF ARTIST'S
GARDEN
Tinyan Chan, SFCA
oil, 30" x 24"



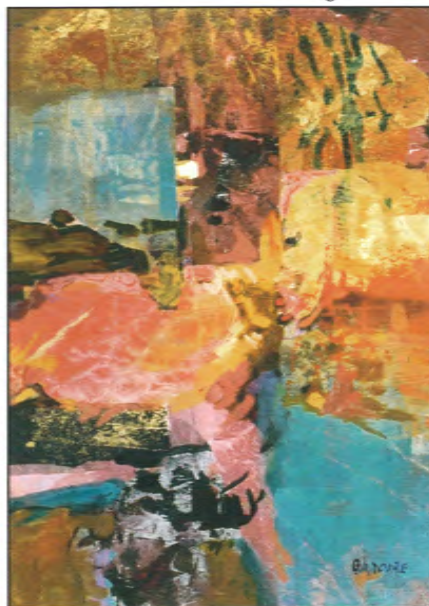
EARLY SPRING
Alessandra Bitelli, SFCA
acrylic, 20" x 30"



THE SCALE
Kiff Holland, SFCA
oil, 36" x 48"



MOTHER AND
DAUGHTER
Larry Tillyer, AFCA
acrylic, 22" x 28"



TRANQUILITY IN BLUE
Adrienne Moore, AFCA
collage, 20" x 16"



BIRD FORMS II
Ardath Davis, SFCA
acrylic & collage,
18" x 24"

AFTERNOON WALK, WEST VANCOUVER
Ray Ward, AFCA oil, 24" x 18"



GRANITE
Ruth Sawatzky, SFCA
w/c & gouache,
22" x 30"



ANGELIQUE
Rose Zivot, SFCA
pastel,
24" x 18"



BALINESE PRADHU
Robert Rennie, AFCA
watercolour,
20" x 28"

DISCOVERY
Pat Peacock, SFCA
acrylic & collage,
22" x 30"





POP ART

Myrtle-Anne Rempel, AFCA
mixed media, 22"x 26"



BELOW MY WINGS

Disa Marie Hale, AFCA
oil, 20"x16"



STACKED WEIGHTS

Don Farrell, SFCA
mixed media, 19.5"x 26.5"



**SAILING,
SANTA BARBARA**
Andrew McDermott, AFCA
oil, 19.75"x 23.5"



MARSHLAND
Sue McIvor, AFCA
pastel,
10"x 12"



MADE IN ENGLAND
Jean Pederson, SFCA
mixed media, 22"x 29.75"

BEHIND THE EASEL

By Robert Genn, SFCA



Your Best Critic

Here's one of my all time best creative devices. The concept applies to many fields of creativity, but I'll describe it as it applies to painting. It's called the secondary easel.

This is a display area in your workspace that is apart and different than the place you normally work - your primary easel. Here, unfinished works sit side by side, often honored with a frame. It includes works in progress and older, more problematic projects. This secondary easel also requires a secondary chair; a comfortable one.

What you need, beside your secondary position, is a secondary attitude, even an altered state, so that you can view the work with another personality in order to give yourself a decent second opinion. I like to think of it this way: At the primary easel I go ahead and energetically produce the work in the full knowledge that I know exactly what I'm doing. In other words, I'm a master. When I move to the secondary position I take on the roll of a critic, a bit of a nit-picker. I allow myself to be truly critical, philosophic, even verbal. I look at work in progress positioned adjacent to other work, and ask questions like "What could be?" Anything goes: paint over, change color, remove stuff. I sometimes come to the conclusion that I'm hopeless. But somehow, out of that change of position and altered state the solutions emerge. Often it's simpler than I had first thought, and back it goes to the primary easel to get what it needs.

I'm not against props in order to get the attitude going. For me, the cigar is one of the best tools in the studio. A glass of Scotch gives courage and is good for the tough cases.

The whole idea is to teach yourself to be effectively your own best critic. - Robert Genn

PS "Let the painting tell you what it needs."
(Charles Reid, in "Painting What You Want to See")

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EXHIBITION / SALE - CALL FOR ENTRIES

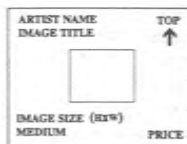
WINTER JURIED SHOW

All Active & Associate 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.

"THE CREATIVE PROCESS"
By Catherine McNeil, based on Ana Mejia McMaster's
presentation, A4A Artists Talk Series

Ana Mejia McMaster captivated her audience discussing the topic of *The Creative Process* last September, as part of the Artists Talk Series. McMaster began with the question of what the creative process is and where it begins. Ana then connected her ideas to the development of her own body of work and guided us through its evolution with slides to support her theories. The artistic process, McMaster explained, is a lifelong one, which begins with an approach to an idea, or something that moves us. Inspiration can come in the form of trees or mountains, or any subject for that matter, for it is the form itself that expresses the feeling. She describes form as an external element which, when combined with an internal desire to express, creates art. Expression, Ana says, is instrumental in the creative process, something she describes as an internal sense of the eternal need for expression.

The continued exploration of this process recreates inspiration. Creative articulation can take many forms and McMaster encourages all artists to explore different mediums in the quest for expression. Painting without intention has no purpose, Ana postulates. What is the purpose in reproducing what already exists unless it has its own expression, something that manifests itself during the creative process? The internal element, or soul of a work of art, creates a vibration that reaches out to the viewer. Works that do not have this element present during the creative process, are usually obviously lacking. The artist's creative development is internal and the stronger the internal development becomes the stronger the result and effect of the work. Changing forms and materials can also be a way to accommodate growth in an artist.

The slides McMaster used to illustrate her theories did indeed reiterate and give meaning to her words. Describing her feelings for the mountains in her paintings, Ana explained a personal attraction to the mountain forms and their effect on the landscape. Her lines were an excuse for sensuality and their exploration over time transformed them from a figure in silhouette to a gradually subsiding landscape. Eventually McMaster's figures (flesh & content) overtook the landscapes with the artist using only parts of the body to express the sensuality, no longer needing the whole form for representation. Her work became more fractured and abstract. Reference to the figure also became irrelevant as the work became more graphic.

We were only treated to a small sample of work in Ana Mejia McMaster's *Creative Process* presentation but it was very intriguing. What we saw and heard in no way describes the extent to which Ana has developed and continues to develop her work. It did, however, reveal a high degree of talent and commitment to personal growth by an individual artist we would all do well to learn from.

EXHIBITION / SALE ~ CALL FOR ENTRIES

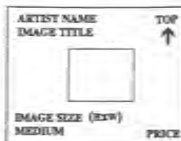
MAINLAND CHAPTERS JURIED SHOW

All Media - All Active & Associate (AFCA) Members
from Calgary, South Okanagan, Central Okanagan,
North Okanagan and Fraser Valley Chapters ONLY

February 13 to 25, 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 ARTWORK: Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. If accepted, your original painting(s) is due in the Gallery Friday, FEBRUARY 9, 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.

TECHNICAL CORNER

By David Langevin

Glass or Plastic Glazing?

Q: *AIM For Arts* required paintings glazed with either Plexiglas or Perspex (whatever that is). What is the best as far as glazing, UV-proof, etc., or regular glass? Thanks, **Gloria Shaw**, West Vancouver

A: When we talk about painting in oils and acrylics "glazing" means to apply a thin transparent layer of colour over an underpainting. For the framer, it means to fit a picture frame with glass or glass-like material. The *AIM for Arts* organizers simply requested the use of a plastic glaze instead of glass. Probably because it does not break as easily as glass and they were concerned about shipping and handling of the artworks.

You can frame a picture using either glass or a plastic product, like "Plexiglas." Glass and plastic used for framing pictures are like most products; the more you are willing to pay, the better the quality will be. The more expensive glass, like "Conservation Glass" is also designed to block ultraviolet rays. Ultraviolet light rays cause fading and darkening of colors and can produce chemical changes that can make artwork brittle and structurally weaker. The major sources of ultraviolet light are fluorescent lights and direct sunlight.

Non-glare glass is glass that has been etched to diffuse the reflection. The greater the space between the non-glare glass and the artwork, the fuzzier the image will become. The distance of a single matt is acceptable for most people.

There are different types of plastic sheeting that are used for framing but the most common is clear acrylic (polymethyl methacrylate). "Plexiglas" is the trademark of Rohm & Haas for clear acrylic sheeting. "Perspex" is another word used to refer to plastic stock. Acrylic has some advantages and disadvantages over glass: it is clearer and transmits more light than glass (90% instead of

about 83% for glass); it is lighter and less breakable and this is important for larger works, and it is easy to score and cut to size.

The disadvantages of plastic glazing are that it is very easily scratched and it cannot be used for pastels, charcoal, or chalk artworks due to the static charge that it develops. This can cause a significant amount of the material to be lifted off the artwork and it will stick to the acrylic sheeting. Acrylic can also be a fire hazard. When plastics like this are heated or burned without sufficient oxygen (which is the case in most house fires), they give off large quantities of toxic vapors. Acrylic sheeting that filters ultraviolet light is also very expensive. A good framer will be able to provide more specific information regarding the various types of glass and plastic glazing available, and their prices. Thanks for the question, **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.

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EXHIBITION / SALE - CALL FOR ENTRIES

EXPERIMENTAL & MIXED MEDIA SHOW

All Active & Associate 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 Donna Baspaly sFCA with 2 guest artists: Marjorie Turnbull aFCA will demonstrate several aspects of monoprinting on January 9. Michiko Miyazaki will demonstrate Japanese paper dying and collage (chigiri-ee) on January 10. 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 previous to the workshop. ALL entries will go before the jury and must be accompanied by the proper entry form.*



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LETTERS

Dear Michele, Greetings! Concerning membership in the FCA - I wanted to wait until I found out what it costs to get paintings to Canada and I'm still not sure, because all up, it has cost me near \$NZ800 to get one quite small framed painting there! That indicates that it may not be workable in the future.

I send work to Israel twice a year but that need not be framed, just mounted, and I can send it through the Post. (Even an exhibition of 20 paintings was not much.) I also sent 2 unframed works to the Biennale in Quebec easily.

What I'm wondering is whether you could let me know if work needs to be framed if I did join or if there would be enough possibilities for unframed work if I did join the FCA.

Jurying is a new concept for me - does this mean that one doesn't just pay and join to be an Active member but needs to be assessed by a jury before one can send work?

There could also be a problem with return of work since I wouldn't know how much to allow for return from Canada. Presumably they couldn't send an account each time?

Anyway, this is why I've done nothing about it so far. Best wishes, Julian Royds, New Zealand

PS. - I suppose it also might be difficult to get enough time to reach deadlines. Do you have other overseas contributors?

Hi Julian, My first response to your letter was to advise you to send only work that is physically lighter and more portable than images requiring glass protection - or to restrict your entries to oil on panel or canvas.

First juries are for slides only and you need only send, by post, originals if successful. Also, don't forget that the FCA is online and can handle Active submissions that way and send email responses to show entries. This might be the answer to the time lag that geography creates although I do think that we publish Calls with sufficient timing even for overseas contributors. However, this answer seems all too easy so I asked our VP, Bob McMurray, to consider your letter...

Thank you for your letter Julian. You raise a very interesting point, especially for our many new members across North America and abroad.

The logistics and practicality of shipping paintings, particularly framed paintings, must be examined by each artist on the merits of expected returns. These returns are often monetary but can also be non-monetary, such as the added credentials of being accepted into an exhibit along with artists you admire. Each time you enter a show you have a chance to win an award (often cash) and sell your work, not to mention the exposure afforded through the Federation Gallery's location and the FCA News Magazine.

In regards to the jury process; yes, members must be 'juried' to Active status in order to enter shows but this is not a difficult process and there is only one Juror. Check out our web site where the procedure is laid out (www.artists.ca). This process ensures that the member's work can meet the standards for entry in Federation juried shows and was established to reduce the frustration that comes from having work consistently rejected in juried shows (a panel of 3 Signature members for show entries). When a member applies for gallery rental the jury consists of 5 Senior members and, for Signature status, the convened Board of Governors or our Senior Signature members. While the jury process is not perfect in that it can be somewhat subjective, it does work and we continually strive to be fair and as objective as possible.

I suggest you check out our magazine and web site before deciding whether or not Supporting or Active status is right for you. We do have a few overseas contributors, a number that is growing. Also, there are

usually 5 to 6 weeks between the jury process and the show, so if you are accepted, there is time to ship (using the carrier of your choice)

Best regards, Bob McMurray, AFCA, 2nd VP.

Dear FCA, Tom Millar's article in the October 2000 FCA News was just great! It brought some levity, as in merriment, glee, guffaws, and laughter, to a dull morning here in Victoria. Tom Millar is my kind of artist. Terry Honer

Hey Terry, many thanks for writing, it's so nice to get feedback. Tom seems to be everywhere these days. His daughter wrote a beautiful letter about him in November 11's Globe & Mail. He is a well-published author as you will notice if you visit his new web site at Omnipotentchild.com. I believe that feedback like yours helps me to secure quality contributions to our magazine. Thanks again, Michele, FCA News Editor.

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"Mix It Up in Landscape"
(watercolour & pastel) Aug. 13 - 17
- Mike Svob, SFCA
"Designing with Colour" (oil or acrylic) Aug. 20 - 24

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FEDERATION OF CANADIAN ARTISTS CALENDAR FOR 2001

- December 25, 2000 to January 15, 2001 GALLERY CLOSED
- January 10, 11, 12, 2001 EXPERIMENTAL AND MIXED MEDIA WORKSHOP (Gallery closed to public)
- Tuesday, January 16, 2001 GALLERY RE-OPENS (10:00 pm to 4:00 pm Tues to Sun)
- 1. January 16 to 28, 2001 EXPERIMENTAL AND MIXED MEDIA JURIED SHOW (juried by original)
Entries Due:
Handcarried 10:00 am - NOON, Sat. Jan. 13, 2001;
Shipped 10:00 am - 4:00 pm, Tues. Jan. 9 - Fri. Jan. 12, 2001
- 2. January 30 to February 11, 2001 WINTER JURIED SHOW (All Media)
Entries Due: 4:00 pm, Thurs. Dec. 21, 2000
- 3. February 13 to 25, 2001 MAINLAND CHAPTERS JURIED SHOW (All Media)
Entries Due: 4:00 pm, Thurs. Jan. 11, 2001
Open to Members of: Calgary, South Okanagan, Central Okanagan, North Okanagan, and Fraser Valley Chapters ONLY
- 4. February 27 to March 11, 2001 OPEN WATERMEDIA WATER THEME JURIED SHOW (Watermedia only)
Entries Due: 4:00 pm, Thurs. Jan. 25, 2001
Open to All Members and Non-members - held in conjunction with Granville Island's art walk festival "Water, water everywhere"
Opening Reception: Thursday evening, March 8, 2001
Gallery and Island-wide
- March 4, 2001 Sunday, 11:00 am Board of Governors' Meeting, Gallery Open
- 5. March 13 to 25, 2001 SUCCESS! SHOW
- March 18, 2001 1:00 pm Sunday, ANNUAL GENERAL MEETING, AT THE GRANVILLE ISLAND HOTEL, Gallery Open
- 6. March 27 to April 8, 2001 MEMBER GROUP SHOW #1
Opening Reception: 6:00 pm to 8:00 pm, Tues. Mar. 27, 2001
- 7. April 10 to 22, 2001 STUDENT SHOW
Reception and unveiling of ART VISIONS 2001/2002: 6:00 pm to 8:00 pm, Tues. Apr. 10, 2001
- 8. April 24 to May 6, 2001 MEMBER GROUP SHOW #2
Opening Reception: 6:00 pm to 8:00 pm, Tues. Apr. 24, 2001
- 9. May 8 to 20, 2001 HUMAN FIGURE IN PAINTING JURIED SHOW (All media)
Entries Due: 4:00 pm, Thurs. Apr. 5, 2001
- 10. May 22 to June 3, 2001 MEMBER GROUP SHOW #3
Opening Reception: 6:00 - 8:00 pm Tues. May 22, 2001
- 11. June 5 to 24, 2001 SENIOR MEMBER GROUP SHOW; SIGNATURES
Artists' Reception: Noon to 3 pm, Sunday, June 10, 2001
- June 16 to 22, 2001 *Saltspring 2001 Artist Workshops ON SALT SPRING ISLAND*
- 12A. June 26 to July 22, 2001 SUMMER GALLERY PART 1 (All media)
GALLERY OPEN MONDAYS DURING JULY AND AUGUST
Entries Due: 10 slides 4:00 pm, Thurs. Mar. 29, 2001
- 12B. July 24 to August 19 SUMMER GALLERY PART 2 (All media)
Second half of Summer Gallery, 160 works displayed in 2 parts by 20 FCA Members juried by the Standards Committee
- 13. August 21 to September 2, 2001 QUEEN CHARLOTTE'S BEST
Opening Reception: TBA
- 14. September 4 to 16, 2001 FALL JURIED SHOW (Anything BUT Watermedia)
Entries Due: 4:00 pm, Thurs. Aug. 2, 2001
- 15. September 18 to October 7, 2001 SENIOR MEMBER GROUP SHOW; EAST OF WEST
Artists' Reception: 1 to 4 pm, Sun. Sept. 23, 2001
- 16. October 9 to 21, 2001 ISLAND CHAPTER JURIED SHOW (All Media)
Entries Due: 4:00 pm, Thurs. Sept. 6, 2001
Open to members of Victoria, Campbell River, Comox, Arrowsmith, Nanaimo Chapters ONLY
- 17. October 23 to November 11, 2001 MEDAL SHOW (Associate & Senior Members, All Media, Juried)
Associate Entries Due: 4:00 pm Thurs. Sept. 13, 2001.
SFCA and Accepted AFCA paintings Due: 4:00 pm Fri. Oct. 19, 2001
Reception and Medal Presentation: 6:00 pm to 8:00 pm, Thurs. Oct. 25, 2001
- 18. November 13 to 25, 2001 BLACK AND WHITE JURIED SHOW (All Media - work in Black and White ONLY)
Entries Due: 4:00 pm, Thurs. Oct. 11, 2001
- 19. November 27 to December 9, 2001 MEMBER GROUP SHOW #4
Opening Reception: 6:00 pm to 8:00 pm, Tues. Nov. 27, 2001
- 20. December 11 to 23, 2001 CHRISTMAS MINIATURE JURIED SHOW (All Media) Miniature only 4x4 inches 10x10 cm. Juried by original.
Entries Due: 4:00 pm, Thurs. Nov. 22, 2001
- December 23, 2001 GALLERY CLOSES

JUST THE FAX PLEASE

By Chris Tyrell, Opus Editor

Well, my fax machine has been busy lately!

Inga Pullmann has sent me three faxes recently. The first written to Craig Reisinger of the Art for Life auction, and there were hand-written notes all over it to the different people to whom Inga had sent her fax.

Inga is a visual artist. Her letter addresses "extreme auction fatigue" citing concurrent visual art auctions by Arts Umbrella, Art for Life, and the Vancouver Art Gallery - auctions undertaken by charities as fundraising events for various social causes or institutions.

Inga is concerned that the fundraising activities of these charities, no matter how worthy their cause, remove buyers from the art marketplace, establish low values for original art, and are successful at the expense of the contributing artists, many of whom are at the bottom of the income pyramid.

Her second fax reveals how much of an effort Inga had put into her research on the subject of these particular visual art auctions as fundraisers. It also contains financial and statistical information to underscore her concerns.

At the Vancouver Art Gallery (VAG) auction on October 28th, there were 46 items listed, with an estimated value of \$325,950. The estimated value of the 30 pieces donated for the VAG silent auction totaled \$63,775. Together, the two VAG auctions put \$389,725 worth of art on the market, with no money going to the creators of the work. The gross sales at these two VAG events was (in round figures) \$350,000.

The Arts Umbrella auction on October 14th featured the work of 49 artists. The estimated value of the work submitted to that event was \$203,575. The receipts from actual sales totaled \$164,150. The Art for Life auction, on October 11, featured 31 artworks with an estimated value of \$108,350. Actual sales totaled \$88,900.

Inga also made note that in the Arts Umbrella auction, 15 items sold for more than their estimated value, one sold for its estimated value, and 33 sold for an amount below their estimated value. At the Art for Life auction, 11 works sold at a level above their estimated value, 1 sold at its estimated value, and 21 items failed to earn their value. (As we go to press, I do not know how many VAG auction items earned more or less than their estimated value.)

The VAG's \$350,000 plus \$88,900 from Art for Life, plus \$164,150 from Arts Umbrella, means at these three events alone generated \$603,050 in art sales in Vancouver - all in the month of October. Inga is essentially asking, "Are art auctions good?" And, "For whom?"

Should artists participate? Are not individual's free to do as they like? Should the artists who cannot afford to participate be value-judging the actions of their peers? Should we all stop supporting causes, if we share Inga's concerns?

Here's what I think: I think Inga's right. The artists often 'lose' financially in these fundraising auctions and events. But they may gain emotionally or spiritually from their acts of generosity, and how do you measure intrinsic reward against financial return?

You don't hear a lot about engineers, veterinarians, lawyers or postal workers collectively raising money. You don't hear about other professional collectives undertaking public good. I can think of Mothers Against Drunk Driving, I can think of firemen selling calendars for hospital burn units, but what do pharmacists do for us collectively? What do plumbers do? The Teamsters? What do the CFL or NHL players do as a collective for our society?

Artists, however, are 'out there' for environmental, education, health and cultural causes. Artists raise enormous sums of money, attract immeasurable publicity and expand public awareness for numerous social concerns.

The art auctions speak to the social responsibility of visual artists. There are countless 'benefits' by performing artists, not just collectively, but by discipline. I can think of *Equity Fights Aids*, the international effort of actors and other performers to raise funds, *Dancers for Life* who also raise money for Aids. And musicians! Think of just one event, *Live Aid*, and what was done globally for

famine in Ethiopia. And there have been countless other 'spin off' concerts following the model established by Bob Geldoff for Live Aid.

Artists give. Artists care. And that is why I am so proud to live and work amongst them. Auctions seem to be the way visual artists collectively give back to society.

Yes, it can be hard on the individual. Yes, the poor support the poor in many cases. And yes, artists should be paid and respected. But if we always and only think of ourselves, our society will not advance. Artists, clearly, are leaders. Our leadership comes from our compassion. We are open, honest, feeling people, in my experience, giving, each in our own way.

Tangential to the moral issue around auctions, is the information revealed in Inga's faxes about the size of the visual art market in Vancouver.

Besides the auctions discussed above, during roughly the same time period, the Contemporary Art Gallery (CAG) had an auction and the Federation of Canadian Artists had their very large, *AIM for Arts* exhibition and sale on Vancouver's Granville Island.

AIM for Arts was not an auction. Artists got their asking prices and paid a very conservative commission. At the CAG, artists can either donate work or share in the sale with the gallery. When you add the gross sales of the CAG auction (\$65,275) and *AIM for Arts* (\$66,400) to the total sales of the three auctions discussed above (\$603,050), you get an impression of a mighty healthy visual art market here in Vancouver: \$734,725 over a six week period at only five events.

This realization, in turn, leads me to wonder if the greatest impact of auctions isn't felt by the commercial gallery owners who see their buyers spending money at events, rather than in their galleries. The commercial galleries are sales centres for many local artists and are an important part of every visual arts community.

Chris Tyrell's thesis is supported by the fact that the FCA competed against itself during the AIM For Arts show resulting in decreased sales at the Federation Gallery. Thanks for your contribution Chris. Many FCA members enjoy the Opus publication.

Weekend Workshops North Vancouver Winter/Spring, 2001

- Jan 20-21 - Tom Huntley, AFCA - Basic Drawing
- Jan 27-8 - Bob McMurray, AFCA - Introductory Collage
- Feb 3-4 - Rick McDiarmid, SFCA - Basic Acrylic
- Feb 10-11 - Tom Huntley, AFCA - Basic Watercolour
- Feb 17-18 - Bob McMurray, AFCA - Colour Harmony
- Feb 24-25 - Rick McDiarmid, SFCA - Basic
Composition & Planning

Also offered - A full selection of day courses in watercolour, drawing, oil and mixed media

For Detailed information on course content, fees and availability contact:

Pioneer Arts & Crafts Ltd.

754 Westview Shopping Centre,
North Vancouver, B. C.
Telephone - (604) 988-9968

EXHIBITION / SALE ~ CALL FOR ENTRIES

OPEN WATERMEDIA WATER THEME JURIED SHOW

All Members and Non-Members - Watermedia (includes watercolour, gouache, or acrylic on paper under glass)

February 27 to March 11, 2001

At the Federation Gallery, 1241 Cartwright St.
Granville Island

SUBMISSION IS BY SLIDE ONLY:

Deadline for entry is Thursday,
January 25, 2001 before 4:00 PM
at Federation Gallery 1241
Cartwright Street Vancouver V6H
4B7. 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: Submit up to three slides for an entry of \$10 per slide for members and \$20.00 per slide for Non-members. Please mail your entry form with a self-addressed stamped envelope for the slide committee to use when informing you of the jury's decision and sending your receipt.

ACCEPTED ARTWORK: Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. If accepted, your original painting(s) is due in Federation Gallery Friday, FEBRUARY 23, 2001 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.

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

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 - 2001 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 438-776.

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 Phi/Fax Cabo San Lucas.

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

WWW.ARTAVENUE.CA Expose your art to the world. Art Avenue is Canada's most powerful bilingual online gallery and search engine. It's simple, fun and inexpensive. Visit Art Avenue and join today! Questions? info@artavenue.ca or (613) 241-7137

NEW MEMBERS to November 12, 2000

Corinne Anderson	Minaz Jantz	Robert Neal
Maira Carlson	Nasrin Khosrowshahi	Woon Lam Ng
Ken Cochrane	Helen Lau	Wayne Sayer
Heather Crocker	Ryan Lawrie	Sandra Smith
Shirley Felgner	Kathy Lloyd	Jane Strang
Gale Fernie	Neil Locke	James Tan
Karen Fetting	Tary Majidi	Marta Ungar
Natalie Fischer	Oliver Malana	Gerry Waroway
Danielle Gagnier	Sheila McAleer	Geri Watson
Christine Guenard	Rita Moore	Evelin Wellendore
Dale Hannay		

NANCY T CLARIFIES...

Fact 7A: The Federation of Canadian Artists is a Canadian Society with many members hailing from other countries around the world.

Fact 7B: Non-artists may be FCA Supporting Members.



SPRAY LAKES
Margaret Elliot, AFCA
watercolour, 12.5" x 25"
AWARD OF EXCELLENCE

IRIS ESSENTIALS
Phyllis Ljuden-Elderkin, SFCA
watercolour, 22" x 30"



SEA GARDEN SATURNA ISLAND
Jack Campbell, SFCA
acrylic, 54" x 36"



CRACKED POTS
Alice Ruskin, AFCA
collage & w/c, 15" x 22"
AWARD OF EXCELLENCE



PAST EXPERIENCES
Sheila Symington, AFCA
w/c & collage, 12.5" x 12.5"



SULLA VIGNA

Janice Robertson, SFCA

watercolour, 15.5" x 29"

INTERNATIONAL SOCIETY OF EXPERIMENTAL
ARTISTS AWARD & SPILLSBURY BRONZE MEDAL



MONUMENT VALLEY

Alice Saltiel-Marshall, SFCA

oil, 54" x 36"



NINSTINCTS ASCENDING

Richard McDiarmid, SFCA

acrylic, 48" x 36"

AWARD OF EXCELLENCE

POTS & PERENNIALS

Pat Holland, AFCA

acrylic, 16" x 20"

AWARD OF EXCELLENCE

