



FEDERATION OF  
CANADIAN  
ARTISTS

OCTOBER 1999

# News



THE FIRST TO SEE *Bruce Cryer* SFCA acrylic

## The Signatures Show

ALL MEDIA EXHIBITION OF PAINTING BY SENIOR FCA MEMBERS

Outside and Inside Covers



RIVER SONG AT IL MULINO  
*Richard McDiarmid SFCA acrylic*



BIRCH  
WOODS  
*Law,  
Wai-Hin SFCA*  
watercolour

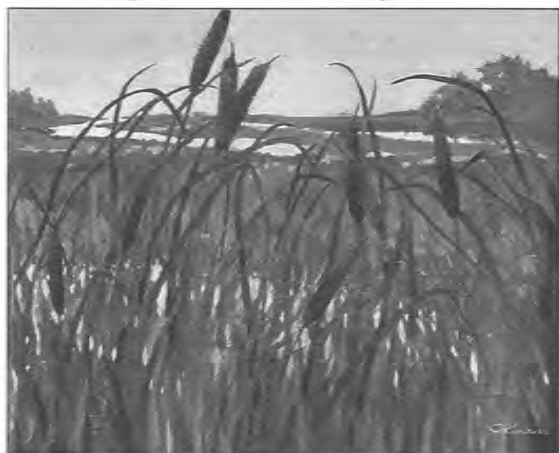
FISHING  
*Law, Wai-Hin SFCA*  
watercolour



REAR GESTURE  
*Joyce Kamikura SFCA*  
mixed media



DELTA *Joyce Kamikura SFCA acrylic on masonite*



## Canadian Artists' News

is published 10 times per year

Annual subscription rate is included in Membership Fee.

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

### Federation Gallery (and Mailing Address):

1241 Cartwright St. (Granville Island), Vancouver, BC V6H 4B7  
 Gallery: 681-8534 Office: 681-2744 Fax: 681-2740  
 Email: fca@istar.ca Website: http://www.artists.ca  
 Gallery open daily except Mondays - 10 am to 4 pm

**Publisher:** Federation of Canadian Artists  
**Editor:** Michele Becker (222-1452)  
**Email:** fcanews@home.com  
**Advertising:** Ralph Roper (224-7974)  
**Cover Photography:** Sid Dyke, AFCA (853-3400)  
**Layout/Prepress/Printing:** Gastown Printers Ltd.  
**Proofreading:** Ellen Poole

### FCA Elected Executive 1999/2000:

**President:** Janice Robertson, SFCA (888-2230)  
**1st V.P.:** Rick McDiarmid, SFCA (538-7436)  
**2nd V.P.:** Bob McMurray, AFCA (r 535-5069; o 576-9121)  
**Treasurer:** MaryEllen Klassen (294-2575)  
**Rec. Secretary:** Josanne van Hees, AFCA (538-3346)

### Appointments to the Board 1999/2000:

**Member-at-Large:** Sue McIvor, AFCA (538-5577)  
**Member-at-Large:** Donna Baspaly, SFCA (275-6855)  
**Membership:** Marjorie Turnbull, AFCA (941-7695)  
**Communications:** Carol Short, AFCA (538-7155)

### Committees:

**AIM For Arts:** Donna Baspaly, SFCA (275-6855)  
**Chapters:** Bob McMurray, AFCA (o 576-9121)  
**Foundation Program:** Alan Wylie, SFCA (888-2230)  
**Painters-In-Action:** Pat Lowes (274-5482)  
**Slide Coordinator:** Margaret Elliot, AFCA (940-8030)  
**Social:** Marjorie Turnbull, AFCA (941-7695)  
**Standards:** Marjorie Turnbull, AFCA (941-7695)

### Staff:

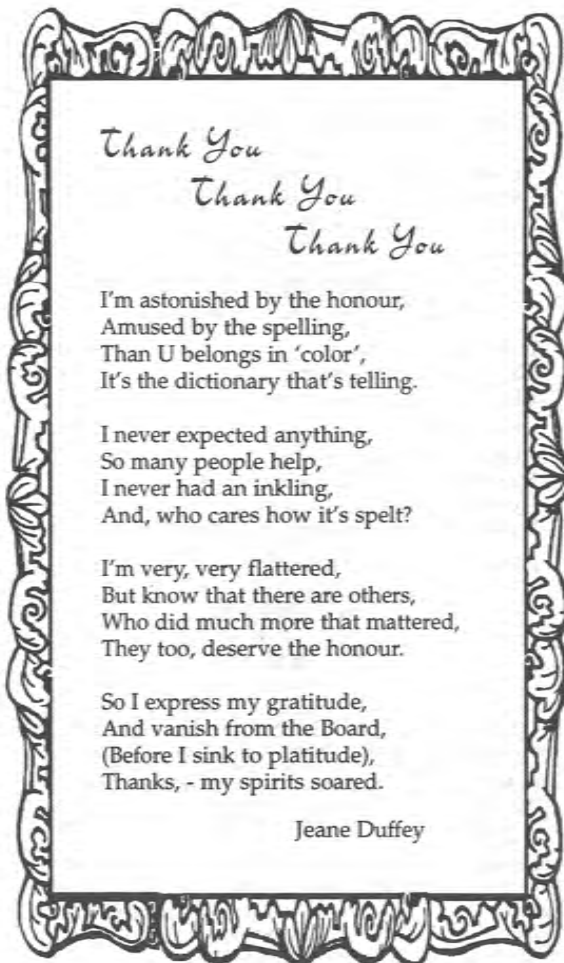
**Gallery Manager:** Nancy Clayton  
**Executive Director:** Susan Foster

### Professional Services:

**Weekend Gallery Supervisor:** Ellen Poole  
**Bookkeeper:** Natalie Turner  
**Auditor:** Jones, Richards & Co.  
**Solicitors:** Michael D. Sawyer, Richards, Buell, Sutton  
**Web Master:** Glenn Marcus (gmarcus@istar.ca) (522-3134)

**Advertisers in the FCA News support and assist the Federation with their Ads. Members can help by buying their supplies from these good people. PLEASE SUPPORT OUR ADVERTISERS!**

**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.



### COVER IMAGE

By Bruce Cryer, SFCA  
 (The First to See, acrylic)

Laughingly I say "The reason I work in at least two distinct styles is because I'm a Gemini." This being said, I truly believe that an artist should feel free to explore different styles and approaches to one's painting. If you can manage to feel comfortable presenting more than one style, go for it. Why not - it certainly helps me to keep the spark alive in my never-ending desire to paint, paint, paint! Keep exploring your potential as an artist.

## FEDERATION GALLERY STATS

Summer Gallery Painting Sales (July-Aug) 1999	36
Shrinkwrap Paintings	12
Summer Gallery Painting Sales (July/Aug)1998	26
Shrinkwrap Paintings	9
Summer Gallery Visitors (July/Aug) 1999	9441
Summer Gallery Visitors (July/Aug) 1998	8539

## AGGREGATE STATS January 1, 1997 to August 12, 1999

Individual Purchasers	446
Total number of Paintings	600
Paintings per Purchaser	1.35
Average Price per Painting	\$424.05
Average amount spent	\$573.33
Most Paintings sold in a month, Aug 1999	36
Number of Purchasers who are members	33
Number of Artists selling from Fed. Gallery	156
Paintings sold to: Lower Mainland	212
Rest of BC	56
Rest of Canada	47
USA	103
Rest of World	28

## Federation of Canadian Artists MEMBERSHIP RATES

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

New Memberships - Supporting		New Memberships - Active	
1st Quarter	\$30.00	1st Quarter	\$45.00
2nd Quarter	\$20.00	2nd Quarter	\$30.00
3rd Quarter	\$10.00	3rd Quarter	\$15.00
4th Quarter	\$40.00	4th Quarter	\$60.00
<i>(includes last quarter plus next full year)</i>		<i>(includes last quarter plus next full year)</i>	
Membership Renewal		Dues if juried to Active during the year	
Supporting	\$40.00	1st Quarter	\$20.00
Active	\$60.00	2nd Quarter	\$15.00
AFCA	\$80.00	3rd Quarter	\$10.00
SFCA	\$90.00	4th Quarter	\$ 5.00

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

Federation of Canadian Artists News	1999 DISPLAY	ADVERTISING RATES
• 1/8 page (7.2cm x 4.5cm)	\$50.00	
• 1/4 page (7.2cm x 9.0cm)	\$80.00	
• 1/2 page (7.2cm x 18.5cm)	\$150.00	
• Full page (15.2cm x 18.5cm)	\$290.00	

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 info (604) 224-7974 or contact the FCA Business Office at (604) 681-2744.

## GALLERY MANAGER'S REPORT

By Nancy Clayton

Summer Gallery 1999 measured up especially well (check out the Stats Box) and we are on our way to reaching our goals for this year. Now we start down that slippery slope to the year's end. Should be exciting...especially considering that every ending marks a new beginning!

As I write this, we have just guided the slide entries for the Fall Juried Show in and out of the gallery. Unfortunately, we had to send 12 entries back unjuried for one or more of the following reasons: the new entry form was missing or incomplete; the slides were unlabeled or missing; there was no self-addressed envelope; the envelope had no stamp on it; or the entry fee was missing. We have been warning you all for some time now—we cannot 'carry' you any more no matter how much we love you all. AIM FOR ARTS will hit us soon with thousands of entries (HEAVY) and we really would like all our loyal members to be in shape putting excellent entries together so they can spend ALL their spare time and concentration on creating masterpieces...

So here's what it takes to get your slide entries set up in front of the jury:

1. Fill out EVERY line on the NEW entry form including the receipt at the bottom, leaving that one little line free for us to sign. Tick Active or AFCA.
2. Send the COMPLETE entry form with your entry...you will get it all back later...trust us.
3. Label your slides completely and legibly and send them with your entry (silly goose).
4. Write your name and address on an envelope with a Canada Post stamp on it and make sure this self-addressed stamped envelope (SASE) is included with your entry. You can fold it. If you are entering from outside Canada you can buy an International Postal Coupon in lieu of the Canada Post Stamp to ensure that you do get your slides back.
5. Write out your cheque remembering the jury fee is \$10.00 per slide, which means you must send a cheque for \$20.00 with a two-slide entry.
6. Put the following FOUR things in an envelope: one or two labeled slides, completed entry form, a SAS envelope, and a cheque for 10 or 20 bucks.
7. Address the envelope to us and mail it so it will reach us BEFORE the deadline because getting it here ON the deadline is pretty tricky and getting it here AFTER the deadline means your entry is dead.

Seven is for good luck...Because, EV-ER-Y-BO-DY, I do not like sending your entries back unjuried. Not at all!

We are pleased to see you getting back into the Juried Show mode after having the summer "off". The Fall Juried Show is still hanging for a few days as you read this...

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Series 4	17.12	13.70	11.13
<b>138ml tube</b>			
Series 1	13.18	10.54	8.57
Series 2	19.00	15.20	12.35
Series 3	22.58	18.06	14.68
Series 4	31.13	24.90	20.23
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The entire range of colours are available in 59ml tubes.  
 Selected colours are also available in 138ml tubes.  
 See page AO-2 in the 1998/99 Opus Catalogue.

There will be a special in-store demonstration of  
 Liquitex Artist Acrylics in the Granville Island  
 store, Saturday, October 2nd, 11:00am - 3:00pm.

**THE OPUS SERIES:**  
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## CANADIAN SCENE

Chapter News and Events



### ARROWSMITH CHAPTER

By Disa Hale

Gina Harris' summer was very exciting as she spent several weeks drawing portraits in the rotunda of the Vancouver Art Gallery. Bringing this experience home, she is offering a weekend workshop at the Oceanside Arts Council this fall, and is also holding a one-woman show in the People's Contemporary Gallery in Parksville. Anyone interested in more information should call 1-250-248-8185.

Disa Hale sends her congratulations to the Comox Chapter for holding a successful show, *Art Without Boundaries*, in August. She hopes that your next show this winter will be well received.

The Arrowsmith Chapter meets at the Oceanside Arts Council the third Friday of each month, unless otherwise planned. Meetings start at 11 AM so bring a lunch, after which there will be guests or projects.



### CALGARY CHAPTER

Calgary news this month simply consists of a correction from last month. Jean Pederson AFCA was identified as the artist behind the painting *Quiet Morning*, which was featured on the advertising poster for the *Colours from the Light* Exhibition. In fact, the artist was Lorna Dockstader AFCA whose work, *Quiet Morning*, received the honour of being on the poster. Apologies go out to both of these talented artists for the mis-identification.



### CAMPBELL RIVER CHAPTER

By Doris Ritchie

Summer at last! And a delightful routine is establishing itself -- the first and third Tuesday of the month finds us sketching at Hudson's Farm in the morning, with just a short walk to Painter's for lunch...



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In July, Campbell River members showcased recent works at the Filberg Gallery in Comox.

Preparations are now underway for our members' Annual Exhibition, which will be held at Tidemark Theatre in Campbell River. The display will hang for the month of October, noon to 5pm, Tuesdays to Saturdays.



### COMOX VALLEY CHAPTER

By Robert Ross

Our August show at the Muir Gallery was well reviewed. Disa Hale AFCA, of Arrowsmith Chapter juried the show for us and we thank her for her conscientious and knowledgeable approach. Twenty paintings were juried into the show. Congratulations to all who submitted paintings for consideration. Marty Brown, Karl Rieche, and Daphne Triggs were accepted for "Active Status". Also, congratulations to Deb MacDonald who received the People's Choice Award.



### VICTORIA CHAPTER

By Alan Mark Cross

Dates and jurors have now been finalized for our *Fall Show*. Drop-off will be at the home of Alan Mark Cross on November 4, between 2 and 7 pm. If you have any questions or need to make early drop-off arrangements, please call Alan at 658-8102. Jurors for the show will be Ardath Davies SFCA, Ed Spears SFCA, and Nella K. Rogers AFCA. More details will be published in the Victoria Chapter *Grapevine*.

Missing from the *Sooke Fine Arts Report* was June McCrae who not only had two paintings accepted, but also sold them both. Way to go June!

The Victoria Chapter of the FCA is going to be very well represented at the *Nature of Island Artists Art Show*. Participating artists include: Robert Bateman, SFCA, Paul Bennett, Nancy Blake, Margot Clayton AFCA, Alan Mark Cross, Len Dawson, Les Funk, Doreen Green, Sophia Morrison, Mark Nyhof, Imke Pearson, Jill Slagboom, Molly Whitelaw Reid, and Ron Wilson. This is a bi-annual show held at the Goldstream Nature House during the salmon run, ending October 11. Visitors to the show range between 15,000 to 20,000.

Our condolences go out to Molly Greene Mitchell, AFCA, whose husband, John, recently passed away.

Ron Wilson will be doing a demo with Max oils in early October at the Windsor Park Pavilion. Details will be in the *Grapevine* or, call Margot Clayton AFCA (655-4876) or Mary Ann Laing (727-3670).

Not reporting this issue:  
CENTRAL OKANAGAN CHAPTER  
FRASER VALLEY CHAPTER • NANAIMO CHAPTER  
NORTH OKANAGAN CHAPTER

## MEMBERS IN THE NEWS

**Yvonne Morrish**, member of the Central Okanagan Chapter of the FCA, has been selected as a finalist in the experimental category of *The Artists Magazine's* 1999 Annual Art Competition. This year there were more than 13,300 entries in five categories. Very well done Yvonne!

The *Annual Victoria Five Exhibition* will be at the Royal Oak Lions Hall, 4525 West Saanich Road, from Nov. 4 to 7. The show features FCA artists **Paul Bennet**, **Margitta Ben-Oliel**, **Pat Potvin**, and **Jean Baylis**.

**Charlene Woodbury** of the North Okanagan Chapter, has had her painting *Welcome* selected for the cover of *Our Fair*. This publication is a book celebrating the first 100 years of the *Interior Provincial Exhibition* in Armstrong BC. Congratulations Charlene!

The Nanaimo Arts Council is pleased to present an exhibition and sale of fine works of art created by father and daughter, **John Girard** and **Melinda Wilde**. The show, entitled *How We See It*, will hang for the month of October, (beginning Oct. 1) with a gala opening on Oct. 7 from 7 to 9 pm at the Nanaimo Arts Council, Harbour Park Mall.

**Alessandra Bitelli**, SFCA CSPWC will have an invitational solo show at the Art Gallery of Simon Fraser University in Burnaby. The opening reception

is October 18 from 5 to 7 pm. Bitelli's work will be on display for three weeks

**Patricia (Guttormson) Peacock**, SFCA recently returned from her hometown of Gimli, Manitoba after having been invited to hold a solo exhibition and sale of her paintings in conjunction with the Icelandic Festival of Manitoba. An invitation to also be the honorary Parade Marshal was extended to Pat. To her surprise, it was announced that she is the first female in the history of this festival to be given this honour. The artwork was all based on Icelandic culture, and Gimli scenes and customs. Pat presented the Icelandic Festival with an original painting and reproductions of this work are available through the Icelandic Festival office. The remaining paintings are on display in Winnipeg at Gallery 757.

**Monika Montana Grant** had a painting accepted into the 15th Annual Exhibition of the National Collage Society at Kent State University in Ohio. The Exhibition runs from October 15 to November 23. Congratulations Monika!

The FCA was well represented in the NWSW *Waterworks 99 Show* in Isaquah, WA. **Sheila Symington**, AFCA, **Sue McIvor**, AFCA, **Anne-Marie Harvey** and **Ruth Sawatzky**, AFCA all had work accepted for the exhibition. Sawatzky's piece, *Marmalade*, was featured on the cover of the June FCA NEWS, in full colour. Kudos to all four very talented artists.

## Weekend Workshops North Vancouver - Fall, 1999

Oct 23-24	Tom Huntley, AFCA	Basic Drawing
Oct 30-31	Bob McMurray, AFCA	Basic Acrylic Under Painting and Oil Glazing Techniques
Nov 6 - 7	Rick McDiarmid, SFCA	Planning Your Painting
Nov 13-14	Bob McMurray, AFCA	Basic Water Based Oil and Mediums
Nov 20-21	Tom Huntley, AFCA	Wet into Wet Watercolour
Nov 27-28	Tom Huntley, AFCA	Heads and Portraits
Dec 4 - 5	Rick McDiarmid, SFCA	Acrylic Painting with Palette Knife

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

### Pioneer Arts & Crafts Ltd.

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Telephone - (604) 988-9968 or 988-0903

EXHIBITION / SALE ~ CALL FOR ENTRY

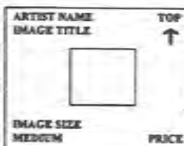
# JURIED THEME SHOW ABSOLUTELY BLACK & WHITE\*

All Members - All Media

November 23 to December 5, 1999  
at the Federation Gallery, Vancouver

### SUBMISSION IS BY SLIDE ONLY:

Deadline for entry is Thursday, October 21, 1999 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 tapes on the film or white tape on the mount which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed price. Indicate which direction is up - as per illustration.



**ENTRY FEE:** Members may submit up to two slides for an entry of \$10.00 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 you your receipt.

**ACCEPTED ARTWORK:** Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. Please do not date accepted originals. If accepted, your original painting(s) is/are due in the Gallery Friday by November 19th, by 4:00 pm.

**DECLINED ARTWORK:** Should your work be declined, the slides will be returned in your SASE.

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

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

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

The FCA 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.

\*NO COLOUR.

## Painters in Action MONDAYS

\* \* \* \* \*

Demonstrations at Federation Gallery  
1241 Cartwright Street, Vancouver, 1:00 to 4:00 pm

Free to FCA Members; \$10.00 for Non-Members

Date	Artist/Subject
October 18	Shirley Kolb <i>Mixed watermedia</i>
November 15	Robert McMurray, AFCA <i>Oil painting</i>

\* \* \* \* \*

### OUTSIDE CALLS FOR ENTRY

The Fraser Gallery announces the YEAR 2000 GEORGETOWN INTERNATIONAL FINE ARTS JURIED COMPETITION, now in its fourth year. Over \$1,500 in cash awards as well as exhibition opportunities for all award winners including a 2001 solo show for Best of Show artists. Open to all artists working in 2D or 3D media which can be wall-hung. Deadline for entries is February 11, 2000. Send SASE or visit the competition website for an entry. Fraser Gallery, 1054 31st Street, NW, Washington, DC 20007. Tel/fax 202/298-6450. <http://jump.to/georgetown>

The West Harlem Art Fund is looking for artists to participate in their 3RD ANNUAL HAMILTON HEIGHTS FLOWER & ART SHOW in New York, May 2000. Contact Weekend Gallery Manager, Ellen Poole for more details.

### COMING IN OCTOBER TO THE FEDERATION GALLERY

#### FALL JURIED SHOW

September 28 to October 10

Look for images from this exhibit in the November issue of the FCA NEWS.

#### MEDALS SHOW

October 12 to 24

Reception/presentation Thurs. Oct. 14, 6 - 8 PM

Images from this show will appear in the December/January issue of the FCA NEWS.

#### CALGARY CHAPTER SHOW

October 26 to November 7

Unfortunately this show will not be photographed for the magazine so try and get to the gallery if you possibly can. Calgary Chapter is chock-full of talent and can be counted on to mount a great exhibition.



## "A 4 A"

September 1 through October 6, 2000

Most of the globe's artists should be aware of **AIM FOR ARTS!** by now.

Some 25 or so volunteers were involved in Phase I of the "A 4 A" public relations project - to inform artists everywhere of what's going to happen and encourage them to enter the competition! To date, some 3000 announcements and/or brochures have been circulated by mail, fax and e-mail to:

- associations, organizations and other groups of visual "fine" artists;
- community arts councils;
- art schools, universities and workshops;
- art galleries and museums;
- art material suppliers;
- embassies and chambers of commerce;
- miscellaneous groups and other individual artists; and
- newspapers & magazines - print and on-line markets.

We have sent messages to our contacts in:

Algeria, Andorra, Argentina, Armenia, Australia, Austria, Bahrain, Bangladesh, Barbados, Belgium and Luxembourg, Bermuda, Bolivia, Bosnia and Herzegovina, Brazil, Bulgaria, Canada, Chile, China, Columbia, Croatia, Cuba, Cyprus, Czech Republic, Denmark, Ecuador, Eire, El Salvador, England, Egypt, Estonia, Ethiopia, Finland, France, Germany, Ghana, Greece, Greenland, Guatemala, Honduras, Hungary, Iceland, India, Indonesia, Iraq, Ireland, Israel, Italy, Japan, Jordan, Korea, Laos, Liechtenstein, Macedonia, Mauritius, Mexico, Morocco, Myanmar, Namibia, Netherlands, New Zealand, Norway, Pakistan, Panama, Peru, Poland, Portugal, Puerto Rico, Romania, Russia, Scotland, Singapore, Slovakia, Slovenia, South Africa, Spain, Sri Lanka, Sweden, Switzerland, Thailand, Tunisia, Turkey, USA, Venezuela, Wales, Yemen, Yugoslavia, and Zambia;

Phase II begins in the new year. We start by alerting the gallery-visiting public of what is going to happen in September, 2000. Beginning with our "signature" members, we're planning to write human interest articles for community papers featuring FCA artists who live in the area that publication services. Good for the painter, the paper...and **AIM FOR ARTS!**

Later in the spring, while the jury teams are looking at thousands of slides, we PR people will enthusiastically encourage print, TV and radio media to cover the upcoming show. This should create more excitement about **AIM FOR ARTS!** and encourage art-lovers to attend!

Phase III will begin after the show has opened. We'll tell the world about the artists that were presented with cash awards and what the FCA, together with their donor partners, have achieved!

What part will you have played in it?

Chair: Donna Baspaly, SFA 275-6855  
Executive Assistant: Kathy Swift 943-7960  
Budget: Bob McMurray, AFA 535-5069  
Printing Coordinator: Nancy Svob 535-1459  
Public Relations: Ellen Poole 732-5251  
Sponsorship: Sue McIvor, AFA 538-5577  
Volunteer Coordinator: Faith Robertson 599-9951

## EXHIBITION / SALE ~ CALL FOR ENTRY **XMAS SMALL PICTURE AND MINIATURE SHOW\***

All Members - All Media

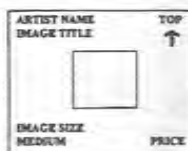
December 7 to December 24, 1999  
at the Federation Gallery, Vancouver

**SUBMISSION IS BY SLIDE ONLY:**

Deadline for entry is Thursday,

November 4, 1999 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 tapes on the film or white tape on the mount which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed price. Indicate which direction is up - as per illustration.



**ENTRY FEE:** Members may submit up to two slides for an entry of \$10.00 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 you your receipt.

**ACCEPTED ARTWORK:** Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. Please do not date accepted originals. **If accepted, your original painting(s) is/are due in the Gallery Friday by December 3, by 4:00 pm.**

**DECLINED ARTWORK:** Should your work be declined, the slides will be returned in your SASE.

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

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

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

**\*Small Picture Category:** Image size must be 165 square inches or smaller (11x15).

**Miniature Category:** Image size must be 12 square inches or smaller (3x4).

**BE PRETENTIOUS AND  
USE FOREIGN WORDS –  
THIS IS ARTSPEAK 101**

By Geoff Olson

"The limits of criticism are very quickly reached... the critic can only refer his readers to the original work of art: let them go and see for themselves..."  
- *Music at Night*, Aldous Huxley

There you are in an art gallery, standing before a confusion of coaxial cable and "found objects." Trying to figure out what's going on, you lean forward to read the text on the wall: "The artist's bricolage of belt buckles, Mickey Mouse night-lights, and pneumatic drills is used with unsettling effect to critique the power structures of corporate Amerika. The playful incorporation of her mother's underwear is an idiosyncratic gesture by this *enfant terrible*."

You step back for another look. "My kid could have done this," you think. "Hell, my husband could have done the PR and I could have written the show catalogue."

You are undoubtedly right. Careers are easy to come by in the international confidence trick we call Art. Just as skill with a brush or pencil is not expected from today's artist, a capacity to

communicate clearly is by no means required from the shabbier variety of art critic.

In fact, what you'll need as a critic is a talent for bafflegab. So let's start with your first lesson in Artspeak 101. Here's the introductory paragraph from my handy-dandy *Instant Art Review*:

"There are indeed a) pretenders; b) poseurs; c) *parvenues*; d) *arrivistes* in the international art scene. X is not one of them. Indeed, X eschews simple didactic devices for a a) painterly; b) playful; c) transgressive approach taken by few of his or her a) peers; b) contemporaries; c) mentors. Nonetheless, X' work is still unsettling."

Note that word "transgressive," an Artspeak term in great currency these days - very *chi-chi* with the chattering classes, and much preferred to the outdated and unwieldy "taboo-breaking."

Another very popular word among the gallerati is "unsettling." Any work with this spooky quality is bonafide important, since there's something about it beside the price-tag that makes the viewer uncomfortable. (Of course, given what's on the news these days, anyone who can be weirded out by a piece of art is probably too tightly wound.)

To give your art reviews gravitas - a Latin word meaning weightiness - you will need to sprinkle your writings with mysterious foreign words. French is best: toss in plenty of rhetorical ribbets, but try to use them in the proper context. However, stay away from *fin de siècle*. What with all the writing about the end of the millennium, it's dying from exposure.

A final point in today's lesson: it's your duty as critic to extend the definition of art into the post-modern stratosphere. Let's say there's a wire-service story about rural types who claim to have discovered the face of Christ on a barn door, or a potato chip. Instead of deriding the backwards ways of others, you scribble this down: "obviously, the chip is a *tabula rasa* - a screen, as it were, upon which is projected the archetypal imagery of a folk culture." Note the little sprig of Latin. Can you see how a show on "naïve realism" can be organized around this kind of verbal diarrhea? As an art critic, you will be expected to grease the wheels of commerce with your critical caca.

Playwright Tom Stoppard said that "Writing about art is like dancing about architecture." If you can see yourself doing the funky chicken around the Marine Building (as an architectural thesis), then you may have it in you to wax academic over a Basquiat napkin doodle, or a blessed potato chip from the deep south.

*This article was reprinted by permission of the author from The Vancouver Courier (Sunday, May 23, 1999).*

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*Jeane Duffey* SFC  
interference acrylic  
from wax rubbings

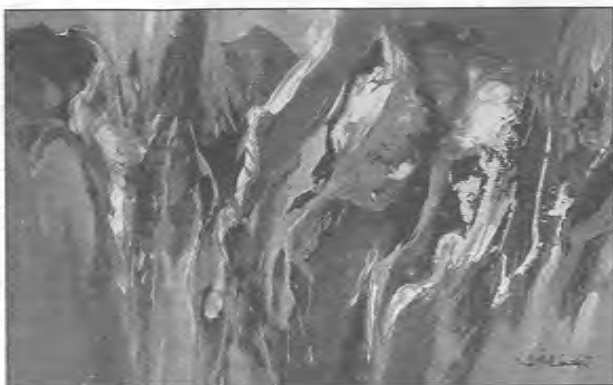
# Pieces of Eight

SENIOR  
MEMBER  
GROUP  
EXHIBITION  
pages 11 to 14



ETERNAL TRIAD  
*Britton M. Francis* SFC watercolour

IRIS  
ECHOS  
*Ann  
Zielinski*  
SFC  
acrylic



SUMMER  
FLOWERS  
*George  
Bates* SFC  
oil



HYDRANGEAS  
*Alessandra  
Bitelli* SFC  
acrylic





ALPINE SPARKLE *Mike Svob* SFCA oil



FIREWEED #1 *Ann Zielinski* SFCA acrylic



THREE OF A KIND *Janice Robertson* SFCA watercolour



SALTSPRING SILL *Kiff Holland* SFCA watercolour

VENEZIA *George Bates* SFCA oil



TABLE FOR TWO *Britton M. Francis* SFCA watercolour





INVOLVED *Kiff Holland* SFCA oil



ODE TO ORANGE *Janice Robertson* SFCA watercolour



BOHEMIAN VILLAGE  
*Alessandra Bitelli* SFCA watercolour



ROSES FOR THE PRESIDENT  
*Alessandra Bitelli* SFCA acrylic

CRESCENT BEACH *Mike Svob* SFCA oil



PEMBERTON VALLEY *George Bates* SFCA oil



THE MESSAGE  
*Jeane Duffey* SFCA  
acrylic



GREEN TROLLER *Mike Svob* SFCA oil



OFF THE  
WALL #5  
*Jeane Duffey* SFCA  
interference  
acrylic from  
wax rubbings



MUSING *Kiff Holland* SFCA oil

RED ROOFS BRALORNE CHURCH  
*Ann Zielinski* SFCA acrylic

GOLDEN HOUR *Janice Robertson* SFCA watercolour



## PILAR IZZÁRD'S CATALOGUING TIPS

I have been helping two senior artists catalogue their life-long works to date and have taken the time to write down a few tips to assist members with their cataloguing endeavours. Cataloguing is important and can aid you in the management of your work and with future tasks such as tracking your art after losses due to theft, gallery bankruptcies, divorce, or smooth-talking promoters.

1. You, the artist, are the only and final judge of your work. Keep only work that you would be proud to show. Be drastic
2. For paintings that fall below your standard and can be improved by retouching, do it now or destroy them.
3. Title and number all your work, include sizing and dates.
4. Photograph all your work, keep albums with names, sizes, & dates.
5. Keep a detailed record of every painting you send to galleries. Make notes and keep records tracking the painting whenever possible.
6. Demand an annual inventory of your work in galleries.
7. Send your paintings unframed to galleries if you possibly can. Frames are expensive, easily damaged and can make shipping more complicated.
8. Always insist on a signed and dated, detailed consignment list, including your percentage of the sales revenue.
9. When donating a work to charity look for live auctions. Silent auctions are giveaways and can be embarrassing. Ask about promotion, get tickets to the event, take along business cards, and circulate. Ask for a tax receipt and be selective about charities.
10. In a divorce case your paintings may be considered 'family assets' and divided 50/50. You should consult a lawyer for the best way to protect you body of work.
11. Beware of promoters who want to help you sell your work. If you have a bad experience talk with other artists - networking is very important. Let the FCA know. Don't give away your work. Collectors value a work by how much they have paid for it.
12. As an artist you have the wonderful gift of creating beauty, be proud. Enjoy but try to remain a little bit practical.

## SIGNATURE STUDIOS - SFCA & AFCA OPPORTUNITIES

Signature members can benefit from increased web exposure by participating on the FCA's web site. Activity on the Web Site has and will continue to increase with all the attention garnered by *AIM FOR ARTS*.

Signature Studios include a short bio, one image, and a link to personal web pages. This page is part of the data used by search engines. The bios for SFCA members are already on site but in some cases images are needed. For AFCA's images and bios should be sent directly to our Web Master.

Please participate by sending the required material to Marcus Art and Art Services, #6 - 216 9th Street, New Westminster, BC V3M 3V3. Please note that all members, not just signature members, are welcome to participate in the FCA site.

SFCA and AFCA members can combine costs for the Signature Studio and Studio One pages. Until the end of December the cost of a Studio One page (\$175 for four images) will also include image placement for the Signature Studio.

Contact the Web Master, Glenn Marcus, for more details. Call in the evenings after 6pm at 604-522-3134 or email [gmarcus@istar.ca](mailto:gmarcus@istar.ca)

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## HISTORY & TECHNIQUE

By Pat Lowes, Painters-in-Action



A fortunate group of artists had a hands-on experience with Chinese gonbi flower and bird painting in the academic style of the Sung Dynasty. **Nerrisa Ng, AFCA**, our August Painters-in-Action demo-artist, simplified this calligraphy and painting technique favoured by Hui-tsung, the last emperor of the Northern Sung Dynasty.

This was a delightful demonstration of a very formal style done in an informal manner. Nerrisa

began with a short history of the Northern and Southern Sung Dynasties, and the role of the Royal Academy of Arts in the development of gonbi flower and bird painting.

A classical style and a certain spirit in the work define gonbi painting. Its beauty depends on the precise brush strokes that outline the shapes and colours that enhance them. This style is not for an artist who is in a hurry to master a painting technique. It is a style that can only be managed with both study and practice. Perhaps, this is why it is called the 'academic style.'

The supplies this artist recommended include:

- Rice papers (a generic name for handmade paper composed of cotton, rattan, straw and mulberry).
- Brushes for calligraphy (stiffer than painting brushes, made of leopard, deer, or wolf).
- Brushes for painting (softer than above holding more water and paint, often made of rabbit and goat).
- Large brushes made of leopard and goat (these combine the best features of the above).
- Ink (both liquid and ink sticks).
- Ink stone (used together with ink sticks, can be stone or ceramic).
- Various colour chips (available in Chinatown, both vegetable and mineral base).
- Pelican white gouache.
- Blanket or felt for placing under the rice paper when you are painting.
- Glue for wet mounting the painting.

With calligraphy brushes held straight up in their hands the adventurous artists at the demonstration attempted an ancient calligraphy technique, which Nerrisa had previously rendered. With the rice paper (provided by Ng) placed on top of a flower drawing (also provided by Ng) they traced the flower, leaves, and stem in light, dark, and medium values of ink with the required strokes. The ink was then allowed to dry before continuing to the next stage. This unique technique used two brushes.

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**MCMURRAY, ROBERTS, HEMING & WYBORN**

Robert H. McMurray F.C.A.  
Partner



Beginning with the flower, light pink paint was liberally applied to the interior of the tracing, the flower petals (with the painting brush, not the calligraphy brush). The excess wet paint was then picked up by another damp painting brush and pulled to the outside edge of the flower petal allowing for a delicate gradation of colour and preventing puddles of paint on the paper. After the pink paint dried, a thin layer of white paint was applied to the outside edge of the petal and spread inward towards the pink paint with a second damp brush. After the petals were finished the leaves were painted in green using the two-brush technique then the veins were drawn with calligraphy.

Before concluding her well-organized workshop, Nerrisa provided us with a few hints to make this type of painting easier, such as:

- Put a blanket or felt under the rice paper to provide a cushion and soak up excess paint.
- Remember to hold the brush upright and watch your brushstrokes.
- Be careful not to paint over calligraphy lines as it destroys the crispness of the line and may smear it.
- Paint white on the other side of the paper if the painted side is not white enough.
- Glaze the colour 7 to 10 times to achieve the desired depth of tone.
- Paint the rice paper on the reverse side with tea after you finish for an antique look.
- Place the painting flat on the table.
- Practice, practice, practice.

Thank-you, Nerrisa Ng, AFCA, for your time and energy, and thanks also to your personal assistant. It was a wonderful marriage of history and technique.

*Nerrisa Ng was educated at Emily Carr Institute of Art and Design, (Fine Arts, Intermedia); University of Victoria, BFA, Honours (Visual Arts); and The Chinese University of Hong Kong, (Certificates in Chinese Painting: Figure, Landscape, Flower and Bird).*



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## WEB SITE INTEREST ON THE RISE

By Glenn Marcus

With all the promotional material being sent out about the *AIM FOR ARTS!* event, activity on the FCA's web site is on the increase. In August, traffic increased by 86%. Most new traffic is reflected in visitors viewing the *AIM FOR ARTS!* information page, the new Signature Studios and Studio One. The Studio One page continues to be the most popular area of the web site.

Members can use the exposure on FCA's web site to their advantage. There is no better way than to have a Studio One-page on-line. Studio One is part of the site and is included when Internet search engine spiders collect information about the site to be included in their databases. Members who have their own sites can link from the FCA site. For example, Studio Two links to member-owned sites for active, AFCA, and SFCA members. The Studio Two page is popular; however, Studio One receives over twice as much traffic as Studio Two.

For more information on the web site please e-mail the Webmaster (gmarcus@istar.ca) or give Glenn a call in the evenings at 604-522-3134.

## ARCHIVES LOWDOWN

by Ellen Poole

The Archives collection can use your help – like photos from *Saltspring Revisited '99* and any clippings you run across referring to our millennium show, *AIM FOR ARTS!*

Recent contributions of photos, clippings, letters and newsletters have been received from **Pat Lowes, Peggy Evans, AFCA, Heidi Lambert, Cas Lindsey, Jeane Duffey, SFCA and Caro Woloshyn, AFCA.** Thanks to each of you!

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## WHAT'S IN A DESIGNATION?

By Susan Foster, Executive Director

Perhaps some of you read the recent story about the president of a local art society who uses the initials "Kt" after his name. There was an inference that he had been knighted by HM the Queen Mother but further investigation revealed that the designation had been purchased from a Victoria-based mail-order and internet company called Nobilitat Regalia for \$150.00. Not quite the same thing.

We are besieged every day with initials, designations, abbreviations - some of them valid, but many meaningless, or fraudulently used. I personally have a few that I trot out from time to time. When I have on my event-planner's hat I often sign my name followed by "CMP". This designation means I have achieved the lofty rank of Certified Meeting Professional. To achieve this I went all the way to Los Angeles and wrote a very difficult exam to determine if, under extreme stress, in the middle of a large convention, in a period of less than five minutes, I could completely change a room originally designed for 400 people in a banquet setting to 800 people theatre style and still be smiling (and smelling) sweetly when the doors to the event swung open. The designation is very impressive when dealing with conference coordinators and meeting facilitators. Each year when I correspond with our insurance broker, I use my "AIIC" indicating I'm an Associate of the Insurance Institute of Canada. I do this so she will remember I spent twenty-five years in the insurance business and can't be easily snowed. Professional designations do serve a purpose. I have earned mine fairly and use them proudly.

Many of you have hard-earned designations as well. Badges to show your achievements in the world of visual fine arts. AWS, CSPWC, NWWWS, RI and on it goes. On page three of the July/August FCA News, in the section "Board Meeting Highlights", I draw your attention to the sentence "The AFCA™ designation has now been registered." For the record, the SFCA™ designation was registered late last year. Your Federation has expended a lot of time, effort and money to ensure that these two designations, which we value so highly, cannot be used frivolously or improperly. They are now registered trademarks within Canada and protected by copyright. They are a symbol of distinguished artistic achievement not easily acquired and are admired and coveted by all in the arts community. They may be used only by members in good standing who have acquired them legally under the rules and regulations of the Federation. All members who have earned an AFCA or SFCA designation are encouraged to use it

widely and often in their professional life. Through use comes awareness; through awareness comes prestige.

Following this article is a list of Federation "signature" members. If you encounter anyone using our designations who is not on this list, please report it to the FCA office and we will write them the appropriate 'cease and desist' letter. We will never be able to prevent the purchase of knighthoods through mail-order catalogues but we can surely protect our own designations from misuse, making sure they always reflect the highest standards in artistic ethics and excellence.

Sheila Adams, AFCA	Calgary
Wanda Ashmore, AFCA	Parksville
Donna Baspaly, SFCA	Richmond
Robert Bateman, SFCA	Fulford Harbour
George Bates, SFCA	West Vancouver
Teressa Bernard, AFCA	Burnaby
Judi Betts, SFCA (Hon)	Baton Rouge, LA
Alessandra Bitelli, SFCA	West Vancouver
Peter Blewett, AFCA	Vancouver
Rick Bond, AFCA	Vernon
Kenneth Brown, AFCA	Edmonton
Ron Burleigh, AFCA	New Hazelton
Tuk Caldwell, AFCA	Port Moody
Jack Campbell, SFCA	Saturna Island
Chung-Shu Chan, AFCA	Coquitlam
Linda Chan, AFCA	Calgary
Tinyan Chan, SFCA	Vancouver
Danny Han-Lin Chen, AFCA	Richmond
Nancy Ruen-Fen Chen, AFCA	Richmond
Margot Clayton, AFCA	North Saanich
Bruce Cryer, SFCA	Courtenay
Carol-Lynn Davidson, AFCA	Sicamous
Ardath Davis, SFCA	Victoria
Lorna Dockstader, AFCA	Calgary
Linda Doll, SFCA (Hon)	Rancho Bernardo, CA
Jeane Duffey, SFCA	Delta
Margaret Elliot, AFCA	Ladner
Kathleen England, AFCA	Richmond
Peggy Evans, AFCA	Coquitlam
Erna Ewert, AFCA	Abbotsford
Don Farrell, SFCA	Qualicum Beach
Elaine Fleming, AFCA	Redwood Meadow
Britton Francis, SFCA	Sechelt
Robert Genn, SFCA	Surrey
Marilyn Gerwing, AFCA	Calgary
Kenneth Gillespie, SFCA	Calgary
Mannie Gonsalves, AFCA	Calgary
Alvina Green, AFCA	Victoria
Jack Grundle, SFCA	Campbell River
Disa Marie Hale, AFCA	Nanose Bay
Han, Jiang, AFCA	Burnaby
Brent Heighton, SFCA	Surrey

Zelda Henricks, AFCA	Canmore	Jo Scott-B, AFCA	Vancouver
Gordon Henschel, AFCA	Port McNeill	Marcia Semenoff, AFCA	Victoria
Kiff Holland, SFCA	North Vancouver	Carol Short, AFCA	Surrey
Thomas Huntley, AFCA	Coquitlam	Elizabeth Smily, SFCA	West Vancouver
Isao Ito, AFCA	Vancouver	Jack Smith, AFCA	North Vancouver
Daniel Izzard, SFCA	West Vancouver	Edward Spears, SFCA	Sidney
Shawn Jackson, AFCA	Richmond	Michael Svob, SFCA	Surrey
Amanda Jones, AFCA	Richmond	Sheila Symington, AFCA	Surrey
Thomas Jones, SFCA (Hon)	Snohomish, WA	Wendy Thomas, SFCA	Vancouver, WA
Joyce Kamikura, SFCA	Richmond	Gerry Thompson, AFCA	Vancouver
Kathy Kelly, AFCA	Surrey	Marilyn Timms, SFCA	Courtenay
Marilyn Kinsella, AFCA	Canmore	Henry Tsao, AFCA	Richmond
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Wai-Hin Law, SFCA	Coquitlam	Josanne Van Hees, AFCA	South Surrey
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Ed Loenen, AFCA	Abbotsford	Linda Wagner, AFCA	West Vancouver
Patricia Richardson Logie, AFCA	Gibsons	George Weber, SFCA	Edmonton
Gim MacDonald, AFCA	Chemainus	Maggie White, AFCA	Port Moody
R. John MacNeill, AFCA	Nanaimo	David White, SFCA	Nassau
Yvonne Martinez, AFCA	Calgary	Susan Williamson, AFCA	Bellingham, WA
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June Moshansky, AFCA	Calgary		
Richard Nelson, SFCA (Hon)	Kula, HI		
Nerrisa Ng, AFCA	Port Coquitlam		
Francine Noreau, AFCA	Delta		
Michael O'Toole, AFCA	North Vancouver		
Carol Orr, SFCA (Hon)	Mesa, AZ		
Dorothy Oxborough, SFCA	Victoria		
Peter Paterson, AFCA	Victoria		
Neil Patterson, SFCA	Bragg Creek		
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Alice Salties-Marshall, SFCA	Canmore		
Ruth Sawatzky, AFCA	Delta		

Thanks to Alessandra Bitelli for her efforts in getting our designations registered and to Lucy Collings for suggesting we enlist the help of our members as 'designation watchdogs.'

## CALL FOR ARTICLES

The FCA NEWS would like a few of its braver readers to step forward and offer their writing-selves over for publication. Your editor is not an artist - this is an important fact because I cannot write articles about painting techniques. So, I am counting on the membership to share some knowledge and write about their work and the creative process that goes into a finished piece. Go ahead and give it a shot, there are no parameters, just write in a style and length that you are comfortable with. At the very least I would be interested to hear about what you expect to read about in your magazine. What sort of content would you like to see? Please, email, write, or phone me (check the masthead for contact information) and remember...there are no stupid articles, all suggestions welcome. Thanks in advance for your response.

Regards, Michele, FCA NEWS editor.

## FORMS IN ART

By Bob McMurray, AFCA

*"Form...form is the product of organization, design, composition and manipulation of materials..."*  
- Harper Collins Dictionary of Art Terms...

Certain forms and records are practically essential for artists, whether they are working at the Sunday-painter level or at a professional level. The more professional the artist becomes, the more advanced are the records and forms that they will find very useful. In this article, we will discuss some of the basic forms, their purposes, and their general content. We are considering assembling a collection of forms, in generic formats, that would be available as a service to FCA members. If you have developed any forms or methods of record keeping that you would care to contribute, we would appreciate it if you would share this knowledge by adding to the proposed collection.

The following is an outline of forms/records that artists should be familiar with and the general content of each:

1. **RECORD OF INDIVIDUAL WORKS** - could be individual sheets preprinted or a journal showing title of work, number or code for the work, date completed, size, medium, ground, technical description, background notes on source of and inspiration for work, value, frame cost, contact information for purchaser, selling price and any notations for follow-up with purchaser.
2. **LOCATION LOG** (inventory of work out on consignment) - cardex or pages with multiple lines for entering title, number or code for work, location (with each change), date to each location, date returned, date sold, amount due, date paid.
3. **STANDARD PRICE TABLE** - a form listing work of various sizes (if standard pricing is used) showing medium, size, frame cost allowance, selling price framed and unframed. (This table could be copied and provided to gallery operators to ensure that standard pricing is maintained).
4. **COMMISSIONED WORK RECORD** - a log containing individual sheets showing contact information for person(s) commissioning the work, date commissioned, date of expected delivery and any deferrals, description of the work, location (if not attached) of work-up sketches, photos and reference material, purchaser approval of preliminary sketches, agreed price (framed or unframed), amount of deposit (if any), notation as to copyright if photos supplied by purchaser or artist, completion date, comments of purchaser. The

foregoing information would form the basis for a contract, which the purchaser should sign prior to the artist doing any serious amount of work on the commission.

5. **MODEL RELEASE FORMS** - authorization for artist to use the images derived from the poses struck by models in paintings (similar to assignment of copyright forms) or make use of a clearly identifiable face or figure in an image.
6. **GALLERY AGREEMENT** - a form or record specifying consignment and agency terms (some galleries will have their own forms for this and you should review them carefully to ensure that they contain the basic information that you require). Content should include contact information of gallery and its authorized representative, date and term of contract, undertakings of the gallery (should include adherence to artist's pricing structure, timely notification of sales and maximum time lapse from sale to artist payment), undertakings of the artist, rate of commission, any exclusivity agreed to (area, type of work such as originals or prints), responsibility for framing, participation in gallery promotions/exhibits, cost sharing for shows, warrantee that works do not infringe on any copyrights.
7. **PUBLISHING CONTRACTS** - primarily limited use assignment of copyright for image use in magazines, prints, calendars, posters and other printed and promotional material - including specific uses to which the artwork may be put, basis of remuneration or royalty (if any) to the artist, provision for extension of the contract by mutual agreement, quality control measures for the artist including approval of proofs, percentage of prints allocated to the artist.
8. **COPYRIGHT RELEASE** - this form should contain information that clearly allows the artist to use a specific image or part of an image in their own creative process (including derivatives). The form must be specific as to amount and type of use the original image will be subject to and by whom. Include dates, names, signatures, and define the original image as a source.

Above all every form must include a date and signature(s). Without these two important items even well kept records may not realize their full value especially if issues of ownership and intent arise.

The above is by no means a comprehensive list and I am confident that we can add to it when we hear from you. It would also be interesting to know how many members might be interested in having a standard set of generic forms available to them through the FCA. Drop us a line or an email and let us know.

## OBITUARIES

### BLAINE JACKSON, AFCA 1955 - 1999

We were all saddened to hear of the untimely death from cancer of Blaine Jackson on August 24th. Blaine was a unique character with his own way of doing things, and had, in recent years, become highly successful.

I first met Blaine some years ago when he knocked on my door and showed me some of his paintings. He was indeed proceeding down our street offering his work. I soon discovered that he was a dedicated and enthusiastic painter who had chosen this disarmingly simple method of distribution. He showed me disciplined watercolours and rather marvelous backlit paintings of children in both oil and acrylic. We agreed to keep in touch.

While gregarious and friendly with just about everybody, Blaine loved and protected his privacy. He understood what it was he had to do to get the best out of himself. He kept workman-like hours. When on the road he would rise early, paint during the day in his air-conditioned motor-home, dine well and then punctually attend to his door-to-door work in the evening. I think it's safe to say he enjoyed both sides of this sort of life. He certainly succeeded in making collectors out of friends all over Canada.

As a child Blaine had shown an early enthusiasm for art. He was raised in an artistic family and encouraged his siblings, notably his sister, Shawn Jackson, AFCA. He also fostered the entrepreneurial habit - as a child he sold potted trees and home-made sand-candles door to door. Always a gentle and unassuming man who kept his own counsel, he shared his love of light and shadow with all, tended his jewel-like garden in White Rock and explained its secrets to any passers-by who might listen.

We are going to cast his ashes over Semiahmoo Bay, within sight of Mt. Baker and some of the scenery that he loved.

Robert Genn, SFCA

### PETER SIM, 1943 - 1999

Calgary Chapter Vice President, Peter Sim, has passed away after a very brief battle with cancer. He drove all the way to my place in June for the executive meeting and was full of enthusiasm. Peter was going to have nametags made, easels fixed etc. etc. He drove to Winnipeg with his wife in early July for a wedding and while there said that he was not feeling too well. Upon his return to Calgary his wife (a doctor herself) took him to the hospital. He was not released.

We sure are going to miss Peter. He was a very unique artist and his paintings were extremely interesting. His latest one is of an albino moose in a canoe. Peter's paintings often caused wonderful

debate and drew much interest at our critiques and shows. He was also a singer and was known to add a little spontaneous opera into the mix every now and then. We will miss his kind and colourful personality and his warm, welcoming presence.


Marianne Hunt

### EVA ZBAR, AFCA 1923 - 1999

My dear friend, Eva Zbar has passed away leaving a very significant impression on all who knew her. I was deeply fond of her. Eva was a character. Feisty, unpredictable artistically, always ready for a new adventure, she was a wonderful companion and friend. Her spirit was full of wonder and appreciation for nature. Her artistic eye saw texture like no other. A trip into the woods with Eva opened up new vistas of appreciation because nothing went unnoticed. She would call me at night to see if I was interested in getting up at 6 am to go and do a rubbing of logs on Kitsilano Beach. Twice she invited me to go to April Point on Quadra Island to assist her with her Gyotaku (fish printing). Eva received her Tyee membership when she landed a 32-pound salmon years ago. I still remember her excitement when she caught a dogfish giving birth to its live offspring because she could now print the whole family! On two occasions her fish prints traveled abroad with the Smithsonian Institute and to many of us she known as the 'Fish Lady.'

I went to visit her at UBC hospital and she announced to me that she wouldn't be doing any more paintings. "But," she said, "there is still a million going around in my head. I want you to paint this one for me." And she proceeded to give me every detail of what she envisioned, from how to wet the paper to what colours to use and how to paint it big and bold. I told her I would carry out her instructions. Just when I was leaving, her parting words were, "Now remember how to paint it and don't screw it up!" We both laughed. Eva, this one is for you!

Donna Baspaly, SFCA



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**DEMONSTRATORS' OPPORTUNITY - 1999** Demo Opportunity for qualified member-artists on Mondays - 1-4 p.m. at Federation of Canadian Artists' Gallery. Call Pat Lowes 274-5482.

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 \$100.00 Canadian fully equipped. Please contact (604) 538-2336 Vancouver or 011-52-114-36399 Ph/Fx Cabo San Lucas.

**A & D - TALKING ABOUT PAINTING** with Alessandra Bitelli and Don Farrell. Eight sessions every second Thursday, 9:30 am - 2:00 pm February 10 to May 18, 2000. Instruction includes individual critique and guidance. Location: Don studio, 521 Maquinna Place, QUALICUM BEACH, BC. For information Don Farrell, Ph: (250) 752-4180, Fax: (250) 752-4283

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**"The avant-garde poet or artist  
tries in effect to imitate God by creating  
something valid solely on its own terms,  
in the way nature itself is valid,  
in the way a landscape - not its picture  
- is aesthetically valid; something given,  
increate, independent of meanings,  
similar or originals."**

Clement Greenberg, 'Avant-Garde and Kitsch'  
*Partisan Review*, VI, no. 5 (New York, Fall 1939)

## NEW MEMBERS

August 10 to September 10, 1999

Pat Anderson	Laney Hicks
Karen Arrowsmith	Kerry Jackson
Margaret Bell	Farhad Lalehdashti
Angela Bonten	Lynn Lawtey
Marion Bradley	Elaine Lester
Cheung-Tsing, To	Jevrem Milanovic
Jean Chose	Birgit O'Connor
Andrea Christie	Sandra Onlinger
Janet Clark	Ruth Preston
Jocelyn Rosalie Cope	Helen Seo
Lawrence Daykin	Gail Sibley
Alison Delosky	Roxsane Tiernan
Danielle Diard	Carol Wait
Tracey Dobney	Gary Wait
Dominique Faivre	Annette Waterbeek
Leslie Golden	David Weinberg
Bonnie Hamlin	Chieko Yanagitani

## Autumn

*A season for contrast  
and contradiction.*

*The harvest brings  
a time of plenty  
even as the vines  
begin to wither.*

*The gift of golden days  
of Indian Summer  
can quickly give way  
to wind and steely skies.*

*In the fields  
crows hop among the corn stubble,  
while overhead  
flocks of geese fill the air  
with their raucous, echoing cries.*

J. Robertson, April 1999



**MORNING MIST**  
*Bruce Cryer SFCA*  
acrylic



**LILIES OF THE FIELD**  
*Joyce Kamikura SFCA*  
acrylic on canvas



**WINTER COMING**  
*Law, Wai-Hin SFCA*  
watercolour



**SQUITTY**  
*Marilyn Timms SFCA*  
watercolour

**WHALES AT TELEGRAPH COVE**  
*Bruce Cryer SFCA* oil





**WESTCOAST CHARM**  
*Richard McDiarmid SFCA acrylic*



**SHARING MOMMA'S SECRET**  
*Richard McDiarmid SFCA acrylic*



**MY COLOURS**  
*Bruce Cryer SFCA acrylic*



**FUSCHIAS** *Marilyn Timms SFCA*  
watercolour



**SUNSET AT ANCHOR**  
*Marilyn Timms SFCA* watercolour