



FEDERATION OF  
CANADIAN  
ARTISTS

DECEMBER 1999

# News



McMurray Roberts Heming & Wyborn Award AND The Spillsbury Gold Medal  
CASA SUNDOWN *Andrew McDermott, AFCA oil*

THE

MEDAL SHOW

COLOUR ISSUE  
HEECLAY  
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Award of Excellence VENDI VESTITI  
*Alan Wylie, SCA watercolour*



ELWOOD  
 KOSHEN,  
 PLAINS  
*Dorothy  
 Oxborough*  
 SCA  
 pastel on  
 canvas

HIGH AND  
 DRY IN  
 ANNIEVILLE  
 CAMP  
*George  
 McLachlan,*  
 SCA  
 acrylic



Russell &  
 Dumoulin  
 Award  
 AND  
 The  
 Spillsbury  
 Silver  
 Medal  
 VILLAGE  
 OF SOULS  
*Donna  
 Baspaly,*  
 AFCA  
 mixed media



Award of Excellence ECHOES  
*Adrienne Moore, AFCA mixed media*

**Federation 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:** Kees Fransbergen (783-8441)  
**Layout/Prepress/Printing:** Gastown Printers Ltd.  
**Proofreading:** Ellen Poole
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**BOARD MEETING HIGHLIGHTS**

October 1999 by Janice Robertson

**AIM FOR ARTS** - Donna Baspaly reported that she is currently looking into hiring a shipper and will have a report on that for the next meeting.

**NEW SIGNATURE APPLICATIONS** - these were approved by the board. The form stating rights and responsibilities needs some changes and Rick McDiarmid volunteered to re-do the form.

**COMMUNICATIONS** - Carol Short reported on the current ads in Vancouver Lifestyles magazine and outlined plans to advertise in the new Option Art Guide and Preview magazine. A CBC French station will tape the Medal Show, and Carol will tape it for Rogers.

**NEWSMAGAZINE** - There was a discussion about the December and January/February issues. One issue will go out for December and the next one will be a Winter issue with a submission deadline of December 10.

**STANDARDS REPORT** - Marjorie Turnbull spoke about the committee meeting and reviewing the slides for 2000 group shows. 23 members were selected from 30 applications, which will result in five group shows.

**GALLERY MANAGER'S REPORT** - Nancy Clayton presented the Calendar for 2000, which was approved. Nancy will write a short description to go with the Call for Entries for juried shows.

**RAFFLE PAINTING** - George Bates has generously agreed to donate a painting. The raffle will be held during the first four months of 2000.

**FIRST VICE PRESIDENT'S REPORT** - Rick McDiarmid is continuing to collect ideas for revamping the Foundation Program and he will present a report for January 2000.

**SECOND VICE PRESIDENT'S REPORT** - Bob McMurray will visit Oliver on October 23 to talk about forming a chapter. On November 27, he will fly to Campbell River.

**MEMBER AT LARGE** - Sue McIvor spoke about the Eva B. Zabar award to be given out at the Black and White show. Also, the offer to sponsor a colour issue of the magazine from the Dick Blick Company appears to be revoked. The board is exploring other options and ways to make a colour commitment to the magazine and will poll members as to how they feel about various means of financing colour issues of the FCA News.

**EXECUTIVE DIRECTOR'S REPORT** - Susan Foster reported that membership has increased to 1580. Susan will be interviewing for an office assistant.

**BOARD OF GOVERNOR'S meeting** will take place on March 5, 2000 and the **ANNUAL GENERAL meeting** will take place on March 19, 2000.

**ATTENTION:** The Federation of Canadian Artists (FCA) makes every effort to ensure that all works offered for sale, both at the FCA Gallery and in other sanctioned FCA exhibits, are original works of our members. Any issues of infringement of copyright or moral rights that may arise in such works are the sole responsibility of the authoring artist, and the FCA accepts no responsibility whatsoever for infringement of such rights, nor for any loss, damage, penalties, awards, or administrative or judicial orders arising therefrom.

## GALLERY MANAGER'S REPORT

By Nancy Clayton

Here's 2000! We figured it out already (the Gallery Calendar of Events) and made it convenient for you to clip and hang on the fridge, just like every other year. So start planning your strategy...

Some of the new items were already scooped in November's FCA News - namely the Experimental and Mixed Media Workshop and then the *Experimental and Mixed Media Juried Show*, which will be juried by the original artwork rather than slide. Also, the *Winter Juried Show* had its first call last issue - did you notice that all three of these events require action THIS year? The *All Chapter Juried Show* call for entries was published as well, and, yes, there is only one chapter show this year as we must make arrangements for special year 2000 happenings and allow space to juggle and regroup the chapter exhibits to include new chapters in 2001 and beyond. The *All Chapter Juried Show* is for chapter members only, this is why it is especially important to note that Vancouver is NOT a chapter.

In 2000 there are five *Member Group Shows* and I am looking forward to every one of them for entirely different reasons.

The *Student Show* is going to be juried by staff and there will be awards!

*Faces and Figures* has been renamed *Human Figures in Painting* because we would still like to encourage a show that is thematically linked by the human figure, but the figure does not necessarily need to be the main focused or subject matter. Look for a *Painter-in-Action* demo around this theme on March 6, prior to the slide due date.

The Theme Show next fall will feature 2000, what else. This will lead up to *AIM FOR ARTS*, which will open across the street on September 1, in Performance Works.

The *Medal Show* will happen a bit earlier in the year with the opening and medal presentations taking place midway through the *AIM FOR ARTS Show*.

The *Fall Juried Show* has taken a new stance opposite the *Spring Open Watermedia Show*. Entries in the *Fall Juried Show* must be anything BUT watermedia, ie. oil, pastel, acrylic, ink, mixed media, charcoal, graphite, etc, and NOT watercolour, gouache, acrylic as watercolour or rain.

Also, as you're studying the calendar, notice that, unless stated otherwise, all slides are due on a Thursday and original works on a Friday. When deadlines are given they specifically mean closing that day, or 4 PM on the date stated.

You will also notice the entry forms included in this issue. These can be clipped, photocopied or scanned for your convenience.

So, get out the highlight pen, mark up your calendar, put us in your new year's resolution, and stay resolute!

### GALLERY STATS

Gallery Visitors:	October '99	3604
	October '98	2666
October 1999:	Paintings Exhibited	174
	Members represented	118
	Paintings Sold	16
	Volunteer Hours	186

## COVER IMAGE

By Andrew McDermott, AFCA

This is my oil painting, *Casa Sundown*. I was on vacation in Santa Barbara and loved how the light played on the spanish-style buildings with their white and golden wash walls. It was very visually stimulating hence my painting. I painted this oil on St. Armand 300 lb watercolour paper. Firstly, I coated the paper with a gel medium and then I started with some underpainting in oil and continued to build up colour using the paper to create subtle textures. I let the underpainting show through in selected areas to provide a little continuity and depth. Finally, I glazed it with a painting medium.

## ZHEECLAY ARTS

"Giclée", pronounced "Zhee-clay", describes the "Iris" printing process. Iris prints are made from a high-resolution digital scan of original artwork, which captures all the nuances in the original. A proof is then printed on fine art paper or canvas and the image is adjusted, with the participation of the artist, until the desired results are achieved. The image is then stored on a compact disc and may be printed in its final form.

During printing, a million drops per second are applied by each of four different colour streams of high-pressure inks. Each micro-drop of ink is about the size of a red blood cell. The ink is sprayed on, creating a continuous tone reproduction, rather than the dot pattern associated with off-set lithography. The continuous tone style of printing gives the Iris print a perceived effect of 1,850 dots per square inch print.

Giclee prints, because of this high level of quality, rich colours and the use of archival stock, are now widely shown and distributed throughout the world. The process is flexible and prints can be produced one at a time on demand in different sizes and substrates, eliminating the need for large capital outlay and stocks. All inks and substrates used are archival and have been tested for longevity. The inks used are water based and so the prints should be treated as a fine art watercolour painting. The prints are also coated with a transparent ultra-violet light inhibiting and humidity repellent lacquer to provide many years of pleasurable viewing.

### 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)

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2	31.90	23.93	20.74
3	43.95	32.96	28.57
4	60.50	45.38	39.33
5	75.50	56.63	49.08
6	104.00	78.00	67.60
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## CANADIAN SCENE Chapter News and Events



### ARROWSMITH CHAPTER By Disa Hale

Workshop Abroad! Pauline Pike was so enthusiastic reporting she escaped the circuit of relatives in England to take part in a watercolour workshop with Ron Ranson. 3-1/2 days of "high energy and fun." Makes one look at where they are perhaps going and what is available in that region! And, we must remind everyone that Pauline is again heading up the art venue aboard Royal Caribbean Line's Mexican Riviera cruise from February 27 to March 5. A side trip to the Getty Art Museum is also planned. For more info call the Old School House Gallery (250-752-6133). Following all that Pauline will be getting ready for her show at TOSH in June 2000.

An event held by Elena Travanaut is worth mentioning: in September Elena held an art show in her home with the proceeds donated to the Dragon Boat Breast Cancer Fund. 200 people attended with over a thousand dollars raised. Good work Elena, you and your friends from the Dragon Boat Society are to be admired.

Although June Boggs has moved to Victoria she has been asked to come back to Parksville to give a pastel demonstration. Other members with their slates full are Pat Holland who has a solo showing a Goward House in Victoria. It was very well received with many local gal-

eries coming to look at the work. Karen Poirier from Port Alberni will have a one-woman show at the Rollin Arts Centre in Port called 'Community Spirit' in May 2000. Joa Larson showed twice at Spruce Meadows in Alberta, as well as Abbotsford's Dog Show, where she successfully acquires commissions enough to keep her busy most of the year. Disa Hale, AFCA, will hold a one-woman show Rosebud Alberta at the Akokiniskway Gallery from Mar 10 to June 10. This show will feature mixed media developed from a printmaking and collograph background along with etchings and straight collagraph.

Our entire group is very pleased to have Bob McMurray, AFCA, and Donna Baspaly, SFCA, in the area for workshop. To one and all, may you be inspired and creative for the next 100 years. HAPPY NEW YEAR!



### CALGARY CHAPTER By Dianne Middleton

Howdy from Calgary! September and October found our chapter members swiftly unholstering our paintbrushes and ferociously attacking our paper and canvases! Thanks to our exhibition co-ordinator, Jeanne Strangeland, and to the FCA, we now have a full slate of opportunities in which to exhibit our paintings. The Calgary Chapter Show at the Federation Gallery in Vancouver, is underway as I write this note, and our Chapter is extremely proud of the caliber of art work produced for this show. We only wish that more of us 'Calgarians' could venture across the Rockies to personally view it. Congratulations to our award winners Jean Pederson AFCA, Pat Koehler and Elaine Fleming AFCA. Their art pieces placed 1st, 2nd and 3rd respectively. A total of 51 pieces were juried into this show.

We had the pleasure of hosting our national FCA president, Janice Robertson SFCA. Janice is a trouper and sure went to work for us as part of a very efficient jury team and handled the program segment as well. We enjoyed viewing the "success" slides and she answered many questions. Janice never sat still and even helped put away tables and chairs. My only regret is that I did not promote her album. I did not see it until later and it contained wonderful examples of her work. She said she was not there to promote her own work but she sure did a lot to promote unity between the national organization and the chapter. Janice wanted to make it clear that we are all part of the national organization and may fully enjoy any of the benefits. There is no 'Vancouver Chapter' as we often mistakenly refer to it. Janice was very impressed by the enthusiasm and participation of the members in our Calgary Chapter. Doreen Ouchi has been busy on our behalf on several fronts. Thanks to her efforts we now have a new brochure to promote our group and the upcoming shows. She is also gathering names for name-tags that are being ordered. Peter Sim started this venture and we are glad that Doreen has persisted with it.

November will find our membership once again fully 'saddled-up' to ride into Webster Galleries for our FCA Calgary Chapter Show, Nov. 20-27, 1999. We are looking forward to this exhibition. Many thanks to our jurors and all who are involved in planning this event. We hope the show will be a success.

## Watercolour Cruise to ALASKA

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Natalie Kurzuk has been busy planning our November program, a presentation given by award-winning Bev Tosh, BA, MFA concerning the development and growth of her artwork. We look forward to meeting Bev at our 'festive' November meeting.



#### COMOX VALLEY CHAPTER

By Robert Ross

Seasons Greetings to each and every one of you from the Comox Valley Chapter.

During November our agenda included a demo by local artists Pauline Conley on ideas for making Christmas cards. Plus a weekend workshop given by Robert McMurray, AFCA. We also had a *Chapter Exhibition* in October at our local Filberg Gallery - so, congratulations to those who cast aside procrastination and supported their chapter's show.

During October we lost a long time member and supporter of our chapter, Ann Sivers. Ann was a gracious lady and a fine painter. Ann was 91 - and if you add nine plus one you get ten. Ann was a ten! Well done Ann, you are missed.



#### NORTH OKANAGAN CHAPTER

By Anne-Marie Crosby

Our new Executive is in place and looking forward to the fun, excitement and challenge of the months leading up to and including the new millenium. Anne-Marie Crosby is Chairperson and Ev McDougall is Secretary. I know I speak for all our Chapter members in thanking Gail Short, Bev Pothecary and Charlene Woodbury for their hard work and support these past years as our Executive and know I can count on them for help if needed in the future.

Our summer was busy with a members' show at the Armstrong Gallery and participating in a watercolour and acrylic workshop with Ontario artist, Brian Atyeo, both in August. The workshop was well attended and a huge success! Everyone was encouraged to banish inhibitions and fling some paint around while experimenting with new techniques.

Congratulations to Barb Wright (Bob Onion) who was selected recently by the Vernon Public Art Gallery to show her large, colourful acrylics in the Outreach Gallery at the Vernon Public Library. "The Gallery at Grey Monk" (Rita Routley, Gladys Goode, Charlene Woodbury, Angelika Jaeger and Gail Short) hung a beautiful show featuring watercolours, acrylics and collage during the October Wine Festival, at the Grey Monk vineyard overlooking Okanagan Lake. Anne-Marie Crosby was accepted in the *Canadian Society of Painters in Water Colour's 74th Annual Juried Exhibition* in Toronto, also in October.

Sadly, Caroline Shields, a long-time, enthusiastic member of our diverse group died suddenly early this month in Vernon. We will all remember her smiling face, most recently at the Brian Atyeo workshop in August. Although Caroline did not attend the workshop as a participant, she had painted with Brian in the past and was able to join us for some painting demonstrations as well as an evening sampling fine Okanagan wines at our potluck dinner, mid-week at Gail Short's house. We will miss her very much.

I have been busy thinking up all kinds of wonderful, new ways to make us "stretch" as painters. We will soon

benefit from an evening of instruction in life-drawing with a living, breathing model (some of us haven't had this experience yet) and representatives from one of our local commercial galleries will attend an evening of hors-d'oeuvres and wine and speak to us about the "ins and outs" of preparing our work and ourselves for gallery representation. Get ready Vernon, we're gearing up!



#### VICTORIA CHAPTER

By Alan Mark Cross

The drop-off for our annual *Fall Show* was a big success. With 91 paintings entered, the jurors had their work cut out for them narrowing it down to only 47 finalists for the show. Our jurors were Ardath Davis, SFCA, Edward Spears, SFCA, and Nella K. Rogers, AFCA. They did a good job and spent a long time choosing a great show, thank you. Our thanks go out to Nancy Blake and Mamey Ward for all their hard work to organize the show and thanks also to their helpers Imke Pearson, Lotte Zonnenberg and Ruth Steinfatt. The winners of the *Awards of Excellence* were: Peter Paterson, AFCA; Mary Ann Laing; and Mamey Ward. The winners of *Honourable Mentions* were: June Boggs; Graham Forsythe; and Alan Mark Cross. Besides the six award winners, 13 of the 47 paintings chosen for the show were also given *Juror's Choice* designation, which means they were up to the Federation Gallery calibre.

Our annual Christmas pot luck dinner will be held on Thursday, December 9, 1999 at the Windsor Park Pavilion at 6:00 PM. Bring a tree ornament for exchange, a painting to show off, and a pot luck contribution. Dorset Norwich Young will be giving us a slide show after dinner. This evening is always a lot of fun and we encourage as many as possible to come out, join us and get in the Christmas and Chapter spirit. Mark it on your calendar.

Members' News: Congratulations to...June Haynes, Haren Vakil, Anna Perkins, Rosalinde Compton, and Graham Forsythe for achieving Active Status and Pauline Martland, AFCA, who had a painting accepted into the *Fall Show* at the Federation Gallery. Molly Greene Mitchell, AFCA, had a painting accepted into the Canadian Society of Painters in Water Colour for their *74th Annual Show*. Alan Mark Cross had his painting, *Island Passage*, purchased by the University of Victoria to be presented to the Sapporo International University in Sapporo, Hokkaido, Japan.

Don't let your paint brushes get buried by Christmas baking, or wrapping.

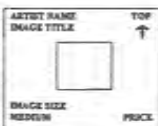
Not reporting this issue: FRASER VALLEY CHAPTER  
NANAÍMO CHAPTER • CAMPBELL RIVER CHAPTER  
CENTRAL OKANAGAN CHAPTER

#### PLAY A ROLE!!

There are still roles to play in the AIM-4-ARTS effort. We are currently seeking the assistance of people who have access to the Internet and are multilingual to assist with responses to the FCA site guestbook and foreign language e-mail inquiries. If you are interested in volunteering in this capacity please contact Carol Short by e-mail (Carol\_Short@telus.ca).

EXHIBITION / SALE ~ CALL FOR ENTRIES  
**WINTER JURIED SHOW**  
 All Active & Signature Members - All Media  
 February 1 to 13, 2000  
 at the Federation Gallery, Vancouver

**SUBMISSION IS BY SLIDE ONLY:** Deadline for entry is Thursday, December 16 at 4:00 pm. Slides must be 35mm colour in a 2" x 2" mount. Glass slides are not admissible. Please, no tape or labels, except non-protruding silver tape on the film or white tape on the mount, which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, 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, January 28th, by 4:00 pm.

**DECLINED ENTRIES:** Should your work be declined, the slide(s) 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 be less than 4.5" below the centre-top of the frame. Glass with clips is not acceptable.

Entries must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs. Not-For-Sale Paintings and work that has previously hung at this Gallery in a juried show will not be accepted.

The FCA 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.



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**MEMBERS IN THE NEWS**

Rose Zivot, SFCA, is proud to announce that her painting *Peony Tulips*, has been reproduced in *The Best of Flower Painting 2*, published by North Light Books. Rose received additional recognition when her work entitled, *David's Second Rose* was published in the Oct/Nov edition of *The International Artist Magazine* in the section Master Painters of Canada. Recently Rose has learned that another of her paintings will be featured in the new hard cover edition of *Best of Canadian Pastels*. Bouquets Rose!

Marija Petricevic, AFCA, had one of her pastels, *Flowers in Desert*, featured in *International Artists Magazine's* Canadian Showcase Section.

Carmen Mongeau is showing in Victoria, at Gallery 124 on Fort Street, in a small works and miniature show. The show will continue through to December 10.

Linda Lee Gimby's painting, *Driving in Neutral* has been accepted into the *San Diego Watercolor 1999 International Show*. Awards received in 1999 annual competitions are: Award of Excellence - *Manhattan Arts International Magazine*, Finalist's Award - *Artist's Magazine*, and Merchant's Award - *Northern Arizona Watercolor Society*

Yvonne Morrish, member of the Central Okanagan Chapter of the FCA, had her watercolour painting selected for the 74th Annual Open Juried Exhibition of the Canadian Society of Painters in Watercolour. The exhibit was held at the John B Aird Gallery, 900 Bay Street, Toronto and the show was opened by Hennie Wolff, Executive Director of Visual Arts Ontario. Well done Yvonne!

Joyce E. Benson, active member, had her soft pastel painting *Rainbow of Pinks* juried into first place in the Pastel Artists of Ontario 8th Annual Open Juried show entitled *Purely Pastel 1999*. The show was on during October at the Galerie Echo Diffusart in Ottawa. Great work Joyce!

Congratulations to signature member Joseph Wong! His painting *Fishing Boats at Gulf of Georgia Cannery* has been chosen to front the 5th Anniversary issue of the *Steveston Phoenix*. Wong makes his home in Steveston where he is inspired by the historic vistas. In this special issue of the *Steveston Phoenix* Wong's beautiful painting introduces an ardent appeal for the recovery and development of old Steveston as a heritage site.



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Joyce Kamikura, SFCA, recently learned that Rockport Publishers of Massachusetts included her work, *Ambience* in their publication *Best of Watercolor 3*. *Ambience*, a 24 x 30 acrylic on board, is one result of Joyce's European travels and her fascination with modern Europeans who live within a culturally and historically rich context of domes, agoras, towers, churches, and statues. Europe is an ancient and modern intricate urban web linking this century with the past. *Ambience* (below) represents an evolution, revealing an amazing synthesis of space and time.



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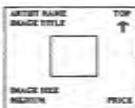
## ALL CHAPTERS SHOW

All Active & Signature Chapter Members\* - All Media

February 15 to 27 2000

at the Federation Gallery, Vancouver

**SUBMISSION IS BY SLIDE ONLY:** Deadline for entry is Thursday, January 6 at 4:00 pm. Slides must be 35mm colour in a 2"x2" mount. Glass slides are not admissible. Please, no tape or labels, except non-protruding silver tape on the film or white tape on the mount, which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, 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. 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 11th, by 4:00 pm.

**DECLINED ENTRIES:** Should your work be declined, the slide(s) 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 be less than 4.5" below the centre-top of the frame. Glass with clips is not acceptable.

Entries must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs. Not-For-Sale Paintings and work that has previously hung at this Gallery in a juried show will not be accepted.

The FCA 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.

\*Entry to this exhibition is limited to Chapter Members only. Specifically, entries are restricted to active and signature members of Arrowsmith, Calgary, Campbell River, Central Okanagan, Comox, Fraser Valley, Nanaimo, North Okanagan, and Victoria Chapters.



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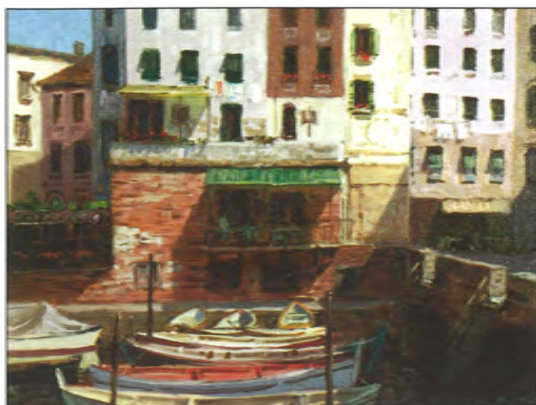
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## LIGHT RULES By David Langevin

These are the rules for brilliant painting. This is not someone's ideas or theories – the principles outlined are based on simple scientific facts explaining how we perceive colour. These rules were known and followed by great painters for hundreds of years up until the 20th century, and they apply to all painting mediums:

Acrylics, Oils, Watercolours, and Tempera paints. Learn them and memorize them until they are automatic and you can paint freely without thinking about them.

To use colours effectively we need to know a few simple things about how the sensation of colour is created and why we see specific hues and their variations. When light hits a surface a number of things can happen to it. It can be bent (refracted), dispersed, diffused, transmitted, absorbed, or reflected. For example, a clear piece of glass will transmit almost all the light that hits it. Because it is transparent the light passes through it. If you want less light to pass through you can tint the glass with a colour or you can make the surface of the glass irregular instead of smooth so that some of the light is dispersed. Think of a coloured tinted glass or etched glass on a bathroom window.

A coloured object is one that will absorb all the colours of the spectrum and reflect back only those that gives it its particular hue. So, blue paint will absorb the yellow and red light rays and reflect back the blue. But there are no pure colour sensations because all colours reflect back some of the other colours in the spectrum to varying degrees. If enough red is reflected with the blue it will look warmer or

more purplish. That is why some colours are more cool, or warm or reddish and so on. When you have one colour by itself you are actually seeing a blend of several hues. Every time you mix more than one colour you multiply this effect. Your eyes are processing so many hues that the result is a dull, muted colour effect. Let's use purple as an example. A purple pigment colour used straight from the tube will reflect the purple hue along with perhaps some blue and a bit of yellow and green. Create a purple colour by mixing red that also reflects some yellow and blue, and a blue that reflects some green and red, and you have a purple colour that is sending a lot of information to your eyes. The result is a colour that is remarkably duller than the purple straight from the tube. Add a bit of yellow to warm up the purple and you make it even muddier.

Most painting experiences that end in frustration happen because the artist has broken one or more of these rules. Know also that the effects are compounded if you break more than one in the same painting. Every time you break a rule the luminosity of the image and the intensity of the hue will suffer. Let's say for example that you paint directly on a hardboard panel or canvas without a white ground (gesso). You use a minimum number of inexpensive paints and mix them to achieve other colours. Then you thin your paints with water, or solvents for oils, and paint over objects with the intention of covering them. This is actually a typical painting procedure for many artists and almost every rule has been broken. It has been said that "rules are made to be broken" and you will find many good reasons to break the rules to achieve certain effects, so lets start by learning them!



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### 1. Buy best quality paints and only pure pigment colours.

Premium paints will give you the brightest most intense hues. This is because they use the finest quality, purest form of pigments available. These of course cost more. To provide a less expensive colour manufacturers will use lesser grades and/or add fillers to the pigments. For example, less expensive Cadmium colours use cadmium sulfide mixed with barium sulfate, a filler. The ingredients on the tube will read: Acadmium-barium instead of cadmium sulfide (or sulfo-selenide). You will not necessarily save money when you buy cheaper paints either. Apart from your paintings looking duller, you will have to use much more of the inexpensive paint to achieve a similar intensity of hue or tint. Also, the level of transparency or opacity normally associated with a given colour is compromised with the lesser grades, so the range of effects is limited further. Often you will see colours that use the word "hue" after the colour, like Cadmium Red Hue. If you read the label you will find that it is a mixture of two or more less expensive pigments that resemble the "hue" of the original pigment. Beware too of colours that are not named after a pigment, like "Hooker's Green" because they are usually a mixture of two or more pigments. Some companies will mix a couple of pigments and call the colour "Red." Thankfully, most manufacturers list the ingredients of the colours on the tube, so get to know the names of the pure pigments - the Pigment Chart will help you learn them. Buying "pure" pigment colours means buying tubes with only one pigment in them. There is an easier way to make sure you are getting the best colours: buy the most expensive ones! All of the major brands have comparable products, but each has its own way of making paints and choosing pigments. That means that the same colour from one manufacturer may look very different from another's; more reddish, cooler, more transparent, and so on. Even the whites! I buy from different companies because I may like the particular qualities of one colour over the same colour from another brand. I also buy the same colour from two or more companies because they are all different enough and I like them all. Browns, because the pigment sources often come from different parts of the world, can be dramatically different from one brand to the next. You guessed it, I have a lot of paints. If there is a colour that I want, I buy it pure, I don't mix it myself.

**2. Paint on a bright white ground.** Even the most opaque of colours are transparent to some degree and unless you pile your paint on very thick, the underpainting and ground will show through. The whiter and brighter the ground (gesso), the more it will help to brighten the picture. The light travels through the paint layers, hits the white ground and is reflected back up through the layers of paint to make them more luminous. Many artists like to paint on a coloured or toned ground. This can be done in two ways: mix the colour with the gesso and paint it on, or the better way is to paint on the white gesso then mix the colour with gloss medium and apply it over the dry ground like a transparent varnish colour or glaze. This layer is called an "imprimatura" and was a favourite method of the Venetian School of painters and Rubens. Using an imprimatura is an effective way to create overall harmony in your composition as well.

**3. Use colours straight from the tube without mixing them.**

The great painters of past centuries avoided mixing colours at almost any cost, on the palette and on the canvas. Some of the Impressionists were even fanatical about it. They understood the laws of colour and light and went to extreme lengths to preserve the luminosity of the hues. How their purist attitude became construed with the idea of only using a limited palette of primary colours and mixing them together to create secondaries is a mystery to me. They would have been horrified at the idea of mixing red and green to get brown. So would the likes of Leonardo da Vinci, Raphael, Titian, Rembrandt, and just about any other great painter you could name. As much as possible, use pure paints directly from the tube, and buy a colour rather than mixing it. No mixture of blue and red will ever be as bright and vibrant as a pure pigment purple straight from the tube. If you want a light and dark cadmium yellow, buying only the dark and mixing it with white to get the lighter one, or buying the lighter one and adding red or another colour to get the darker yellow will not do the trick. Every time you mix more than one pigment together you create a dull, muddy colour and you effectively subtract light from your painting. This doesn't mean that you shouldn't make tints (lighter tones made by mixing a colour with white).

There are the different ways you can mix colours to maintain brilliant, vibrant effects in order of preference:

- A) The best method: Use paints straight from the tube mixing only with white for tints and place dabs of colour side by side like the Impressionists did, or; overlap pure colour transparent glazes and translucent scumbles.
- B) The second best method: Mix colours wet in wet directly on the canvas with a minimum of blending.
- C) The worst method: Blend two or more colours thoroughly on the palette before applying them.

In the paintings of great master painters of the past you will usually see a combination of the first two methods, while the third is reserved for specific areas where the luminosity of the colour is not a concern, or where the specific effect sought is deliberately duller.

**4. Use Gloss Medium instead of Matte Medium.** Matte medium is the same as gloss medium except that a transparent, colourless pigment has been added to it to diffuse the light and thereby reduce the reflection. The little pigment particles deflect light in all directions creating an effect similar to etched glass that you find in bathrooms. If you use matte medium to mix with your paints then more light will be reflected away from the paint layer and the colours will then be less intense and bright. The addition of the transparent pigment also means that the matte medium will not form as durable a film as the gloss medium. If you want the final picture to appear matte, use gloss medium with your paints to maintain the integrity of the colours, then use a matte medium mixed with some gloss over the finished painting to reduce the reflection on the surface. Some painters see no need to dilute their paints with gloss medium when doing washes or glazes and use acrylics like watercolour paints, diluting them with water. If you do this you will be removing too much of the binder (acrylic polymer resin) from the paint, leaving it dull and less flexible, so it may even crack and flake. The same applies to oil painters who use only solvents to dilute their colours for washes or glazes. Diluting the paints *cont. on next page*

**LIGHT RULES cont...**in this way will also obscure the layers of paint below instead of letting them shine through like they would if a transparent medium were used to mix with the paint. The concentration of pigment is higher in watercolours and acrylics will never have the same intensity when used in this way. Acrylics are designed for use as a body paint like oils. For watery washes, watercolour paints and egg tempera are much better.

**5. Keep the underpainting and glazes light.** This is the same as rule no. 2 only applied to the layers of paint. Make your underpainting half as dark as you expect the final image to look. When applying glazes, it is better to use less colour and apply more layers if need be to achieve the desired effect. If the area is still too light you can continue to add more layers. You can always subtract light by adding more paint but it is harder to add light. Remember too that acrylic paints look darker when the water evaporates and they dry.

**6. Use transparent pigments for glazes and tints.** A transparent blue like Phthalocyanine mixed with gloss medium painted over a dried layer of yellow will create a brighter green than if you use a more opaque blue like Cerulean. Also, if you are making a light tint, use a transparent colour instead of an opaque one. It is like mixing little transparent pieces of coloured glass with the white instead of solid coloured particles. The little transparent particles will transmit some of the light instead of absorbing it all, while still giving the desired colour.

**7. Paint around things.** I remember looking at centuries-old portraits and seeing the painter's brush strokes carefully applied around the edge of the face and clothing of the subject. I wondered, why don't they just paint in the

background, then the figure over top? I was also told in a class that when painting a landscape to paint the sky first, then the distant hills over it, then overlap the trees in the foreground, and so on. Now I know that every layer of paint has a visual effect on the layer above it, just like the ground. Rule no. 7 says only paint under an object with a colour that you want to have under it. Otherwise, paint around it. Watercolour painters are more accustomed to doing this because of the naturally transparent quality of the paints. As mentioned before, even in oils and acrylics, light will pass through all but the thickest layers of paint. Painting in multiple layers is an exciting method and creates many extraordinary effects. Painters like Rembrandt and Titian were famous for their use of multiple layers of glazes and scumbles and their work reflects that depth and richness. They were very careful about where and how they overlapped colours and your paintings will look much more vibrant if you are, too. Besides, painting around things will give you a chance to use those skills you developed when you did paint-by-numbers. This rule is even more important for oil paints because they become more transparent with age. You may have seen old paintings where the artist neglected this rule and the background shows through in different parts of the painting. This phenomena is called 'Pentimento.'

*David Langevin, a full-time artist whose works show in galleries across Canada, has a B.F.A. and a Masters Degree in Art Educ. and has been teaching "The Craft of Painting" for over 10 years. We welcome David as a new FCA member. For info about his lecture and slide presentation: "The History of Oil Painting Technique", or his two-day workshop: "Mastering Acrylics," phone (250) 828-8634 or e-mail davidlangevin@hotmail.com*

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## A COMMUNITY EFFORT By David Butt



A Saskatchewan member, David Butt, recently had an interesting show in conjunction with a Trans Canada Trail fund-raising project. *GREAT PLAINS - A Walk With The Trail* was held at the Agora Art

Gallery in Regina (above, one of his show images).

David presented this exhibition of paintings and drawings for the sole purpose of supporting a community project. Last year in Regina, a group of volunteers formed The Great Plains Trans Canada Trail Association to help bring the Trans Canada Trail through Regina. This trail will eventually link Fort Qu'Appelle and Lumsden to Regina and will be part of the continuous path from coast to coast. Built entirely by volunteers, it is the longest trail of its kind in the world.

The Trail Association approached David for ideas to publicize the work and he offered to do a show. The paintings (and their copyrights) were donated to the Great Plains Trail project. David's philosophy has always supported the sharing of talent through teaching and community projects such as this. Regina businesses also endorsed the effort by offering services such as framing, printing card reproductions and distributing literature. Regina citizens bought meters of trail for \$40 each, which qualified them for 12 opportunities to win one of the paintings in the exhibition. The first draw took place on October 6 and further draws will be made monthly until September 2000 - the designated date for opening the entire Trans Canada Trail. The paintings began with a walk along the trail in early spring of 1999 and evolved over the summer as the seasons changed and the landscape matured from grey-brown to bright colour. The exercise raised issues about the structure of landscape and the nature of art including:

- Plein air painting and the evolution of the work from initial impression to final product. (The Group of Seven artists used a similar format for painting oils on site)
- Representation. Understandably observers may feel the images do not reflect the actual scene. My mode of painting is to represent how I felt about the atmosphere at the site rather than attempt to represent it photographically.
- The education of business and citizens in a new type of community art project.
- The association of art with a lottery and volunteerism.
- Donating art for good causes.
- Reaction by citizens who do not support the trail project. (I received phone threats!)

For David, "expressing landscape begins at the site, with ecological thinking and continues in the studio." Most of his paintings are created this way and should inspire Regina and area residents to share his enthusiasm for the beauty of the prairie.

The first draw was held at the Gallery and was made from a packsack carried by the artist's wife Beverley on a 3 year hike through Africa, the Middle East and Asia. During their trip Beverley and David volunteered to teachers and non-governmental organizations, and in 1968 when walking into Lusaka, Zambia from Dar es Salaam, they were picked up by June and Barney Arnason of Saskatchewan who had been helping to set up co-operatives in the country.

(For those who are not aware, Dr. Arnason has enjoyed a distinguished career in Saskatchewan, including serving as registrar for the first Credit Unions in the province. He worked with five provincial governments and the co-operative movement for over 38 years and was made Deputy Minister of the Department of Co-operation in 1944.)

Back to the draw - a representative of the Prairie Artists Guild, also involved in the trail fund-raising effort, made the draw and the winner was...Barney Arnason! Arnason, who purchased a meter of trail in July, is now 98 years old and living in Vancouver with June.

Was it the packsack? (Beverley thought it was all those memories coming together at an auspicious time). Was it the fact that the Agora Gallery sits right behind the Sherwood Credit Union? Or is it just a promise that good things happen to good people?...you be the judge.

*David has lived much of his life on the Precambrian Shield of Quebec, Ontario and Saskatchewan, worked in Africa, the Middle East and Asia and, for the last 20 years in Saskatchewan. David has been an active FCA member for about 5 years, his images can be viewed on the fca site in StudioOne.*

## Sunshine Coast School of the Arts



Following two highly successful years, the Sunshine Coast Summer Workshops offer an exciting roster of Canadian and American artist-teachers for 2000:

(All workshops are geared to the intermediate/advanced student)

- Joan McKasson, WW July 17 - 21  
"Creative Explorations in Watercolour"
- Alan J. Bruce, NWS July 24 - 28  
"Dimensions of Watercolour"
- Deanne Lemley, NWS July 31 - Aug. 4  
"Designing on location" (Watercolour)
- Suzanne Northcott Aug. 7 - 11  
"Light, Life & Line" (Drawing & oil painting)

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## SALT SPRING 2000

By Robert Rennie

This coming summer our outdoor workshops will be held from June 17 to June 24, again on beautiful Salt Spring Island. We have arranged for four popular and outstanding instructors, all SFCA's: Donna Baspaly (mixed medium), Neil Patterson (oils), Michael Svob (watercolours and acrylic) and Ann Zielinski (acrylics).

We paint at farms, marinas, the town center and the beaches. Eighty participants will be divided into four groups of twenty people. The four instructors will rotate through the four groups on a daily basis. This ensures that each participant has one day with each instructor. Tuesday is a day in which everyone paints together, with the instructors, at one location. Each instructor will demonstrate on one evening. Friday morning is a group critique period in preparation for an afternoon showing of the week's creative results. All our efforts will be concluded with a social and banquet - there will be a lot of time given to instruction, demonstrations, professional critiques and, of course, meeting new and old friends.

This program was run for two weeks each summer in the 1980's and proved to be very popular - even with 160 participant spaces we were always oversubscribed. The workshops were revived last summer and filled up within three weeks of the starting gun. We are pleased to again

offer this event. It is a totally immersed, true and tried, painting experience so plan to come. Applications will be accepted on a first-come-first-serve basis after you receive your application form in the Winter edition of the FCA News. We expect to mail this issue about January 18, 2000.

### TURQUOISE

Hark to turquoise, it's my favourite word.  
Still, tur isn't the nicest sound I've heard.  
But oise is a pleasant noise  
As in toys and joys and poise,  
But then so is aic as in mosaic.  
Without the mos, it becomes trochaic.  
Do you suppose it could be the hue?  
I'm very fond of cerulean blue.  
But I'm also keen on ultramarine  
And phthalocyanine green.  
I'll even allow that cobalt teal  
Has a certain exotic appeal.  
But now I'm hearing my mother sing,  
Me snug in her lap, caressing her ring,  
A soft little nest of silvery metal  
And in the middle a tiny blue petal.  
Its name made a pretty noise.  
Could it have been turquoise?

Tom Millar

### Announcing the FCA's

## SALTSPRING 2000 ARTIST WORKSHOPS

**On Beautiful Saltspring Island from June 17 to June 24, 2000**

You will be taught by each of the following popular SFCA instructors.

**DONNA BASPALY, SFCA, NWS**  
**NEIL PATTERSON, SFCA, ASA, OPA**  
**MICHAEL SVOB, SFCA**  
**ANN ZIELINSKI, SFCA, AWS, NWS**

It will be a fun and a learning event for 80 participants that you will not want to miss.

**Early Bird Special Fee is \$365.00 CND**

Look for more information in this edition of the Newsletter. Application forms will be mailed to members with the Winter edition of the FCA News, due out in late January. At the same time, they will be available on our Website, [www.artists.ca](http://www.artists.ca). Be sure to register early. Last year the workshop filled in three weeks.

## " AIM FOR ARTS!" Report by Ellen Poole, A4A / PR Chair

Wanna help the FCA reach painters who don't live in North America? Respond quickly, please. December already...only a short time left to complete the task of inviting the world's artists to compete. 1,500 people have downloaded the prospectus from our website, we've mailed out 700 copies, and 200 more have been handed out at the gallery. As of November 1 only 35 copies of the prospectus have been mailed in from outside of North America.

Do you know artists that reside in other countries? If so, you can help the FCA by sending them information about AIM FOR ARTS - or, you can let us know the street and/or fax and/or e-mail address(es) of any art groups you are aware of that are not based in North America. Quickly, though, 'cause time is a-scurrying on!

**Four More Countries Added to List** - Brochures and information have been sent to a total of 76 countries: Guam, American Samoa, Northern Mariana Islands and Virgin Islands have been added to the list.

**French Language** - Our website is now (partly) bilingual! Lorraine P. Dietrich, IAF, VP of the Institute of Figurative Arts, honorary member of Société de L'Aquarelle (a news-writer for *L'Aquarelliste*, their official newsmag), and associate member of the Society of Painters in Watercolour, has donated the French translation of our LA FAC page.

**"AIM" really is for Arts!** *The Visions of Paradise, Varley in British Columbia* exhibit is hanging at the Vancouver Art Gallery until Jan. 23. Its primary sponsor is AIM Funds Management Inc. (the same benefactors responsible for our very own AIM FOR ARTS). Several FCA members trotted off to the opening. There, we were thrilled to meet four of the "AIM" team members who had flown out from Toronto for the reception, including Robert C. Hain, Pres. & CEO, and Terri Muccilli, PR Mgr. (whom most of the board had had the pleasure of meeting last year).

**Watch for an exciting announcement...**Next issue, we hope to be able to announce the name of the eminent Canadian who will be officially opening the AIM FOR ARTS exhibition next year. Watch this space...

Chair:	Donna Baspaly, SFCA 275-6855
Executive Assistant:	Kathy Swift 943-7960
Budget:	Bob McMurray, AFCA 535-5069
Gallery Premises Coordinator:	Susan Foster 681-2744
Printing Coordinator:	Nancy Svob 535-1459
Public Relations/Advertising:	Ellen Poole 732-5251
Sponsorship:	Sue McIvor, AFCA 538-5577
Volunteer Coordinator:	Faith Love Robertson 599-9951
Webmaster:	Glenn Marcus <gmarcus@istar.ca>

**CORRECTION** - In November's issue the "Call for Entries" mentioned that entries should be created within the last three years. Please ignore this requirement. It was printed in error. We request that artworks be dated on the back rather than the front. Thank you for your cooperation.

## WHAT'S THE DIFFERENCE BETWEEN NORMA'S KITCHEN AND A CHINESE LANTERN?

A lot actually, which is why it behooves me to explain how Han Jiang's *Still Life With Chinese Lantern* got mixed up with Dianna Ponting's painting, *Norma's Kitchen*. But it did. Both images received recognition in the *Fall Juried Show* and were reproduced on the inside, front cover of last month's issue but the credits were reversed. So, firstly we apologize to both talented artists and, second, we will try again. Did we get it right this time?



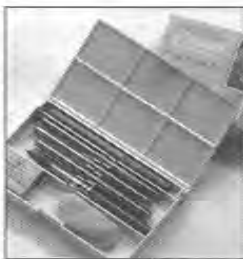
TinYan SFCA, Award  
STILL LIFE  
WITH CHINESE  
LANTERN  
Han Jiang, AFCA  
acrylic



Excellence Award  
NORMA'S  
KITCHEN  
Dianna Ponting  
watercolour



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## CLASSIFIED ADS

Rate for Ads placed in this column is Ten Cents (.10) per word per issue (+ 7% GST). Prepayment is required. Simply mail, fax or email your Ad wording along with cheque or credit card number and expiry date to the Federation of Canadian Artists by the 1st day of the month preceding desired month of issue.

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

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

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

**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 Pn/Fx Cabo San Lucas.

Perfection is impossible to attain, but in **PHOTOGRAPHIC REPRODUCTION OF ART** we are unbelievably close. Call: Roman Skotnicki, (604) 683-6834.

**PHOTOGRAPHY Joseph Peretz**, Active member of the FCA and professional photographer, will photograph all you artwork and provide you with slides (35mm and medium format), prints of any size and scans, as required. We also offer other photographic services: Weddings, conventions, portraiture, architecture. Please call for a quote. 438-7765.

**50% OFF ALL NORTHLIGHT BOOKS** for a limited time at Oscar's Art Books, 1533 West Broadway at Granville. Hurry in!

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EXHIBITION / SALE ~ CALL FOR ENTRIES

## EXPERIMENTAL & MIXED MEDIA SHOW

All Active & Signature Members - All Media  
January 18 to 30, 2000  
at the Federation Gallery, Vancouver

**SUBMISSION IS BY ORIGINAL ONLY:**

Submitted works must be in the gallery for entry on Saturday, Jan. 15 between 10 am and noon. Entries will be juried the same day. Shipped entries will be accepted from Tuesday Jan. 11 to Friday Jan. 14, from 10-4 PM. (note that the Federation Gallery is closed from Dec. 25, to Jan. 10)

**ENTRY FEE:** Members may submit up to three works for a fee of \$10 ea. 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 16 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 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.

## EXPERIMENTAL & MIXED MEDIA WORKSHOP

All members - All Media January 12 to 14, 2000 (10-3)

The workshop will feature three Signature instructors - Pat Peacock, sfca, Donna Baspaly, sfca, and Kiff Holland, sfca - each on separate days. Registration fees include free entry to the Experimental & Mixed Media Jury for all works created during the workshop.\*

Spaces 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). Registration fees (incl. entry fees for work created during the workshop): One day - \$60 Three days - \$150

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

## PAINTERLY TIPS/REMINDERS

1. Use a golf tee to unplug your dried oil tubes - it's a perfect fit.
2. Recycle your turpentine by letting it sit until the sediment separates allowing you to re-use the turpentine.
3. If you don't have a palette use tin foil for oil or acrylic. Tin foil can also be used to store your chalk pastels as well.

Thanks to Andrew McDermott, AFCA, for the above.

JOY  
*Marija  
Petricevic,*  
AFCA  
pastel



CROSS  
POLLINATION  
IN MY  
GARDEN  
*Edward J.  
Loenen, AFCA*  
oil



LOOK TO THE SUN *Marjorie Turnbull, AFCA* watercolour monotype



AUTUMN HARVEST  
*Tin Yan, SFCA*  
acrylic, watercolour, ink

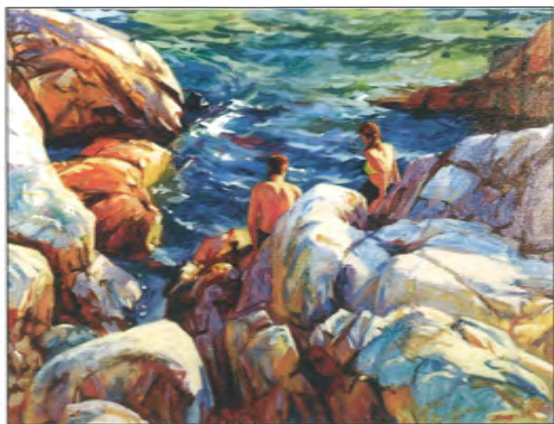


CORSICAN EVENING  
*Margaret Elliot, AFCA*  
watercolour and egg tempera

**Award of Excellence** A SPOT OF TEA  
*Kiff Holland, SFCA acrylic on board*



**Award of Excellence**  
SAINTS, SINNERS AND FOOLS  
*Donna Baspaly, SFCA mixed media*



**Award of Excellence**  
A REFLECTIVE  
MOMENT  
*Mike Svob, SFCA*  
oil



**Award of Excellence**  
AFRICAN BEAT  
*Kathy Kelly, AFCA watercolour*



**George Bates Award AND The Spillsbury Bronze Medal**  
VESSEL SERIES "APPLE"  
*Ruth Sawatzky, AFCA watermedia*