



FEDERATION OF  
CANADIAN  
ARTISTS'

OCTOBER 1998

# News



Tinyan Award TIME FLIES Patricia Peacock, AFCA acrylic collage, 24" x 29"

## FALL EXHIBITION

JURIED EXHIBITION ~ ALL MEDIA - ALL MEMBERS



Honourable Mention  
KINGFISHER  
*Poon K. Chow*  
watercolour and ink, 12"x15"

Honourable Mention  
3RD EDITION POTS  
*Sheila Symington*  
mixed media, 12"x12"



Honourable Mention  
CONTEMPLATING  
THE FULLNESS OF LIFE  
*Han Jiang (Hart Chiang)*  
acrylic on paper, 16"x20"

## Federation of Canadian Artists' News

OCTOBER 1998

### Federation of Canadian Artists' News

is published 10 times per year.

Annual subscription rate is included in Membership Fee.

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

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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

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**1st V.P.:** Janice Robertson, SFCA (888-2230)  
**2nd V.P.:** Bob McMurray, AFCA (r 535-5069; o 576-9121)  
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## FCA AWARDS AND HONOURS

By Sue McIvor

This year the FCA adopted a system of meaningful rewards for juried shows rather than 1st, 2nd, and 3rd place winners. To date 19 awards have been procured. 17 are monetary, mostly in the region of \$100. There are two awards which give art materials to the recipient: a book award from Associated Graphics and a framing award from Frame Rite.

Nine senior SFCA members have contributed awards: Bob Genn, Donna Baspaly, George Bates, Alan Wylie, Janice Robertson, Mike Svob, Jeane Duffey, Alessandra Bitelli, and Tinyan. We also have awards from three real-estate companies: Re/max Colonial Pacific Realty, Homelife Benchmark Realty, and Century 21 Seaside Realty, all in White Rock. We also have awards coming from the generosity of Surrey Metro Credit Union, R.B.C. Dominion Securities, Peter Phillips Ocean Park, McMurray, Roberts, Heming & Wyborn Chartered Accountants, Peggy and Harry Evans, and an award In Memorium for Mary Mitchell.

Awards are only given for juried shows and, with a few exceptions, recipients are chosen by the jury panel.

In the Fall Juried Show Donna Baspaly's award went to the best experimental mixed media work. The Tinyan Award and the Surrey Metro Credit Union Award were also conferred as well as six honourable mentions.



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## GALLERY MANAGER'S REPORT

By Nancy Clayton

So it is OCTOBER...I was hoping some of you would remind me why the last four months of the year are numbered incorrectly. September means seven but it is no longer the seventh month. October means eight and it is the tenth month. So someone poked two extra months in somewhere at some time, and as we now slide out of control toward the eleventh month of November and the twelfth month of December I keep wondering...Just what were those circumstances leading up to the addition of 60 days to the year...Haven't had the time to look it up.

Hope you had time to visit the **Fall Juried Show**. We packed the paintings in. Eighty paintings (a good number of them large) were accepted from the 203 submissions and they made a wonderfully diverse exhibit. **Michael den Hertog** won the Surrey Metro Credit Union Award, **Pat Peacock AFCA** won the Tinyan Award, **Myrtle-Anne Rempel AFCA** won the Donna Baspaly Experimental Mixed Media Award, and honourable mentions went to **Judith Borbas**, **Poon K. Chow**, **Kari Duke**, **Han Jiang**, **Sheila Symington**, and **Larry Tillyer**. It was a difficult choice for the jury as so many fine works were entered, well done everyone!

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Next comes the signature show. As this goes to press we have not yet seen the work for this **Senior Member Group Show**, of course, but as you read this report there might be a day left to get in to see it. **Bruce Cryer**, **Joyce Kamikura**, **Law Wai-Hin**, **Rick McDiarmid** and **Ken Prescott SFCA's** all – should be well worth a trip in.

The **Black and White Theme Show** caused quite a stir before even the slide deadline – many of you wanting interpretation and then looking for creative ways to fit in certain paintings or certain ways to create fitting paintings. This is going to be a different show, we think. Check it out between the 6th and the 18th of this month.

The **Nanaimo Chapter** has been twice around the sun since they last had their own exhibit in the Federation Gallery. From the 20th until November 1 we are lucky enough to be able to enjoy and support the progress of some of this busy chapter's artists without taking a ferry! Mark it on your calendar and while you have it flipped up to November write in the **Member Group Show** with **Peter Blewett** (new this year) **AFCA**, **Robert McMurray AFCA**, **Frank Pochyly**, and **Jack Rootman** from Nov. 3 to 15 and with an opening reception on Nov. 3 from 6 to 9 pm.

**Ellen Poole**, with **Jack Prasad** and others, has regrouped the Shrink Wrap system. If you have not recently (in the last four months) looked after your contributions to the 'exhibit' please do sometime soon. Many purchasers and artists find this worthwhile. Just ask **Alice Ruskin**.

Since you are gearing up for Christmas here is a reminder – when we say "Small Picture" we mean the painting image must be 11"x15" (165 square inches, any format) or less and when we say "Miniature" we mean the painting image must be 3"x 4": (12 square inches, any format) or less.

Everyone special enough to take a **Foundation Course** this winter is packing their painting bags as you read and heading for the starting gate. Gallery Management has signed on for the 410 this year. Good thing the gallery is closed on Mondays!

## COVER IMAGE by Pat Peacock

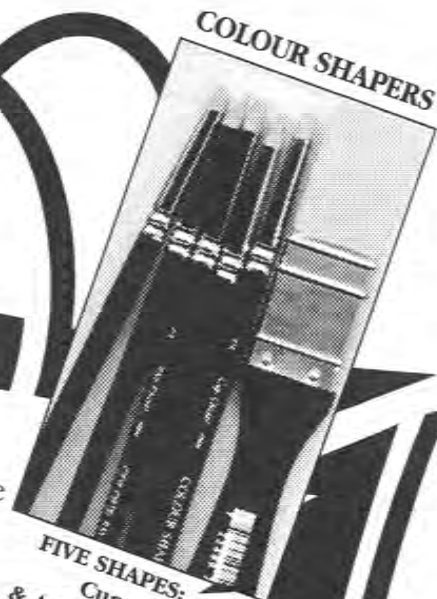
"Time Flies" is an acrylic collage on illustration board and one of a series I did this past spring based on the chess game and the game of life.

I like to challenge myself when I paint and purposely chose two opposites – abstract and realism. The realistic symbols are interwoven throughout the abstract surface to make the painting connect and work as a whole.

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month of  
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## CANADIAN SCENE

### Chapter News and Events

#### ARROWSMITH CHAPTER By Pat Audley

Den McLaren reports that he had a productive time painting with **Bruce Cryer** and nine others on Cortez Island this summer. Between his on location paintings and the photographs taken while exploring the Island he has lots of reference material to work from for the show the group has planned at a later date.

Eight of our members showed at the summer gallery at the District 69 Community Arts Council and we hear that the group is now moving to gallery space at a Parksville mall until January. Still another group demonstrated and displayed at the garden show held annually at a local potter's.

**Pat Holland** has been working all summer for her show "Island Lace" to be held October 4th - 23rd at the CAC Gallery in Parksville.

#### CALGARY CHAPTER By Chris Wuerschler

Howdy to all from Calgary! The Calgary Stampede is just a faint memory, although perhaps not for Calgary chapter artists **Jeanne Stangeland** and **Phyllis Ljuden-Elderkin** SFCA whose work was featured in the Stampede's Western Art Gallery. Phyllis' work was also accepted into the Stampede's Dream House and Auction, while Jeanne had a show with **Doug Palmer** in the Art Show Gallery in July. Other artists have also been keeping busy with shows. **Tibor Adam** won 2nd prize overall in Spruce Meadow's 1st Annual Agrium Country Fair Red Ribbon contest. **Lisa Scheidt** had two colour pencil drawings accepted into the Fall Show at the Federation Gallery in Vancouver. **Elaine Fleming** AFCA was featured in a two-person show in Canmore in September. Finally, **Karen Brownlee** had a solo show at the Muttart Gallery on the theme of Grain Elevators and Rural Prairie life (see page 10).

While many of the shows had links with our traditional western heritage, we have also had movement on the high technology front – namely the Internet. Our Calgary chapter website attracted interest and garnered invitations to some of our artists to submit work to a Guelph Humane Society Benefit Show, as well as to apply to become invitational exhibitors with the Canadian Portrait Society. In fact, **Marija Petricevic** received a personal invitation to apply, and was successful in her application, when the CPS's president saw her work on the site! In addition, some-

one asked if any artists could supply a visiting tour group to Banff with matted prints of the surrounding landscape – and the query came from Hawaii!

In terms of FCA group activities, we had one summer show at the Leighton Gallery which aroused interest but not many sales. **Desiree Bond**, **Marija Petricevic** and **Marianne Hunt** were Best of Show winners. Upcoming shows include the Bow Valley Square show in October for active members, a supporting members' show at the Fish Creek Library in November, and an active members' show at the Webster Galleries in early December.

Our fall program includes a talk by **Elyse Eliot-Los** on helpful hints for "Making Art Your Business" and a talk by **Bob McMurray** AFCA (visiting from Vancouver) on "Income Tax and the Artist." Bob will also be offering a Watercolour Workshop October 17 and 19. In November, **Garda Robinson** continues her series on Art History, and how to read art, and the new active members will "Show and Tell."

One other thing which has kept, and is keeping, us busy is the emergence of "Blue Chickens," an outgrowth of National FCA's directive to have only two highly qualifying shows per year for SFCA status. We're spending some time explaining the existence of this new bird, which in essence is a new tier in the jurying process for qualifying shows, between chapter choice and Jurors' choice (or Best of Show). All of this makes for interesting times here in Calgary. We hope you're having as much fun wherever you are!

#### CENTRAL OKANAGAN CHAPTER By Connie Swaisland

Our Chapter had a glorious summer and is getting ready for a busy Fall. We now have 108 members with **Jeannie Duncan** as our newest member. Many members showed paintings at the Guisachan Art and Garden Show in Kelowna, the Artathon at Leir Cultural Centre in Penticton, The Salmon Arm Art Gallery, and the Art Gallery of the South Washington Watercolor Society's juried exhibition in Richland, WA. **Lois Eamon** received an Hon. Mention for her painting submitted to the juried Xmas Card contest in the Art Workshop Magazine. **Monika Montana Grant** (past chairperson) had a painting accepted into the Fall FCA Exhibition Show in Vancouver.

In October **John Einersson** will be giving an Oils workshop followed by a Colour Theory workshop by **Barry Tate**. In September, **Donna Baspaly** SFCA juried supporting members wishing to become active.

**Bob McMurray** AFCA visited in September to show us the Success Slide Series and spent a day painting with members in the Okanagan Area.

## COMOX VALLEY CHAPTER By Robert Ross

With the possible exception of any 'Triple P' category members, we are busy preparing for our upcoming chapter show at our local Filberg Gallery to be held October 14 to 26. (Triple P?? - Perennially Procrastinating Painters? Never!).

Our Chapter's Raffle Project held at the Big Filberg Festival here in the Comox Valley was again a success under the able guidance of **Ted Elcock**. A painting donated by **Marty Brown** was won by a delighted Langley visitor. Some of our members painted on site beside our FCA booth to provide some added colour.

The other main chapter activity during the past summer arose out of an offer by our Courtenay Mall to make use of a vacant store (free) to display paintings. A tip of the hat to the mall and to our resourceful **Gordon Hynes** for getting it organized. As well as giving members an opportunity to display their work, Valley Folks undoubtedly have become more aware of the FCA.

Our monthly meetings have been resumed and it's good to get together again for painting and discussion sessions.

## NANAIMO CHAPTER By Gerda Hofman

We would like to express our pride in and congratulation to the following members who received awards at the "And Let The Spirits Soar" show: **John Girard** - Award of Excellence; **Edna Bennett**, **Pat Holland**, and **Carmen Mongeau** - Honourable Mentions. The show was organized by the Nanaimo Arts Council. We are looking forward to the Nanaimo Chapter Show at the FCA Gallery in Vancouver on October 20 to November 1. Please refer to your chapter's newsletter for times and place to drop off your juried work. The jurying for the Nanaimo Chapter Show was done at the September 12 meeting. We would like to send the jurors a big thank you for their hard work and for their thoughtful discussions afterwards. Serving on the jury panel were **Dorothy Oxborough** SFCA, **Delphine Large** AFCA, and **Disa Hale** AFCA.

A final note of interest - the Nanaimo Arts Council Gallery has been relocated to the Harbour Park Mall.

## NORTH OKANAGAN CHAPTER By Bev Potthecary

The North Okanagan has been enjoying a balmy summer, topped with a little smoke, which gives a different spectrum of colour to study!

Our latest paint-out took place at a ranch with beautiful hills to wander over, a pond nestled at the foot of a hill, and some horses to do some very quick sketches. The fellowship of paint-outs is always such an enjoyable aspect of painting, it gets us out of our studios, and helps us to stretch and grow as artists.

We have a busy fall lined up with various activities. Sept. 13, **Bob McMurry**, AFCA, Vice President, gave a talk and slide show on the most recent paintings of signature members of the FCA. He also brought along some original paintings of these members.

**Rick McDiarmid**, SFCA, will be giving a workshop on all aspects of drawing, to be held October 16th, 17th, and 18th. We are looking forward to meeting Rick, as we have heard what good courses he gives.

On November 5th, **Jim and Carol-Lynn Davidson**, AFCA, will be hosting a seminar on photographing your art, an important area for artists that is often overlooked. I'm sure we will all be expert shutter-bugs by the time they finish with us!

Happy strokes to you all!

## VICTORIA CHAPTER By Alan Cross

Our first, most important, information for our Chapter regards the recent edition of the *Grapevine*. Two of the workshop dates are wrong. Please change them on your Grapevine Workshop insert and on your calendar:

November 14 - **Alan Mark Cross** watercolour demo.  
November 15 - **Dorothy Oxborough** SFCA demo and paint-along (sorry for any inconvenience).

Also, please add the following workshop dates to your calendar:

October 7 - **Ted Harrison**, at the Art Gallery of Greater Victoria, 7 - 9:30pm.

October 17 - **Jill Slagboom** at the Royal Oak Lions Hall, colour and texture.

October 18 - **Valerie and Alan Mark Cross** at the Royal Oak Lions, matting, framing, and photographing art work.

November 4 - to be announced.

A special thanks goes out to **Nick Naunheimer** and **June Haynes** for all their hard work setting up our long awaited regular meetings/workshops.

Our local Fall Show will be open for viewing from Oct. 2 to Nov. 2 at the McPearson Library Gallery.

Enjoy the vivid colours of fall in your life and in your work!

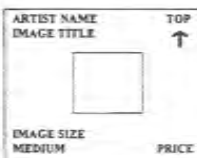
EXHIBITION / SALE - CALL FOR ENTRIES

## MEDAL SHOW

AFCA/SFCA Members - All Media

November 17 to 29, 1998  
at Federation Gallery, Vancouver

**SUBMISSION IS BY SLIDE ONLY:** AFCA deadline for entry is Saturday, October 17, 1998 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 and indicate which direction is up - as per illustration.



**ENTRY FEE:** AFCA Members may submit up to two slides for an entry fee 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. If accepted, your original painting(s) is due in the Gallery Friday, November 13, 1998, by 4:00 pm.

**DECLINED ARTWORK:** Should your work be declined, the slide(s) will be returned to you with your receipt in your self-addressed stamped envelope.

**EXHIBITION REGULATIONS:** Artwork must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taught and not be less than 4-1/2" down from the centre-top of the frame. Glass with clips not acceptable.

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.

## MEMBERS IN THE NEWS

**Molly Green Mitchell, AFCA,** "A Celebration of Colour" exhibition and sale will be held at Gallery 1248 at 1248 Fort Street in Victoria from October 11 to 30. Opening reception with artist in attendance will be held on Sunday, October 11 from 2 to 4 pm.

The Victoria Five, "Christmas Art Show and Sale" featuring work by **Jean Baylis, Margitta Ben-Oliel, Paul Bennet, Pat Potvin,** and a guest artist will be at the Royal Oak Lions Club Hall, 4225 West Saanich Road (opposite Villages Med Grill Restaurant) in Victoria. Opening on November 6 from noon to 9 pm, the show will hang till November 8th.

**Alan Mark Cross,** "Expression" exhibition and sale will be at the Broadmead Gallery, #320 - 777 Royal Oak Drive in Victoria. Opening November 5th, 7 to 10 pm and continues until November 14th.

Congratulations to **Millie Von Meerheimb** of Kelowna whose painting "Free Wings" won the Blue Ribbon in the juried exhibition at the FCA Eldorado Show in Kelowna. (w/c, 13.5"x21", below)



Marshall Clark Galleries are hosting an exhibition and sale featuring **Joyce Kamikura, SFCA, NWS.** The exhibition will spotlight new works and will commence with a gala opening on Sunday, November 8, 1998 from 1 - 4 pm. The exhibit will continue until November 15th at Marshall Clark Galleries, 1346 Fifty Sixth Street in Tsawwassen.

The FCA's casino funding has changed from application to direct access funding. Anyone interested can find a copy of the 'terms and conditions' at the Federation Gallery.



## FCA EXHIBITIONS - 1998

### **SIGNATURES 1V**

SFCA Group Exhibit

Bruce Cryer, SFCA • Joyce Kamikura, NWS, SFCA

Rich McDiarmid, SFCA • Ken Prescott, SFCA

Law Wai-Hin, SFCA

September 15 to October 4, 1998

### **BLACK AND WHITE THEME SHOW**

Juried Exhibition - All Members - All Media

October 6 to October 18, 1998

Slide due date: Sat., Sept. 5, 1998, 4 pm

Accepted painting due date: Fri., Oct. 2, 1998, 4 pm

### **NANAIMO CHAPTER SHOW**

Nanaimo Chapter Members - All Media

October 20 to November 1, 1998

### **MEMBER GROUP SHOW**

Peter Blewett, Robert McMurray AFCA,

Frank Pochyly, Jack Rootman

November 3 to November 15, 1998

Opening reception: Tues., Nov. 3, 7 to 9 pm

### **MEDAL SHOW**

AFCA/SFCA Members - All Media

November 17 to November 29, 1998

AFCA slide due date: Sat., Oct. 17, 1998, 4pm

SFCA & AFCA painting due date: Fri., Nov. 13, 4 pm

Reception & medal presentation: Thurs., Nov. 19,  
7 to 9 pm

### **ELIZABETH SMILY - A 70 YEAR RETROSPECTIVE**

November 30 to December 6, 1998

Reception: Tues., Dec. 1, 7 to 9 pm

### **CHRISTMAS SMALL PICTURE & MINIATURE SHOW**

Juried Exhibition - All Members - All Media

December 8 to December 24, 1998

Slide due date: Sat., Nov. 7, 1998, 4 pm

Accepted painting due date: Fri., Dec. 4, 1998, 4 pm

Reception & Christmas Party: Tues., Dec. 15, 7-9pm

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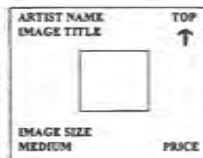
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All Members / All Media

December 8 to 24, 1998

at Federation Gallery, Vancouver

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**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, December 4, 1998, by 4:00 pm.

**DECLINED ARTWORK:** Should your work be declined, the slide(s) will be returned to you with your receipt in your self-addressed stamped envelope.

**EXHIBITION REGULATIONS:** Artwork must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taught and not be less than 4-1/2" down from the centre-top of the frame. Glass with clips not acceptable.

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FEATURE MEMBER  
**KAREN BROWNLEE**  
Calgary Chapter



**Karen Brownlee**, artist-in-residence for Lethbridge, and formerly of Vancouver has not only been a busy artist she has been a busy arts advocate, too! Her successful campaign for an artist-in-residence program has resulted in the availability of flexible and rent-free studio space for community artists. Karen, the first resident-artist, not only established the program herself, she took steps to insure that it continued. The program involves a trade agreement with the city which receives donated art for the purpose of collecting, fundraising, and giving to dineries, donors, and volunteers.

Karen feels a strong sense of 'community' and it was this, along with the desire to paint larger canvasses, that induced her to approach the city with this win-win deal. The program now has a 375-sq-ft. studio in the Pioneer Pemmican Club (with six windows and north and east light). For Karen, the first artist to use the studio, it marked the beginning of her 'Pemmican Period' (so dubbed by a variety of journalists).

Large canvasses seemed to work for Brownlee who used her studio time to create an acclaimed series of watercolours entitled "*Rural Prairie Communities*." The series has already travelled (and it seems more plans are in the works) and is showing for the month of October at The Leighton Foundation in Calgary.

Rural Prairie Communities is "an attempt to document these [grain elevators] mythic images before they disappear from the plains." Karen views her subjects as "symbolizing a significant way of life for prairie people. Simple, man-made geometric structures on the flowing prairie that will, for the most part, be demolished in the next two to three years."

The video that accompanies the exhibition shows scenes of a grain elevator being demolished and exploding into piles of forgotten, charred material. Video footage runs in juxtaposition to the 20 watercolours that Karen has titled after the towns that are home to the depicted grain elevators.

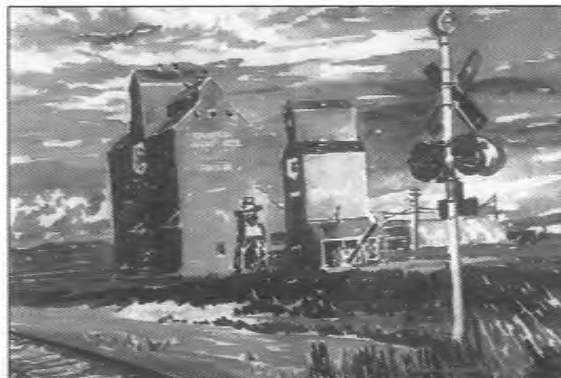
Although it is not noticeable in the accompanying black and white photographs, Karen used a bright, striking palette to give her large images life. Her work is not only bright and vital, it imparts an emotion, a sense of history, and a sense of sadness.

Great work, Karen! We applaud you for your hard work and dedication to your art, and to your community. Enjoy your success, you deserve it!

*"Walsh"*, watercolour, 12"x18", 1997  
Photo credit: Morry Katz



*"Pincher Creek '96"*, watercolour, 12"x18"





THE BOOK, PT. II  
*Alex Argon*  
 acrylic & oil, 26"x31"



OCTOBER BRILLIANCE IN VANCOUVER, #8  
*Ed Loenen, AFCA*  
 oil, 16"x20"



PINING FOR MAMA  
*Esmie McLaren*  
 watercolour, 8"x12"



CARIBOO LIFE BLOOD  
*Heather Smith*  
 watercolour, 29"x37"

CAN YOU FIX IT, OPA?  
*Lotti Zonnenberg* watercolour, 14"x17"



SUNFLOWERS AND SCARLET RUNNERS  
*Thomas N. Fraser*  
oil, 18"x20"



CORNUCOPIA *Hannamari Jalovaara*  
etching & aquatint, 12.5 cm x 20 cm



SAILING THE STRAIT *Jo Scott-B*  
acrylic, 30"x40"

INEVITABLE *Nancy Thackray Clayton*  
watercolour & prisma pencil, 2"x3"



EARLY MORNING  
*Susan McIvor, AFCA*  
conte and oil pastel, 14"x20"



NATIVE GIRL *Barry Walker* acrylic, 29"x15"



IL MULIN MEMORY  
*Peggy Evans, AFCA*  
watercolour, 13"x20"

THE PURCELLS *Elizabeth Wiltzen*  
watercolour, 10"x14"



THE SOLO  
*Lisa Scheidt* pencil, 19"x27"



GOLDEN AFTERNOON  
*Kenson Seto*  
oil, 16"x20"



WILDFLOWER TANGLE VII  
*Adrienne Moore, AFCA*  
mixed media, 24"x18"

## COMING SOON to the FEDERATION GALLERY

1241 Cartwright Street, Granville Is. Vancouver

### SIGNATURES IV

September 15 to October 4, 1998

Signatures IV will feature work by the following SFCA artists:



**Bruce Cryer, SFCA** a graduate of the Commercial Art program at Alberta College of Art now enjoys the life of a professional artist. Bruce is well known for his proficiency in various mediums and styles and the depiction of a variety of subjects. Active in both his community and the FCA Bruce has received many rewards and honours.

**Rick McDiarmid, SFCA** also works in a broad range of mediums including oils, watercolours, acrylics, and mixed media. His primary interest is in rhythms of light and the interaction of colour. Rick's paintings include representational and non-objective impressions.



**Ken Prescott, SFCA** sees the world as paper and paint beginning his work with papers covered with paint on the studio floor. They are then assembled to form a likeness and become part of a collage as portions are removed from the paper they were painted on and placed in the context demanded by a specific

work. Ken has chosen collage as his primary medium because it "gives me the freest, most spontaneous expression I know."

**Law Wai-Hin, SFCA, NWS** masterfully combines Asian painting techniques with Canadian traditions in strong yet delicate renditions. Law's talent has earned him world wide honours and recognition.



**Joyce Kamikura, SFCA, NWS** displays the gambit her mediums will allow – from delicate and soft watercolours to vibrant and entertaining visual textures in mixed water media. Joyce has said that her "paintings represent my personal response to my environment...taken beyond the periphery of realism."



### NANAIMO CHAPTER SHOW October 20 to November 1, 1998

After a two year absence busy members of the Nanaimo Chapter will be gracing the walls of the Federation Gallery. The Nanaimo Chapter was established in 1989 by **Dorothy Sevcov** and is currently lead by President **Jo Anne Hillier**. It is approximately 60 members strong (3 of which are AFCAs) and meets every two months to attend to FCA business. Nanaimo members like to keep their business meetings interesting and regularly include a demo or show 'n tell after each meeting. Members of this chapter also participate in 3 to 4 workshops a year and one major exhibition usually at the Nanaimo Art Gallery or the Arts Council Gallery.

## PLUCKING THE BLUE CHICKEN

By Phyllis Ljuden-Elderkin, SFCA, CSPWC, ASA

(First of two parts)

*(Editor's note: it is best that the reader understand the following terms before perusing this article:*

*Blue Chicken - work a jury selects as top three in show.*

*Pink Whatever - a work juried into a show but not a 'blue chicken.'*)

First of all, I'm not writing this because I think I know it all. What I have is the courage to step in where angels fear to tread. So let me presume to share what several decades of hard work and mistakes have taught me. I am, after all, a self-taught artist. The only letters I have after my name have been earned in the "chicken coop" so to speak... but I have learned that the making of an artist inevitably comes from that quality of perseverance and endurance combined with a little or a lot of talent that allows one to endure jurors, failures, success or awards without giving up or getting arrogant.

As an instructor I have taught things I thought I knew but in the teaching came to truly understand. So perhaps writing this will help me as well as I mature as a juror and become ever more aware of what my mandate and responsibility is.

Earning the letters AFCA or SFCA after one's name in the FCA will automatically qualify you as a juror, but that is just a starting point. Between the day you became qualified and the day before when you weren't, not much else has happened, so we should take the office of juror into our, oh so human, hearts, minds and hands with respect. As well, we all come to our position as jurors on different roads which include different experiences, so that even when we are all given the same directions or jury recommendations, we still see our job and our work through a belief system inherent in our own minds, as would any other human being. Does that make the jury system a bad one? No, but like all things on earth governed by human beings, it can be difficult, even for objective open minds, and though it is not easy, it is essential.

With the new guidelines we are using arising out of Vancouver's injunction that we have only two qualifying shows per year for those aspiring to signature status within our ranks, we as jurors now have two new directives to apply while jurying a qualifying show. First of all, the general standard of acceptance into all shows will be higher. This conforms with the direction to which we are rising within the FCA. We are not just another painting

group, but a prestigious group with significant rewards (and jury duty) awaiting those who persevere. As well, with only two qualifying shows per year, those two shows will have an additional designation applied to all accepted pieces. If you are accepted into the show, you are for sure...getting the pink "whatever" and that is not a dishonour, but an honour. The road to signature status begins somewhere and on that road pink is just the next step before blue. Being in a show at all is now a greater honour than it was before. I assure you that I realize that having only two qualifying shows annually in our local chapter makes meeting the requirement of acceptance into 8 major shows (a requirement for application for signature status) more difficult. When I applied a few years ago it was not so difficult, but the mandate for increasing excellence within our organization demands it. Please accept that a pink spot on the tag on your work is not a blemish but a sign that it is certainly meeting a line of demarcation that is higher than in previous shows. The next step, the blue chicken, will be harder to attain but any local artist meeting these qualifications before applying for signature status in Vancouver will be spared the time, trouble, expense and disappointment of shipping paintings to Vancouver only to be mysteriously turned down, over and over again.

So, let's start with the premise that pink is an honour; receiving a blue "chicken" is a greater honour, and is certainly an indication that you have a reasonable chance of success when applying for signature status. When you are accepted for signature status, realize that this is indeed a great honour which many have not achieved, but it is also just another step upward on the road to excellence. The final FCA status of SFCA is, then, not so much a mighty leap to the top, but instead, just another step logically following active membership, pink spots, blue "chickens" and AFCA status.

Rest assured that on the day you achieve these lofty awards you will be the same person you were the day before. You may have a few moments of pride before the next painting confounds you, or your pieces refuse to sell, or you are excluded from some other show or gallery.

I have SFCA status. It came after 35 years of painting and because it has not all been easy, it is all the



more precious. Having SFCA status does not mean that I don't have failures, but it does mean that I have attained a level of maturity and consistence in applying paint to a ground; in seeing the whole rather than the spot I'm working on; in coming to a place of growth I believe cannot be forced, where my use of the medium, subject and composition become one with my personality. I'm secure in what I do and not running here and there after every new idea that pops up, like an insecure teenager who changes his hair from pink to green to mohawk to a complete shave trying to fit in.

I have an encouraging heart by nature, but I have benefited from encouragement from more mature artists than I. Every time I have felt defeat I particularly remember the words of Robert Guest, a fellow artist from the north. He took me aside one day and said, "Phyllis. You have what it takes...just keep going." Fifteen years later his words still ring in my ears, flagging me on when my latest mess confronts me, because I trust his judgement.

Now, to get to the heart of the matter (or should I say the gizzard of the chicken). The jury is made up of 3 or more signature status members, including at least 2 SFCA's for qualifying shows and generally an uneven number so that there won't be any deadlocks. As a jury we have to learn to set aside our personal preferences; to respect the detail of the realist as well as the mood, colour and design of the abstract painter or the reinvented pieces made from found objects. My own history involves raising a gifted genius daughter who lives in Boston where she completed her Masters in Art after 4 years at Emily Carr in Vancouver. Now, I was her first teacher, laying down the rules of colour and composition and perspective, but her creativity was a gift I could only respect and try not to contain. For 35 years we have had a mother-daughter, artist to artist relationship in which she did whatever came to mind while I painted recognizable things. It was a training ground in which we learned empathy and respect for each other's diverging directions. I must also tell you that my personal journey through a less than perfect life for over half a century has humbled me, and matured what used to be stubborn into something closer to strength. Whenever I jury, my maturity as an artist and my maturity as a person will both be helping me make my decisions.

I spent 28 years in B.C., most of it painting, and the big honour there was getting juried into the B.C. Festival of the Arts, especially being funded to that show, for the select group that made it. I remember being one of a group of the finest artists in B.C., awaiting the jurors' decisions for the "Medal

Awards"...and I remember the shock wave as we were told that the medal had been given to a painting the jurors told us was the worst painting in the show - a painting they said had no artistic merit whatsoever, except for the fact that they kept returning to it and couldn't get it out of their minds. You can imagine the uproar that followed and the quandary of the artist who had just achieved this distinction. Jurors are like referees at a hockey game: not always right, but doing their best; better trained than the average person and essential to the game, but always only human.

"Plucking the Blue Chicken"  
will be continued in next month's issue.

## FCA NOTICES

### Obituaries and Condolences

Our sincere condolences to long-time Federation member and dedicated volunteer, Josanne van Hees, AFCA whose husband Donal Rowand died August 28, 1998. Don was a clinical psychotherapist and many will remember his lectures and workshops. He worked with groups teaching how to access both sides of the brain to enhance efficiency and creativity. With Josanne's care and courageous support, Don battled cancer for many months. Your messages can reach Josanne through the Federation and she requests donations in Don's memory be made to the Canadian Cancer Society.

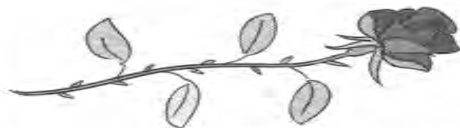
*"We think that we need to create.*

*We don't need to create.*

*We have a latent potential  
that will create for us.*

*Both the mood and inspiration  
conducive to creativity and production  
can be accessed readily, simply by  
altering one's state of consciousness."*

Don Rowand,  
Clinical Psychotherapist



## GRINS, GRIMACES, and GRIPES



**GRIN** - I always grin when I receive a new issue of your excellent news letter – always a pleasure to read and it leaves me with a warm cuddly feeling for all FCA artists (and editors). **Alexandra Bell, Calgary**

**GRIPE** - Names on paintings should be covered by masking tape before they are turned into slides. That way the name will not be a factor during the jury process. It only takes the eye 1/16th of a second to check the signature and the signature might make a difference in whether the painting is accepted or declined. **Connie Swaisland, Central Okanagan**

**REPLY** - Entrants to FCA exhibitions may obscure their names on slide images if they so desire. Be careful to keep your composition intact. (The slide holder must still be labelled as required by the FCA). Silver polyester tape may be used on the image surface of the slide, or the slide may be photographed with the name omitted. Bear in mind that most tapes become transparent when shown under bright light. However all of this will not affect the judging process in any way. Signatures are usually very difficult to read. Sometimes the artist's style is recognized but this is unavoidable. The work is judged ENTIRELY

by its merits as a work of art, suitably fulfilling the Federation's mandate and standards. (Pickled insides in glass containers etc. are unlikely to be accepted). The identity of the artist has no bearing on the selection by the three qualified jurors, who carry out their job in a thoroughly professional manner.

**Jeane Duffey SFCA, Standards Committee**

**GRIPE** - We have encountered a mix up in regards to the criteria for allowing paintings into juried show. The hard and fast line is: nothing painted in a workshop or class; copied from any professional photos; or even from other painter's photos. Yet we see paintings in juried shows that we know were painted in the above ways. As Chairperson I had to deal with this problem in our very first show and I really didn't like being the 'Inquisitor.' Could we please have some solid guidelines to follow, so as painters, we know what NOT to enter into an FCA juried show? **Connie Swaisland, Central Okanagan**

**REPLY** - Connie, this is an issue which pops up from time to time mainly because we have to rely on and trust each other when it comes to disclosing the origins of our work. You basically answered your own question in regards to what is not accepted into juried shows. If a member does enter a work that originated in a workshop, class, from a professional photo, or is copied from another's work or

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photo and it comes to our attention then the work in question will be promptly removed from the show. The real problem comes when trying to 'police' this issue - it is simply not possible and therefore we rely on the honesty of our members. As a past president and current head of the Standards Committee I do sympathize with your position.

**Jeanne Duffey SFCA, Standards Committee**

**QUESTION** - If you sell a painting, do you retain the right to print it? Does the person who buys a painting have the right to publish it? What are the current legal opinions?

**Connie Swaisland, Central Okanagan**

**REPLY** - My understanding of the rules of copyright, bearing in mind that I am not a lawyer and assuming that the artist was independent and not an employee of the purchaser, is as follows:

- 1) The artist retains the copyright to the work for the lifetime of the artist plus 40 years. If the artist either has access to the original or has, prior to the sale, created colour separations or slides from the original, the artist has the right and the ability to reproduce the artwork.
- 2) The purchaser does not acquire copyright to the artwork simply by purchasing the original and, although they may have physical possession of the original, they have no right to reproduce or copy the image without the prior permission of the artist. If the artist were to give such permission, it would be advisable that it be documented clearly in writing. An exception to the general rules occurs with commissioned portraits or portraits of public figures. If the artist finds that a purchaser is making unauthorized use of an image to which the artist holds copyright the artist would be well advised to consult a lawyer as soon as possible. An excellent reference source on business/law for artists is a Self-Counsel book entitled 'Art, the Art Community, and the Law' ISBN 0-88908-785-7, \$12.95. It is an essential addition to any artist's library.

**Bob McMurray AFCA, 2nd Vice President**

**GRIBE** - The last and biggest complaint is that there is no information given when a painting is declined. Couldn't a juror, when ticking YES or NO also tick a space for problem with colour, composition, balance etc.? It would mean a lot to those declined, in helping them know where they went wrong in the eyes of the jurors. **Connie Swaisland, Central Okanagan**

**REPLY** - This idea has been presented before and even tried. **Rick McDiarmid SFCA** created two such forms for the use of jurors. These forms were utilized but two major problems were encountered. First, the jurors ended up at the gallery filling out forms till 1 am or so. For every show there is often 400 or more slides to jury and the process is time intensive as it is. The second problem occurred when declined artist received the feedback. They often phoned the jurors to argue and restate their case despite the fact

that they were specifically asked not to on the form. In theory, I agree, this is a great idea. In practice it didn't turn out so well though. If you think of another way to respond to declined work I'd love to hear it.

**Michele Becker, Editor**

**GRIN** - This grin is in response to the article in the September issue by Glenn Marcus regarding websites for artists. Coincidentally, I had just gone online in FCA's Studio One using Glenn as my webmaster. He is the third webmaster I have worked with, and he wins the gold star hands down! Glenn is a 'user friendly' professional. I have traveled the world looking at art and have been online since the old Apple Eworld days, so I was already a believer that the web gives us our own convenient window to the entire world for both artist and viewer...and within three days of going online in Studio One I had received two polite email requests for invitations to my future shows! Yes - I'm grinning!

**Alexandra Bell, Calgary**

## ARCHIVES UPDATE

By Ellen Poole

**Thomas William Jones**, a celebrated watercolour artist residing in Snohomish, was made an honorary 'FCA' in November 1980. As well as all over the USA, he has exhibited in Russia and Berlin. Thomas' articles are widely published, and he taught a workshop for the Federation in the 1980s.

Among Jones' many citations, honours, and awards, he was officially commissioned by the White House for the President and Mrs. Reagan's 1985, 1986, 1987, and 1988 Christmas cards.

The artist had kindly donated one of these - complete with presidential seal - to the FCA Archives. Thank you very much for an invaluable contribution, Thomas!



Robert H. McMurray, C.A.

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## THE ART OF PACKAGING

by Nancy Clayton

Often I am struck by great possibilities in mounting an exhibit of painting packaging. It would be a widely diverse and hugely talented exhibit. Many visitors to such an exhibit would be inspired in new ways and means of wrapping up all kinds of other treasures besides paintings and many, many more would be stealing resources for their next experimental mixed media works. And the Jurors...well, their greatest dilemma would be whether to choose a show of Truly Amazing Packaging or a show of packaging that really was good!

Recently I danced about a package that reminded me of a pearl – a large one that a well practiced and determined oyster had spent a long, uninterrupted spell building up around a supremely unreachable grain of sand (if, in fact, that grain of sand had not been just a figment of imagination!). Was I meant to tear it down and start the search or simply hang it? Half an hour later (including moments of re-evaluation of attack angles and note taking for elaborate and invisible back tracking and establishment of alibis) I was overjoyed to find an authentic and uninjured piece of artwork within. However, the packaging had expired and would no longer be available for the journey back home.

Hence the packaging tips that follow.

Packaging must survive three lives:

1. Accompanying and protecting artwork from the studio to the gallery.
2. Opening willingly and allowing quick, smart removal of artwork and then lying intact and recognizable in storage during the gallery visit.
3. Being quickly understood and cooperative and easily re-packed to accompany and protect artwork from gallery to new home or back to the studio.



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### Therefore:

- keep it Simple
- indicate 'TOP' or 'OPEN HERE'
- think 'REUSABLE'
- crisscross masking tape on glass without touching the frame
- if packaging is multi-layered, as with bubble-wrap or foamsheets and cardboard, be sure package is easily opened in one action, avoid the pain of lesions and adhesions between the skin layers
- do include notes of encouragement and celebration to those unpacking
- keep the cat out of the storage room where you keep your packaging material.

### AVOID:

- staples
- bubble-wrap patchwork extravaganzas that are the devil to disassemble
- flaky styrofoam bits and blobs
- clingy rubber foam or styrofoam popcorn, pellets, bullets, or beads
- screws (for wooden crates) with obsolete, obscure or otherworldly head-configurations (simple old-fashioned slotted screws are good)
- nails (and claws)
- crowbar, paring knife and emergency situations
- blueprints.

One final note – Do not enclose diminutive, easily overlooked and unrelated missives and wee packages with your artwork as they may never see the light of day again or, worse yet, be mistaken for the real thing.

*Tip – Share the love and respect you feel for your painting equally with your gallery packaging care-workers.*

## NEW MEMBERS

A Big Welcome goes out to the following new members who have joined the FCA between August 1, 1998 and September 4, 1998:

Larry Clark	Helen P. Gabriel
Cheryl Bowkett	Ward V. Dovey
Theodore Y. Takeuchi	Paul Warwick
Nassrim Farquharson	Catherine Smailes
Yvonne V. Sturhahn	Lori Tjorhom
Joan Turner	Hsu Lin
Loretta Lo	Thuan (Tim) Ly
Barbara Mathews	Diane J. Mills
Joanne Murphy	Beverley N. Pierini
Chin Wen Shih	Alexander D. Argon
Margaret Baxter	Margaret Bell
Don Curtiss	Joanne Divbaldo
Daphne Eldridge	Terri Heinrichs
Vesna Jankovich	Delores Jordan

## BEING A JUROR

By Donna Baspaly, SFCA

Recently I have had the pleasure/torture of once again serving on a jury panel for the FCA. I have to remark that this type of service has its own set of pros and cons and built in conundrums but I always feel like it was worth my time in the end. That is exactly how I felt as we finally hung the Fall Juried Show at the Gallery – that is ‘till Michele called! An article you say? Well...I’ll give it a shot but you have to understand that what I write is from my own point of view despite the fact that there are certain constants in the process.

Prior to each show a minimum of three jurors are selected – two SFCA’s and one AFCA. This is a fair method because a winning entry must have at least two jurors’ affirmation. Discussion is kept to a bare minimum unless there are questions which arise to the medium or a technical adjustment is required. I find it helpful to view all the slides first in silence then repeat the viewing for a second time to select the definitely acceptable slides. A third viewing is then required for the maybes or possible entries if there is still gallery room after the first selection. Not all slides have immediate impact but on a second glance, we may decide ‘yes, this is worthy.’ I have been a juror several times when we have looked at the slides until we are satisfied which may be four or five times. We try very hard to look at the image only, not the signature of the work. Naturally some artists are so distinctive that we would recognize their work immediately, however, we try to judge the slide on its own merit.

Personally, when I am jurying artwork, I look for several things such as originality, design strengths, good technical ability, simplicity of one goal (is the artist trying to say too much in one painting?), and good use of colour and line. I ask myself, “Is this a personal response from the artist on this subject not just a technical rendering from a photograph?” Remember that the slide has to make an impact on the jurors in about five to ten seconds!

Of course we, as jurors and artists, have our preferences and biases however that does not mean we are narrow in our search for good art. I have juried with very respected representational artists and time after time they will be in admiration of an upcoming slide from an experimental artist and vice versa. At times we, as artists, are tougher on the style which depicts the work we do because we can appreciate the problems and shortcomings.

When I am asked to be on a panel of jurors I feel privileged. The benefits to me personally always exceed the time and effort the jurying process requires. Exposure to all art is a growth for any artist. I believe it broadens our creative scope, improves our own critiquing, and enriches our imagination and appreciation of how other artists form mental and visual images. At times jurors can be quite close in their decisions and at other times they are far apart. The decisions we discuss as jurors as to why we have chosen certain pieces to receive final jurying awards is a learning experience each time. Jurying has enhanced my respect of other opinions without forfeiting my own sense of decision making.

I think that what I am trying to say has already been said by Miles G. Batt and so I will close with his eloquent words:

“If every juror was an expert we could support their choices, but none of them are. Jurors are briefly given the privilege of emphasizing their opinion of success or failure. We have the right to paint how and what we choose – one of the few areas where such freedom is possible. All creative painting is subjective, any other type you may think of is academic, laws and rules do not exist. Individual interpretation is the vitality of all art forms.

On the flip side of competitive exhibitions is, they bring out the best in all who participate – paintings are put on display! Our lives are enhanced and expansion occurs each time we share experiences with other painters. Creative understanding and appreciation belong to the flexible participant, ready for challenging the past one more time.”

## NOTES ON BRIDGING THE GAP

By Dan Gray

“Bridging The Gap” was the Federation show at The Old School House Gallery in Qualicum Beach, BC. The exhibit was well received by visitors and staff at TOSH. The non-objective work stood out to the viewers as well as the works by Rick Bond, Mike Svob, Vi Tunstall and Jo Scott-B. Kudos to Pat Holland for creating a piece that fit the title of the exhibit. Hanging the show was a challenge as there were over 50 pieces with wide variety of styles and mediums. Thanks to volunteers at TOSH, Wanda Ashmore, and members of the Arrowsmith Chapter for their help in unpacking, hanging, and the dreaded repacking. We all have gained a greater appreciation for the work that is done all the time at the FCA Gallery.

## 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** - Demonstrations of Painting by: Mike Svob and Joyce Kamikura and **Picture This Way in Acrylic & Oil** - Demonstrations of Painting 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 + applicable \$3.15 GST and \$3.15 PST + \$6.00 S/H, to **Federation of Canadian Artists**, 1241 Cartwright St., Vancouver, BC V6H 4B7 (or pick up your copy at the Federation Gallery and save \$6.00 S/H). Full Copyright reserved.

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**Demonstrators' Opportunity:** 1998 Demo Opportunity for qualified member-artists on Mondays - 1-4 p.m. at Federation of Canadian Artists' Gallery. Call Pat Lowes 274-5482.

**THE COUPEVILLE ARTS CENTER'S PALETTES PLUS** October workshops with Alex Powers, Marilyn Timms, Pat Deadman and Carla O'Connor are still available. In addition Galen Berry will teach a class in Marbeling November 16-18. For more information and a free catalog contact the Coupeville Arts Center at Box 171FC, Coupeville, WA 98239, (360) 678-3396.

**NEW ZEALAND, TED SHERWEN - NZAFA.** This internationally recognised New Zealand artist and tutor has announced his 1999 Water Colour Painting Safari locations: Auckland, January 24 - 30 NZ \$1625 Napier, March 14-20 NZ\$1295.

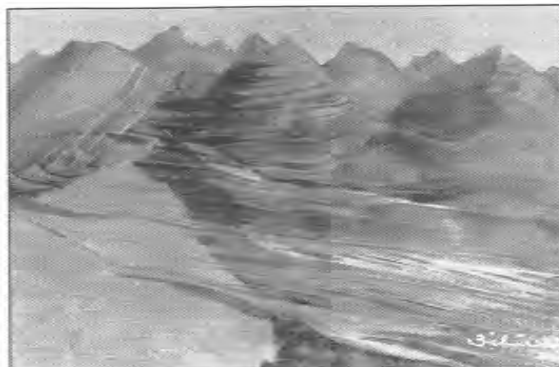
Includes: Quality accommodation, all meals, Ted's personal tuition, the best painting locations, own touring coach and driver. \* Non-painting partner packages available \* Contact: P.O. Box 34-703, Auckland 1330, New Zealand. Fax: +64-9-480 0282 E-mail: info@nzolidays.co.nz

### ATTENTION: ALL SIGNATURE MEMBERS

The Calgary Chapter is proud to sponsor our second Open Signature Members show to be held from April 17 to May 1, 1999 at the Art Show Gallery (same location as last year, although it will be held for 3 weeks this time due to the success of last year's show). A reception will be held April 17 from 1:00 to 5:00 pm. Submissions will be by slide which will be juried here in Calgary by our own SFCAs. The gallery can accommodate 60 works, and we are hoping to have a much larger artist response to this show. Please watch the newsmagazine for more details regarding slide deadline, fees, shipping, etc.

## AND THE WINNER IS...

Howard Adams won the raffle painting "Glacial Greens" by Ann Zielinski, SFCa. Howard resides in Lubbock, Texas and was visiting Vancouver at the end of July. The winning ticket was drawn Sept. 16 at the opening reception for Signatures IV. Congratulations, Howard and a big thank you to Ann Zielinski!



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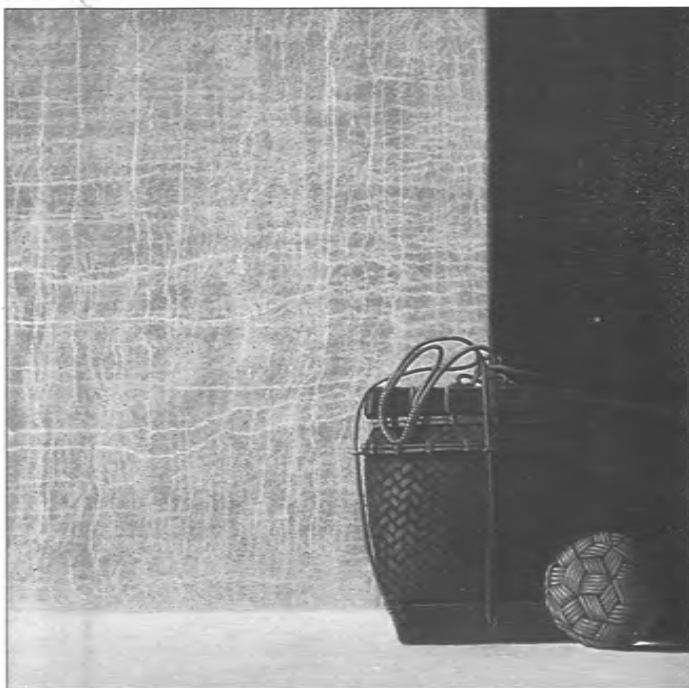
Honorable Mention  
GUARD DUTY  
*Larry Tillyer*  
acrylic, 22"x28"



Honorable Mention  
CARIBOO COUNTRY  
*Kari Duke*  
oil, 16"x20"



**Donna Baspaly Experimental  
Mixed Media Award**  
**MEDITATION**  
*Myrtle Anne Rempel, AFCA*  
collage, 16"x18"



**Surrey Metro  
Credit Union Award**  
**STILL LIFE WITH BASKET**  
*Michael den Hertog*  
acrylic, 24"x24"