

FEDERATION (B.C. REGION SINCE 1941) OF

MARCH 1997

**CANADIAN
ARTISTS'**

News

*FCA
Chapters*

BI-ANNUAL

JURIED

EXHIBITION




*Fraser
Valley*

*Okanagan
Valley*

*100 Mile
House*



ALL MEDIA



MORESBY MOSS acrylic, 18"x24" Rick Bond



ANCIENT CITY
acrylic/oil collage
Jean Langergraber



ROOT CELLAR
watercolour
Gladys Goode

FEDERATION (B.C. REGION - SINCE 1941) OF
CANADIAN ARTISTS' NEWS

MARCH 1997

CANADIAN ARTISTS' NEWS

is published 10 times per year

Federation Gallery (and Mailing Address):

1241 Cartwright St. (Granville Island), Vancouver, BC V6H 4B7

Gallery: 681-8534 Office: 681-2744 Fax: 681-2740

Gallery (Winter Hours): Daily except Mondays 10 am to 4 pm

Annual subscription rate is included in Membership Fee.

News, articles, announcements, good contrast black/white, or colour photos (NO Slides) welcome. *Please Note:* deadline for submissions to next issue (April) is March 1, 1997.

Publisher: B.C. Region, Federation of Canadian Artists
Editor: Steven Laszcz (582-2115)

Email: lashart@mindlink.bc.ca

Ralph Roper (224-7974)

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Proofreading: Vacant

FCA Executive Officers - 1996/97 (Elected):

Acting President: Alessandra Bitelli, FCA, CSPWC (926-8921)

1st V.P.: Janice Robertson, FCA (888-2230)

2nd V.P.: Bob McMurray, AFCA (r 535-5069; o 576-9121)

Acting Treasurer: Mary Ellen Klassen (294-2575)

Rec. Secretary: Josanne Van Hees, AFCA (538-3346)

Immed. Past President: Mike Svob, FCA (535-1459)

Board Members-at-Large - 1996/97 (Appointed): Vacant

Executive Committees - 1996/97 (Appointed):

Advocates:

Supporting & Active Karen Marcus (r 522-3134, o 665-8754)

AFCA Marjorie Turnbull, AFCA (941-7695)

By-Laws: Vacant

Corresponding Sec: Steven Laszcz

Exhibitions: Myrtle-Anne Rempel, AFCA (850-1200)

Exhib. Slide Co-ord.: Yzabelle Delisle Milton, AFCA (597-8856)

Foundation Program: Alan Wylie, FCA (888-2230)

Fundraising: Marjorie Young (324-9222)

Membership Sec.: Liz Jones (588-9124)

Nominations (1997-98) Marjorie Turnbull, AFCA (941-7695)

Painters in Action: Pamela Leaman (685-1967)

Public Relations: Karen Marcus (r 522-3134, o 665-8754)

Social: Marjorie Turnbull, AFCA (941-7695)

Standards: Jeane Duffey, FCA RI (Hon.) (943-4406)

Federation Staff:

Gallery Manager: Nancy Clayton

Weekend Gallery Manager: Ellen Poole

Business Administrator: Susan Foster (Office 681-2744):

Bookkeeper: Tina Turner

Services:

Auditor: Clifton N. Chu, Chartered Accountant

Lawyers: Richards, Buell, Sutton (Mike Sawyer)

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

EDITORIAL by Steven Laszcz

I would like to take this opportunity to thank Ellen Poole for her contribution to this magazine. Ellen has given her time and creativity, freely, for the last eight or so years, making this one of the best newsletters of any art organization in Canada. Ellen's shoes will be difficult to fill, many thanks.

I would also like to welcome aboard Susan Foster as the Business Manager, and Tina Turner as the new Bookkeeper.

Till next month "paint lots".

GALLERY MANAGER'S REPORT

by Nancy Clayton

Anyone walking around the gallery lately will notice our new system for identifying paintings. The Velcro tags should reduce the problem of falling tags for good.

As spring approaches and thoughts turn to vacation plans I am in need of some extra volunteers. There is an immediate need for help at the AGM on March 23 at 1:00 p.m. and for attending the FCA table at the Art Materials EXPO to be held at Robson Square from April 25 to the 27. Interested parties should contact Nancy at the gallery.

TUSCANY PAINTING TRIP

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ALAN WYLIE & JANICE ROBERTSON

May 30th to June 10th, 1997

\$3145- per person [\$2995- non painters]

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Anna Maria at Interglobe Travel-

899- 6099 or Alan at 888-2230

Wine & cheese party at Associated Graphics
Studio- 1664 w 4th ave, Vancouver on
Feb. 20th,97 & March 13,97 at 7:00 p.m.

MEET THE ARTISTS- SEE THE VIDEO

FCA EXECUTIVE NEWS

Highlights from the Board of Directors' Meeting, BC Region & National January 21, 1997

- Opus will be participating in The Art Materials EXPO trade show in April, they have offered us a free booth. All agreed that we should participate, Nancy will be co-ordinating the volunteers.
- Janice Robertson announced the dates for the Annual General Meeting and The Board of Governor's Meeting. (See display ad on this page for details).
- Karen Marcus presented the executive with a proposal from two students of the Vancouver Film School. As part of a school project they have volunteered to set up an Internet WEB site for the Federation, for free, until the end of August. Monthly cost after are estimated at \$30.00. Karen is interested in hearing from artists who already have WEB pages set up and would like to be linked.
- We currently have a vacancy for a Member at Large; any AFCA or FCA interested in this position should contact Janice.
- Our new Corresponding Secretary is Steve Laszcz.
- Painters In Action is scheduled to resume on Mar. 10, 1997. It has also been agreed to reimburse ferry fees to artists coming from the island to demonstrate.
- Congratulations to Bob McMurray AFCA, he will be filling in as 2nd. Vice President.

*"There are only two styles of portrait painting:
the serious and the smirk."*

-Charles Dickens (1812-70) in Nicholas Nickleby



ISLE: Island Stay Learning Experiences

A series of escape weekends at a Bowen Island Lodge.

The Joy of Floral Painting*
with Alessandra Bitelli

March 7-9, 1997, package \$375



Call (604) 984-4901 for an information package.

NOTICE

ANNUAL GENERAL MEETING

(BC Region and National)
plus Election of Officers
for the 1997/98 Year of the

FEDERATION OF CANADIAN ARTISTS

Sunday March 23, 1997
1:00pm

at Emily Carr School of Art & Design
in the audio visual room (260),
Granville Island (around the corner
from the Federation Gallery),
Vancouver BC

(MEMBERS ONLY PLEASE)

BOARD OF GOVERNORS MEETING

The annual FCA Board of Governors
meeting will take place in the
audio visual room (260) at
Emily Carr College of Art & Design
on Sunday, March 16, 1997 at 10:00 a.m.
Applicants for signature status
will be reviewed.
This meeting is for senior FCA
status members only.

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Opus Framing & Art Supplies presents a visual arts weekend featuring a large and dynamic sales floor, hands-on workshops and demonstrations for visual artists. Listed below are four of our many professional teachers and their workshop dates and times.

BETTY DENTON

Acrylics on Paper & Silk

Friday April 25
2:30pm to 4:30pm

In-Brush Mixing & Glazing in Florals

Saturday April 26
9:00am to 11:00am

Control Techniques in Florals

Saturday April 26
4:00pm to 7:00pm

Understanding Negative Painting

Sunday April 27
9:00am to Noon

NITA LELAND

Exploring Colour

Friday April 25
5:30pm to 8:30pm

Watercolour for the Terrified

Saturday April 26
9:00am to Noon

Creative Collage Techniques

Saturday April 26
4:30pm to 6:30pm

Your Creativity Workbook

Sunday April 27
9:00am to Noon

ROBERT GENN

New Acrylic Techniques

Friday April 25
2:00pm to 4:30pm

MICHAEL PACITTI

Special Crescent Colour and Matting Workshops

Sat. April 26, 6:00pm
Sun. April 27, 3:30pm

Duration: 1 1/2 hours



Betty Denton

Nita Leland

Coming this April 25th, 26th and 27th at Vancouver's beautiful Robson Square.

Pick up a brochure for more information on **Art Materials Expo!** at all three stores or by calling us on our toll-free line or our Vancouver local (604) 736-7694.

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CANADIAN SCENE

Chapter News & Events

COMOX VALLEY CHAPTER

By Marilyn Timms, FCA

Welcome to the following new members: Lois Pharez and Ted Elcock - nice to have you with us. Our first ever "Paint In" was held January 15 and was well attended. It was really fun to just "slap around a little paint together". Some of the guests plan on becoming new members. Then on February 5, at our first ever business meeting and demo night, we enjoyed a paper making demonstration by Channing Holland. February 19 rounded out the month with another "Paint In". All FCA members are welcome to attend these sessions on the first and third Wednesdays of the month. Our Annual General Meeting and election of officers takes place on March 5, 1997, followed by another great demo. For more information call Marilyn (250) 334-0371 or Hans (250) 339-7105.

OKANAGAN CHAPTER

By Bev Pothecary

24 members attended a meeting on January 12, 1997. Carol-Lynn Davidson and Gary Whitley gave lively talks regarding forms and content in paintings. Jurying for the sixteen paintings sent to the Federation Gallery Show took place with Yvonne Morrish's work selected as "Best of Show". An open discussion took place regarding the possibility of dividing the OK chapter into two divisions. As most members were not in favour of this Yvonne offered to organize an event for the Kelowna area. The meeting wound up with a call for election of officers. Bev Pothecary volunteered to replace Barbara Wright as secretary-treasurer.

NANAIMO CHAPTER

By Gerda Hofman

Brent Heighton, FCA, gave a great workshop on January 18 & 19. Lots of work was accomplished; it was an excellent learning experience and fun too! Thank you Brent.

The meetings for this year (1997) will be on March 8, May 19, July 12, Sept 13, and Nov 8, at 1:00 p.m. at Brechin United Church.

At our last meeting (Jan 11) John Girard did a watercolour demo. Thank you John.

Members News: Caro Woloshyn, AFCA and Jeanette Hart participated in a show called "Five Friends", at the Nanaimo Arts Council Gallery (Rutherford Mall) during February.

Ted Mason will be the featured artist at Art 10 Gallery during April.

VICTORIA CHAPTER By Alan Mark Cross

Our first show of the New Year will be a very high profile event and should put our local chapter "on the map". As the only art group ever to be involved, we have been invited to participate in "Be a Tourist in Your Town". This year is the 25th anniversary of this popular attraction with over 15000 tickets being printed for the 10-day event. Our venue will be on the third floor of the Victoria Eaton's Centre, this centre draws approximately 45,000 visitors per week. This show will be an all-member show and Supporting Members are encouraged to submit their works for jurying along with Active Members. Each member may submit 2 paintings; the jurors are Dorothy Oxborough, FCA; Margot Clayton, AFCA and Delphine Large, AFCA. The show opens March 7 and continues until March 16, 1997. Please see your local Grapevine or call Alan Mark Cross at 658-8102, for drop off and jurying information.

We are also looking forward to our bi-annual show at the FCA Gallery in Vancouver. The show opens July 28 and continues until August 10, 1997. Dates for drop off and jurying will be announced as soon as they are available.

Our Annual General Meeting will be held on March 20 1997, at the Windsor Park Pavilion, 7:30 to 10:00 p.m. All members are encouraged to attend, please contact us if you are interested in filling any of the executive positions.

We are also pleased to announce that Brent Heighton, FCA will be giving a workshop at the Ocean Point Resort on March 21, 22, 23, 1997. For information contact M. Montana Grant at 665-5000.

"It's spring, shake the dust off your brushes, and show us what you can do!"

EDMONTON BRANCH CHAPTER

From *Artscape News* Louise Cheng- Editor

Lyle Langer has resigned as editor of *Artscape News*. We thank Lyle for his work and wish him the best in the future. Louise Cheng has answered the call and will take over editorial duties.

March elections are approaching and we have formed an elections committee. Contact Carol for nomination information.

The "Mixed Palette" show at Special T Gallery was a great success. Thirty-seven paintings out of seventy-seven entered were accepted. Six paintings in all were sold.

We have planned eight workshops for this season, details to follow.

George Webber FCA is celebrating his 90th birthday this month and is being made an honorary life FCA. A party will be held on March 29 from 1:30 to 4:30 p.m. call Carol at 430-8011 for details and location.

100 MILE HOUSE CHAPTER

By Judith Dodington

Ann Zielinski FCA NWS KA will be holding a workshop titled Development of the Sketch & Exploration of Acrylic Texture and Colour on April 10 to 13 contact Sheryl Fremlin at 456-7425 for registration details.

WESTERN EXPOSURE News of Members' Upcoming Events

Nell Bradshaw FCA will be setting the Victoria art world on its ear with a retrospective of her work. While preparing for a move to Toronto, recently, Nell uncovered 170 oil paintings that had been in storage for decades. These will form the basis for a show at Winchester Galleries, March 23 to April 3.

John MacNeill AFCA of Nanaimo is pleased to report that the first production run of his biography is almost sold out. *A Canadian Geologist-Artist* can be reviewed at the UBC Library.

Anna Kopcok (White Rock) recently had a successful solo exhibition in Bratislava, Slovakia. After exhibiting in several other venues she was awarded a contract with Majolica, a Slovak fine ceramics company. Anna is having a show at *The Gallery* in White Rock opening on March 14, 1997.

Maggie White AFCA will be having a one-woman show at the *Harrison Gallery* in West Vancouver.

Starting on March 22 and running for 10 days, this show features West Coast, local scenes and florals.

Janice Robertson, FCA invites all to her one person show at the Birthplace of BC Gallery in Fort Langley. The show opens April 11 from 6:30 to 9:30 p.m. and continues through the weekend. Call 882-1191 for more information.

You are invited to a showing of recent water-colours by **Peter Paterson AFCA** at his home studio "The Green Gables", Victoria. The show runs from April 12 to 14.

Some of you may know **Jane Saborio** from her workshops at Associated Graphics, she has organized a show at Van Dusen Gardens on April 27 it will occur during the annual plant sale.

Federation members **Robert Genn FCA, Dan Grey, PPC PSC, Gerda Hofman, and Kiff Holland FCA NWS** will be teaching at The Art Material EXPO to be held in April. Early registration is recommended. Registration information is available by calling 736-7694.

The slide service for members has resumed at Associated Graphics. Phone **Kees Fransbergen @ 738-8441** for an appointment.

Congratulations go out to our friends at Opus Framing and Art Supplies, their newsletter, which started in 1986, has now passed the 100th edition mark.

Did you receive a new microwave for Christmas, or are you waiting to sell one at your next garage sale? Well wait no longer, why not donate it to the FCA? A microwave would be a great asset for staff, volunteers and gallery openings.

Apologies go out to **Han Jiang** we did not mention in the February issue that his painting "Sunshine" (on the back cover) won first place in the 96 *Christmas Small Picture Show*.

MORE ART PAPERS



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EXHIBITION/SALE CALL FOR ENTRY



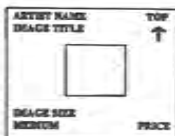
April 15 to 27, 1997
at Federation Gallery, Vancouver
ANNUAL "SPRING 'OPEN' WATER-MEDIA JURIED EXHIBITION"
Water-Media - Open Members and All

JURORS: Alessandra Bitelli, FCA CSPWC;
Don Farrell, FCA RI RBA; Josanne van Hees, AFCA.

"WATERMEDIA" DEFINED: To qualify for "water media" the painting must be primarily of water-based media, on paper surface, and unvarnished. Pastel, collage, charcoal and graphite - if used - must be in conjunction with the water media. The water media must be the dominant element of the work.

SUBMISSION BY SLIDE ONLY:

Must be 35mm, colour, in a 2"x2" mount. Glass slides not admissible. No tape or labels (except non-protruding silver tapes on the film or white tape on the mount, not permanently affixed). Indicate the Name of Artist, Title, Image Size, Medium and Price on the Slide and indicate what direction is up - as per illustration.



Note: ENTRY FEE: Eligible members may submit up to two (2) slides for an entry fee of \$10.00 each slide, with respect to *Open* show; non-members may submit up to two (2) slides for an entry of \$20.00 per slide.

SLIDE ENTRY DEADLINE: Between 10:00 am Tuesday, March 11 and Saturday, March 15, 1997 at 4:00 pm. Along with entry form(s), send a self-addressed, stamped #10 (4-1/8"x9-1/2") envelope (SASE) for return notice of jury.

Accepted Artworks:** Advice of the jury's decision will be given by mail, along with your receipt (by means of your SASE). If accepted, your original painting is due in the Gallery for final jurying during the week preceding the show (no later than 4:00 pm on Sunday, April 13, 1997). The FCA reserves the right to keep slides of accepted paintings for its permanent collection.

Declined Works: Should the painting be declined, the slide(s) will be returned in your envelope, with your receipt (in your SASE).

****Artworks:** Must all be framed and wired ready for hanging. Note: Wire should not be less than 4-1/2" down from the centre-top of the frame. Glass with clips not acceptable.

No "NFS" WORKS WILL BE ACCEPTED, or works previously hung at this Gallery in a juried show.

Loss or Damage: The FCA will take the utmost care in handling works submitted, but can accept no responsibility for loss or damage. Insurance is the responsibility of the artist.

Commission: A 35% commission will be deducted from the selling price.

Painters in Action MONDAYS

* * * * *

At FEDERATION GALLERY

1241 Cartwright Street

Admission: Free to FCA Members
\$10.00 to Non-Members

Mar 10 1-4 pm	Pamela Leaman <i>Basic Watercolour for Beginners</i>
Mar 24 1-4 pm	Nancy Clayton <i>Watercolour and Watercolour Pencil</i>

* * * * *

"[The best] method of teaching is quite simple: to help students to 'see' what is in front of them, and then to make it 'work' in the confines of the canvas or drawing pad."
- Peter Cox, Art Students League, New York

CALENDAR OF EVENTS at FEDERATION GALLERY

1241 Cartwright Street, Vancouver, B.C.
Daily except Mondays
WINTER HOURS (until 4:00 p.m.)

March 4 to March 16

*Members Rental Show- Juliann McGuinness,
Caro Woloshyn, AFCA and Ruth Smith*

March 18 to April 30

*Successful "New" AFCA/FCA Status
Members' Show*

April 1 to April 13

*Annual STUDENT Show
(1996/97 FCA "Foundation" Art Classes)
All Media*

April 15 to April 27

*Annual "OPEN" SPRING WATERMEDIA
Juried Exhibition/Sale
Open to All Painters- Members & Non
Slide Deadline: Saturday Mar 15, 1997 4 p.m.*

1997 JURIED EXHIBITIONS AT FEDERATION GALLERY

April 15 to April 27

Annual "Spring Open" Juried Exhibition
Watermedia

Slide Deadline: Sat, Mar 15 4:00 PM

April 29 to May 11

"Faces & Figures" Juried Exhibition
All Media

Slide Deadline: Sat, Mar 29, 4:00 PM

July 8 Aug 31

Juried Summer "Gallery Artists" Exhibition
All Media

Slide Deadline: Sat, May 31, 4:00 PM

July 29 to Aug 11

Bi-Annual Juried FCA Chapter Exhibition
Victoria Chapter

(Chapter to announce Jury Dates)

September 4 to September 14

Annual "Fall" Juried Exhibition
All Media

Slide Deadline: Sat, Aug 2, 4:00 PM

November 18 to November 30

Annual "FCA/AFCA Status Members"
Gold/Silver/Bronze Medal Juried Exhibition
All Media

(AFCA Slide Deadline: Sat, Oct 18, 18 4:00 PM)

December 2 to December 24

Annual "Christmas Small Picture Show"
Juried Exhibition

All Members - All Media

Slide Deadline: Sat, Nov 8 4:00 PM

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FCCA
NAMTA

EXHIBITION/SALE CALL FOR ENTRY



April 29 to May 11, 1997
at Federation Gallery, Vancouver



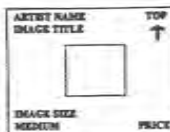
"FACES AND FIGURES" JURIED EXHIBITION

All Media - Open to All Members

THEME: To qualify for this show the painting must feature a face or a figure as the dominant element in the composition.

SUBMISSION BY SLIDE ONLY:

Must be 35mm, colour, in a 2"x2" mount. Glass slides not admissible. No tape or labels (except non-protruding silver tapes on the film or white tape on the mount, not permanently affixed). Indicate the Name of Artist, Title, Image Size, Medium and Price on the Slide and indicate what direction is up - as per illustration.



Note: ENTRY FEE: Members may submit up to two (2) slides for an entry of \$10.00 per slide.

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Declined Works: Should the painting be declined, the slide(s) will be returned in your envelope, with your receipt (in your SASE).

****Artworks:** Must all be framed and wired ready for hanging. Note: Wire should not be less than 4-1/2" down from the centre-top of the frame. Glass with clips not acceptable.

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Loss or Damage: The FCA will take the utmost care in handling works submitted, but can accept no responsibility for loss or damage. Insurance is the responsibility of the artist.

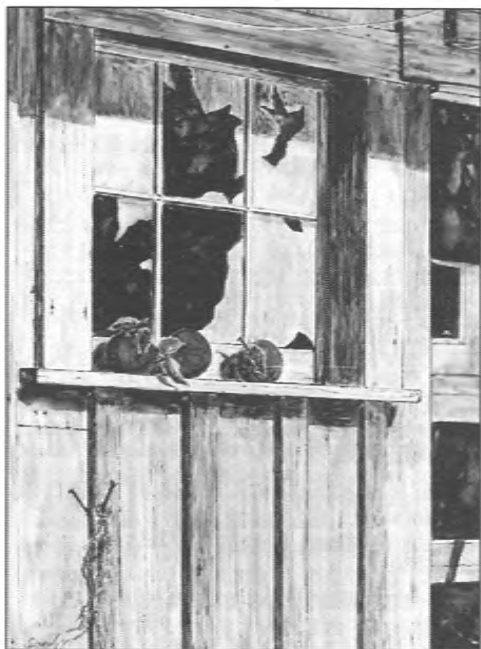
Commission: A 35% commission will be deducted from the selling price.



LOW WATER - ST. IVES oil on canvas *June Pender*



GYMBIDIUM ORCHID watercolour
Hanny Buurman Muggeridge



HANDY MAN SPECIAL
watercolour, 15"x20" *Susan Neuman*

Art from "FCA CHAPTERS"
Members of the Fraser Valley Chapter, OK
(inside & outside)



MOUNT BAKER watercolour
Jean Hanson



WINTER GLOW oil on canvas *Norma Wilson*

THE GARDEN GATE watercolour *Sheryl Fremlin*



THE
PAINTING
LESSON
watercolour
Sue Wells



QUAINT SECLUSION - PATMOS
watercolour *Hilda Lakusta*

ANNUAL JURIED EXHIBITION"
igan Valley Chapter and 100 Mile House Chapter.
ers and pages 10, 11 & 12)



Art from
"FCA CHAPTERS' BI-ANNUAL
JURIED EXHIBITION"

Members of the Fraser Valley Chapter,
Okanagan Valley Chapter
and 100 Mile House Chapter.
(inside & outside covers
and pages 10, 11 & 12)



WITH CARE watercolour *Susan Reilly*

HERITAGE HOME watercolour, 20"x30" *Phil Stang*



NEWFIE ICE CUBE watercolour *Gladys Goode*



SUMMER DREAM oil *Carol Bruce*

MATTING TIPS

Acid-Free Board, Conservation Board, Museum Board...I'm confused. What's the difference?

Terminology is becoming more and more complicated as paper technology changes and industry standards develop. Ten years ago it was enough to be acid-free. Now, acid-free is only one of the many criteria used to measure the quality of mat boards.

A Museum board is made of 100% cotton fibre, the industry standard for over 60 years. Conservation boards usually have coloured surface papers mounted to either 100% cotton rag board or alpha cellulose chemical wood pulp board.

Both Museum and Conservation boards qualify as archival and acid-free.

"Archival" materials are those considered permanent, durable and chemically stable, and are used for protection and storage of valued items. Both Museum board and Conservation board are considered archival, but conservators overwhelmingly choose the pure cotton Museum board.

"Acid-free" describes a material whose pH is 7 or higher. Some materials, such as cotton, are naturally acid-free. Others must be treated to make them neutral. Papers made from wood pulp can be buffered with calcium carbonate to neutralize the "free acids."

Tip courtesy of Crescent Framers' Focus, Wheeling, IL.

STUDIO TIPS

Need an inexpensive portable "light table?" Buy a piece of heavy plate glass (18" x 24") from your local glazier. Have him smooth the edges well with adhesive or any other tape. Resting this glass on your lap and a table edge, place a small lamp on the floor beneath the glass and use the glass as a light box. Flashlights or other battery lamps can also be used.

~~~~~  
Having trouble maintaining tempera, or poster-paint? Try removing all jar tops once a month and adding water (an eye dropper is a handy tool). This will keep the paint from drying.

- If the paint smells sour, add a drop or two of denatured alcohol.
- If the paint dusts off the job when it is dry, add a drop or two of mucilage or glue to the jar.
- If the paint is chalky, add a drop of glycerin to each jar. It will also slow down the drying time of the paint.

~~~~~  
Artists - are you frustrated when picking up a bottle of "old" ink just as you are about to ink in a drawing? Try marking your bottles with the date on which you receive them. Write the date on a small piece of white tape and stick it on the side of the bottle or container.

Studio Tips courtesy of Bill Gray.

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W/C MASKING TECHNIQUES

by Eileen Korponay

In transparent watercolour painting, the white of the paper is used instead of white paint to create light or white areas. To achieve this you must either paint around all areas that will remain white or you can use something to protect the paper while you work.

There are at least three methods for doing this. First, white paraffin wax or a white crayon can be applied to the paper. This wax acts as a resist. The problem with this method is the wax usually stays on the paper and it becomes almost impossible to paint over this later. This is fine if you're sure you don't want to add any additional colour.

The second method is to use masking or other sticky tape. This is great for areas that require straight edges but masking tape can also pose some problems. First, if it isn't sticky enough some paint will seep under the edges and second, the tape will tear some papers when it is removed. Test your paper to be sure this doesn't happen. Tape is interesting to use, especially in abstract compositions. It can be torn or cut into various shapes.

If you are splattering colour you could use any type of material to protect your paper. Air-brush artists use friskit paper which can be purchased in sheets. It can be cut to any shape required and stuck to your paper. Unfortunately friskit paper doesn't work well with wet methods.

The most widely used method for making is to employ a substance known as masking fluid. Masking fluid is sold under several names such as Miskit, Friskit and so on. No matter what it is called, it's all liquid latex with a bit of ammonia added. It's white in colour but some brands are slightly tinted so you can see it better when it's applied to paper.

You can use many items for applying the masking fluid. It can be painted with a brush (don't use your good watercolour brushes). You could use toothpicks, pen nibs, or anything else you might find interesting. For instance, I sharpen twigs from trees when I need fine lines. This works quite well and doesn't damage the paper. There is a commercial product called The Incredible Nib which some artists prefer. This product is in the shape of pencil. One end is pointed and the other is wedge-shaped.

Tips for Using Masking Fluid

- First, determine which areas of your painting you wish to protect. Draw the areas with pencil if necessary.
- Pour some of the masking fluid from the bottle into another small container and close the bottle. Masking fluid dries out quickly.
- If you use a brush to apply the fluid then protect the hairs by lightly coating them with liquid soap. Repeat this process several times if you are applying a lot of masking fluid. Clean the brush thoroughly with soap and water as soon as you are finished your application.
- Masking fluid may tear paper when you try to remove it. Test any paper you plan to use.
- Be sure the masking fluid is dry before you begin the painting.
- Let the painting dry before you remove any masking fluid.
- Don't leave masking fluid on the paper for an extended period of time.
- Don't soak paper on which masking fluid has been applied. This could make the mask adhere more tightly to the paper.
- Masking fluid can be thinned with a small amount of water for a more fluid application. I like to do this when I use a toothbrush to splatter the masking fluid.



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CLOUDS: A fascinating subject for study.
(Author Unknown)

- Use a white eraser or an item known as a "masking fluid remover" to help get the masking from the paper. A masking fluid remover is a square piece of crepe like that of crepe-sole shoes. It is not the liquid thinner that is used with rubber cement.
- Masking fluid will last longer if stored in the fridge.
- A brand of masking fluid is being developed that will allow you use it over colour. However, in most cases, masking fluid tends to remove some colour from painted areas.

Other Tips

- Masking tape is easier to remove from water-colour paper if you apply heat from a hair dryer.
- Small circular stickers that are used for pricing and labelling make good masking tools for masking out round shapes.
- When applying wax use extra pressure, especially on cold pressed and rough paper. Wax is invisible on paper so you may want to draw the shapes lightly with pencil before applying the wax.
- The wax on wax paper can be used as a resist. Place the wax side down on your watercolour paper. Draw on the back of the wax paper with a pencil. This works best on hot pressed paper and extra pressure is required.

Exercise for Learning about Masking Techniques

1. Select a piece of watercolour paper that will withstand masking fluid and masking tape. Don't think in terms of making a painting. This is an experiment.
2. On this piece of paper apply some wax, several strips of masking tape torn into interesting shapes, and some masking fluid. Try splattering with the masking fluid too.
3. While the masking fluid is drying, prepare one or two colours on your palette. Mix up a puddle of each of these colours.
4. When the fluid is dry, wet the paper and drop on your colours. Force the colours to move around the paper by tilting in different directions.
5. For added interest, drop on some table salt while the paint is still wet.
6. When the paint is dry remove the tape and masking fluid. Brush of the salt. Now you have an idea of what you can or cannot accomplish with masking materials.

Permission granted to reprint this article, which first appeared in "The Watercolour Gazette," May/June 1995 issue. The author is the publication's editor/publisher.

First, examine the direction of wind and of light to start. Consider that the light is variable and the wind can be fickle, so it is best to work with concentration and as quickly as you can. Vaporous clouds may be low-lying and layered or may be higher and more voluminous, streaked or dappled. Analyse the tones; the sky may have a basic warm tone with variable blue or grey overtones. At sunrise or sunset, colours may be made up of many value cadences. The sky reflects upon sea and land to throw back a general tone and give the painting harmony.

If you are looking into the sun the clouds may appear silhouetted. In any event, the clouds will not have razor-sharp edges. A voluminous white cloud against a blue sky will not have a knife-sharp outline, it will be fused to some extent against its background. Carefully record the lights or shadows of clouds reflected into water and land. These tones should be considered in the colour of trees and landscape. Even a grey sky will not look totally flat, but will register a certain dimension. It can be treated with an underlying light warm tone and fused with varied greys.

Look for the subtle tones in cloud effects. Even colourful sunsets may have little pure colour. Analyse all the tones to approximate what you are seeing. Great shadow masses can be seen as they fall upon water or land and these can give tremendous dramatic effect to your painting and provide a varied and effective foreground.

Painting skies regularly, and under varied weather conditions, makes us more aware of the great volume and infinite variety of clouds and their effects in painting.

This vintage technical article first appeared in FCA NEWSLETTER, April 1993 edition.

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HAVE A GOOD LOOK – BEFORE SETTING UP YOUR EASEL!

by Brian Travers-Smith, FCA

When painting or sketching out-of-doors, it pays to have a good look around at the surroundings before setting up one's easel!

On one occasion, when I had – with difficulty – got my equipment set up on a steep slope overlooking one of the last of the old whaling ships which used to be moored in Victoria's harbour, I was so engrossed in the subject matter that I completely overlooked other aspects of the site.

Half way through the watercolour, with a glorious wet wash listening on the paper, I became aware of a thunderous crashing and rumbling in a nearby wharf shed. Moments later I found myself choking and coughing in a dense cloud of ashes drifting downwind from the truck which had just dumped its load into a garbage scow below.

When the dust cleared, gloom descended; the wash was stippled all over with cinders. However, by letting it dry undisturbed, I was able to salvage the painting, and the ashes brushed off easily. A second wash covered what marks remained.

The account of this adventure first appeared in the April 1983 issue of FCA NEWSLETTER.

"We cannot establish at any one moment in time how many meanings a work can have, for cultural change changes perceptual content, and the future meanings of art cannot be predicted."

– Lawrence D. Steffel, Jr.

ON "KEEPING PAINTS WET"

by Robert Genn, FCA

How do you keep your paints wet overnight?

Genn: I generally don't. I squeeze out fresh in the morning. You can use the little wet-sheets like Rowney "Stay-Wet" palette membrane and reservoir paper. Or you can give them a spray of water with an atomizer. Covering a wet palette with a low lid seems to work. You can put a little retarder around the paint and some saran-wrap over and it will last too. But I like to work on a fresh strip-palette.

Excerpt reprinted from the author's 1990 seminar "How To Be An Artist" with permission.

NOMINATING COMMITTEE REPORT

Submitted by Marjorie Turnbull AFCA, Chair

The following eligible members are nominated as OFFICERS of the B.C. Region of the Federation of Canadian Artists:

<u>Nominee Name</u>	<u>Position</u>
Alessandra Bitelli, FCA CSPWC	President
Janice Robertson, FCA	1st V-Pres.
Bob McMurray AFCA	2nd V-Pres.
Josanne van Hees, AFCA	Rec. Sec.
Mary Ellen Klassen	Treasurer

Further Nominations for these Offices can be made orally at the Annual General Meeting, on March 23, 1997.

ABSENTEE VOTING

Item 26 (c) of the Federation of Canadian Artists, B.C. Region, Bylaws and Constitution, states:

"A member may vote by means of a written, signed Ballot. (This is not a proxy.)"

Accordingly, the following Ballot form will be used by Members in good standing wishing to cast their vote in the election of Officers.

All Members unable to attend the Annual General Meeting to cast their Ballot in person may deposit a duly completed Ballot form with the Election Chair prior to the election of Officers at the Annual General Meeting of the Federation of Canadian Artists.

BALLOT

I, being a Member in good standing, hereby cast my Ballot in the election of officers of the Federation of Canadian Artists, B.C. Region, being held on March 23, 1997 in Vancouver, B.C. or any continuation thereof as follows: (PLEASE PRINT)

President: _____

1st Vice-President: _____

2nd Vice-President: _____

Recording Secretary: _____

Treasurer: _____

Dated at (City & Province) _____

this _____ day of _____, 1997.

CLASSIFIED ADS

Rates for Ads placed in this column: TEN CENTS PER WORD PER ISSUE (+ 7% GST). Prepayment required. Simply submit your Ad Wording along with Cheque (payable to FCA) by 1st day of month preceding desired month of issue.

Instructional Videos

"Picture This Way in Watercolour & Mixed Media"
with Mike Svob (W/C) and Joyce Kamikura (M/M);

"Picture This Way in Acrylic & Oil"
with Robert Genn (Acr) and Alan Wylie (Oil)

Each video has two 30-min 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 Federation Gallery and save \$6.00 S/H costs.) Full Copyright reserved.

Publications

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, POBox 66047, RPO Unicity, Winnipeg, MB R3K 2E7. Fax 204/889-6467 or E-mail kor @ solutions.mb.ca.

Workshops

Marilyn Timms FCA will be taking two small groups for weekend workshops in the Spectacular Comox Valley on Vancouver Island; B.C. Timms is an award winning master painter with international stature. Her focus for the participants will be on achieving luminosity, effective colour mixing and painting en plein air. DATES: June 20/21/22 OR July 18/19 20. COST: \$150.00 Accommodations and meals extra. For information, contact Marilyn Timms, 1565 Fitzgerald Ave., Courtenay, B.C. V9N 2S4 (250) 334-0371.

The White Rock and South Surrey Art Club is having weekend workshops featuring a different artist every month. Contact Yzabelle D. Milton for information 597-8856.

Watercolour and (Optional) Acrylic Workshop with Joyce Kamikura, FCA NWS. July 6-9, 1997 at St. Margaret's School, Victoria. Registration: \$495 includes: 4 days tuition, 5 days accommodation, meals and taxes.

Before April, 1997 non-refundable deposit of \$100 along with another cheque for \$395 post dated May 1, 1997. After April 1, registration will be \$565. No refunds after May 15, 1997. Send your name, address and phone number along with both cheques payable to Joyce Kamikura, 6651 Whiteoak Drive, Richmond, B.C. V7E 4Z7. Program and supply list will be issued about mid-May. Inquiries: (604) 274-2838.

Palettes Plus workshops on Whidby Island, WA with Don Andrews, Jan Kurz, Milford Zornes, Barbara Nechis, Eric Wiegardt, Mike Svob, Carl Dalio, James Soares, Marilyn Hughey Phillis, Joan McKasson, Elizabeth Kincaid, Karlyn Holman, Linda Stevens Moyer, David Daniels, Xiaogang Zhu, and more. For a free catalogue: Coupeville Arts Center, Box 171FC, Coupeville, WA 98239 (360) 678-3396.

Demonstrators' Opportunity

1997 Demo Opportunity for qualified member-artists on Mondays - 1-4 p.m. at Federation of Canadian Artists Gallery. Call Pamela Leaman 685-1967.

Fine Art Auction

For The Threatened Taku Watershed
March 11 & 12, 1997

The Taku, an area of pristine wilderness in the Northwest corner of British Columbia is under threat from commercial development. The region is a significant watershed and home to a varied and rich wildlife population. Over 50 artists including Robert Bateman, Tony Onley, Ted Harrison, Judy Currelly, Gloria Masse, Pat O'Hara and Landon McKenzie have contributed to this auction. Work includes paintings, photographs, sculptures and fabric.

Support a worthy cause and acquire original art works of these important artists.

Tuesday, March 11, 2:00-7:00 pm Preview
7:30-9:30 pm Slide Show

Wednesday, March 12 7:00 pm Auction

This event will be held at the Vancouver Public Library, a catalogue is available on request. Contact Gulzar Samji at 987-6691.

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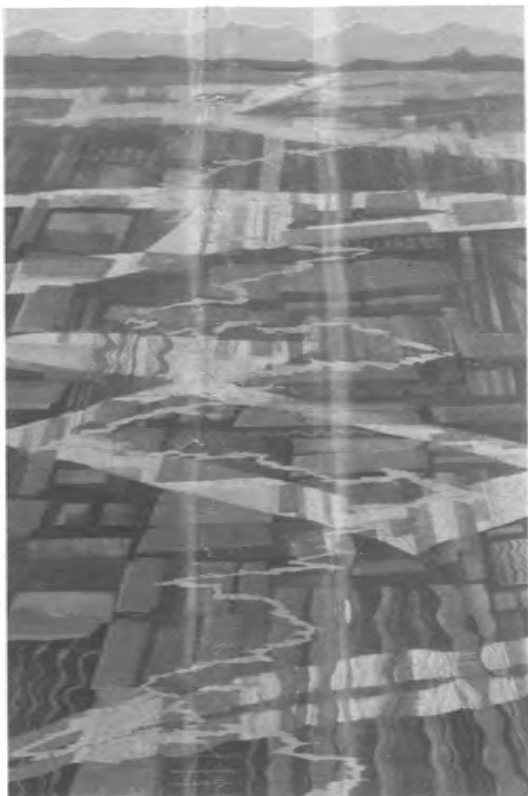
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