



FEDERATION OF  
CANADIAN  
ARTISTS

FEBRUARY 1999

# News



Spillsbury Gold Medal and McMurray, Roberts, Heming and Wyborn Award  
ABSOLUTELY NO STAPLES *Alan Wylie, SFCA watercolour*

 The Medal Show 1998 



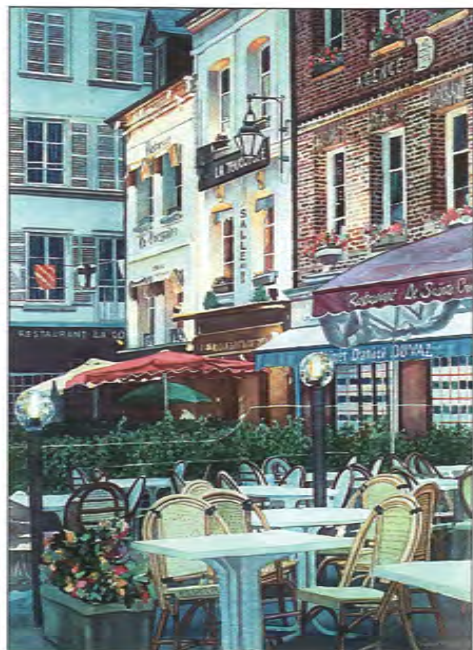
A NEW DELIGHT IN MY GARDEN #1  
*Ed Loenen, AFCA oil*



THE SOUND AND THE FURY *Robert Genn, SFCA acrylic*



SUMMER PROVENCE *George Bates, SFCA oil*



EVENING AT HONFLEUR  
*Gerry Thompsen, AFCA watercolour*

**Federation of Canadian Artists' News**

is published 10 times per year

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

**FEDERATION GALLERY (AND MAILING ADDRESS):**

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 Gallery open daily except Mondays - 10 am to 4 pm

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**FCA Elected Executive 1998/99:**

**President:** Alessandra Bitelli, SFCA, CSPWC (926-8921)  
**1st V.P.:** Janice Robertson, SFCA (888-2230)  
**2nd V.P.:** Bob McMurray, AFCA (r 535-5069; o 576-9121)  
**Treasurer:** MaryEllen Klassen (294-2575)  
**Rec. Secretary:** Josanne van Hees, AFCA (538-3346)  
**Past President:** Mike Svob, SFCA (535-1459)

**Appointments to the Board 1998/99:**

**Member-at-Large:** Sue McIvor, AFCA (538-5577)  
**Membership/Social:** Marjorie Turnbull, AFCA (941-7695)  
**Standards:** Jeane Duffley, SFCA RI (Hon.) (943-4406)

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**Foundation Program:** Alan Wylie, SFCA (888-2230)  
**Painters-In-Action:** Pat Lowes (274-5482)  
**Slide Coordinator:** Margaret Elliot, AFCA (940-8030)  
**Social:** Marjorie Turnbull, AFCA (941-7695)  
**Volunteer Coordinator:** MaryEllen Klassen (294-2575)

**Staff:**

**Gallery Manager:** Nancy Clayton  
**Business Administrator:** Susan Foster

**Professional Services:**

**Weekend Gallery Supervisor:** Ellen Poole  
**Bookkeeper:** Natalie Turner  
**Auditor:** Bruce Jamieson, Bruce F. Jamieson Inc.  
**Solicitors:** Michael D. Sawyer, Richards, Buell, Sutton  
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**BOARD MEETING HIGHLIGHTS**

November 17, 1998

The Treasurer's and Business Administrator's reports show that despite a pattern of the last two months of the year typically showing a loss, a small profit might be anticipated for the year. Susan reported that a leak in the attic might be responsible for a wet spot in the back of the gallery. Susan and Nancy will investigate.

The Gallery Manager reported on the success of the Quartet Show. She presented some small changes in the 1999 calendar and presented some new proposals for discussion.

The First Vice-President updated everyone on the copyright infringement issue. After discussion, the Board moved and approved a motion establishing the FCA policy regarding members who infringe on copyright material. Moreover, Susan will ensure that a statement regarding copyright infringement be worked into the new entry forms for juried shows and rental contracts. Janice reported on her visit to the Arrowsmith Chapter and mentioned that both the application forms for Signature status and the list of jurors for the 1999 shows are ready.

The Second Vice-Pres. Report shows that AIMGT Group of Mutual Funds has a strong interest in sponsoring the Millennium Show and Bob hopes to have a response soon. Bob also reported on his excellent visit to Calgary.

Bob Rennie submitted a budget for Saltspring Revisited. He received an excellent response regarding instructors availability for the workshop.

News magazine Report. Michele reported on future articles for the magazine and made some new interesting proposals that will show in future issues.

Sue McIvor reported some progress in the situation at Associated Graphics and the Board discussed several proposals to clean and tidy up the space.

Standard Cttee Report. Jeane reported that the response to Group Shows for the year 1999 has been weak; and that the committee for the Millennium International Show is ready to start operating as soon as the answer from Bob's potential sponsor arrives. Next meeting January 19, 1999.

**SIGNATURE APPLICATIONS** Members applying for signature status in 1999 should have their slides and applications to Janice Robertson's residence by Sunday, February 28. Members who have been accepted in 8 FCA juried shows are eligible to apply - see application form for details. Call or drop by the Gallery for applications.

**SUMMER WORKSHOPS IN FRANCE**

*Montaigut-le-Blanc '99*

**Painting with Kiff Holland**  
 (French language also available)

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## GALLERY MANAGER'S REPORT

By Nancy Clayton

As this is in the writing stage Christmas Eve is still 48 hours away but as you read this you may be in the midst of mailing valentines and watching for groundhogs, certainly the days are much longer. You may still be interested to know, though, about some late events in 1998. The Christmas Party was a crowded, action-packed affair. Susan Foster presented awards to the winners in the CHRISTMAS SMALL PICTURE AND MINIATURE SHOW. In the Small picture category there were three winners: Larry Tillyer won the Federation of Canadian Artists Silver Emblem Awards for his acrylic, *Sun and the Beach*. Ruth Sawatzky AFCA received the Peggy and Harry Evans Award with her watercolour *Double Exposure* and Michael den Hertog's watercolour on board, *Wide Mouth Mason*, won the Frame Right Picture Frames Ltd. Award. Two awards were given in the Miniature Category with the Golfo Tsakumis Award going to Jack Rootman for his acrylic, *For Royal Is Their Purple* and the Honourable Mention given to Andrew McDermott AFCA for his pastel *Waterfall Study*. Congratulations all!

The Xmas party was also joined by Santa Claus in his special Bob McMurray AFCA suit. Santa, in true auctioneer form, led eager bidders (aided and abetted by Bill Foster). Members and their guests took home several auctioned surprises helping the Federation purchase 3 or 4 new display panels for the gallery. Thank you everyone!

The wonderful process of stepping up and paring down, simplifying and elaborating, scratching and polishing continues happily here at the Federation. A new slide entry form is ready and must be used for the next juried show which is the SPRING OPEN WATER MEDIA (slide deadline Thursday, March 11, 1999). So we all have well over a month to get used to this new form (please read Susan Foster's article on Slide Entries, this issue) and its peculiarities.

Rumour has it that the Spring Open 1999 may attract a surge of entries from around the world so heads up, focus, keep informed and stay on top. 1999 is well on its way. 2000 is easier to type but that might be all we know about it for sure.

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

## FEDERATION GALLERY STATISTICS AS OF DECEMBER 31, 1998

Members:	1506
Gallery Visitors:	Nov. '98 2591 Dec. '98 1460
December	Paintings hung 104
1998 figures:	Members represented 77
	Paintings sold 16
	Volunteer hours 186+
1998 year:	Gallery Exhibits 21
Summary	Juried Exhibits 8
	Paintings Sold 216

## COPYRIGHT INFRINGEMENT POLICY

The following motion regarding copyright infringement policy was passed at the November Board Meeting:

"Any infringement of copyright by FCA members will result in the following action by the Fed. of Canadian Artists:

1. The member will receive a letter of warning from the Board of Directors.
2. The member will be required to advise the infringed party and purchasers, if any, of the offense.
3. Any medals, ribbons, certificates, cash awards or other such recognition must be surrendered. If receipt of award has been published in the FCA News Magazine, the surrendering of such will also be printed.
4. Any further infringement by the member, which comes to the attention of the Federation, will result in the permanent revocation of membership.

## COVER IMAGE by Alan Wylie, SFCA, AWS, MFA

*Absolutely No Staples* is a watercolour on plate finish illustration board. I like this surface as it allows me a little more freedom to lift out and reglaze, creating layers of transparency. I had thought that the notice board in Granville Island Market might make an interesting painting but it wasn't until one day when I had the drawing cloths down sketching and photographing there, that it suddenly came to life with the play of light from overhead windows. I took lots of shots of different people reading the notices and got really lucky when one man pointed out something to his friends, creating a long shadow which broke across the lettering making interesting patterns. The painting took about 100 hours to complete. *Absolutely No Staples* won a major award at the New York Adirondacks Watercolor Show in the spring of 1998.

## NEW MEMBERS

A BIG WELCOME to the following New Members who joined between November 5, 1998 and December 18, 1998:

Barbara Dale Blewett	Mary M.F.P. Burns	M. Verbina Donati
Jean Evans	Ken Faulks	Sandra Forzani
Chandra Gilbert	Edna Gilbert	Jim Green
Andres Gurumets	Lorna Hannett	Dorothy Jarvis
Stella Johnson	Linda Kalman	Kathryn Lepper
Diane Loveland	Karon E. Mitton	Vera Neufeld
Kina Pang	Fred Piner	Rina Pita
Marlou Riordon	Thea M. Rosenstock	Barbara Schwann
Darab Shabahang	Margaret Stevens	Judy Tong
Joanna Wei	Thomas M. White	Georgia Youngs



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## CANADIAN SCENE

### Chapter News and Events



#### ARROWSMITH CHAPTER

By Disa Hale

Our Christmas party celebrated a successful year with great food and lots of chatter. Being our AGM the membership was able to honour one of the district's most devoted workers and dedicated artists. **June Boggs** is bound for Victoria and we know she will be a credit to the art groups around that area. Thanks for all your hard work June. Joining our group were **Tom White** and **Carmen Mongeau**. New slate of Officers included:

President:	Wanda Ashmore AFCA
1st Vice Pres:	Penny Antifave
2nd Vice Pres & Publicity:	Gina Harris
Secr. & Phone Committee:	Pat Holland
Treas. and Membership:	Pat Audley
Co-ord. of Shows:	Gina Harris & James Cassidy
Social Convenor:	Elaina Trevanut
Nominating Committee:	Isabel Monson
Newsletter:	Wanda Ashmore
FCA News:	Disa Hale AFCA

Besides the Spring Juried Art Show being held in March, the chapter has to be painting up a storm for our April show at TOSH, "Where the Mountains Meet the Sea". This show is to coincide with a conference being held in the district for the Naturalists' Society. Deadline for entries: April 6.

Having **Janice Robertson AFCA**, visit was very stimulating. After viewing all the different slides, mediums and presentations one had to be inspired. Members were able to ask questions, and have a better understanding of the jurying process in both regular shows and applying for signature status. She answered the one question bothering some of our members who have been asked to go out to jury, that being when jurying local FCA shows, the three jurors ARE TO PICK the "chapter choices" as well as the "jurors choices." This was confusing and it was good to have it cleared up. Happy Painting to all chapters in the new year.



#### CALGARY CHAPTER

By Christine Selbstadt

Hi from Calgary! When you get this, it will be February, so I hope you all had great holidays. Here in Calgary we looked forward to a December break with no shows or meetings and lots of time to paint and spend with family.

At the moment, the FCA - Calgary Chapter is having a show at Webster Galleries in Calgary. The members worked hard to produce some great works - many blue chickens (a.k.a. jurors' choices) were hatched in the jury incubator. Hopefully the sales will go well too.

We had four Best of Show winners for the Webster Show. First was **Kenneth Thomas** for his pen and ink drawing *Cologne Cathedral*; tied for second were **Carol Nelson Meleshko** with her oil, *Slumber's Blessings* and **Ele Hughes**. Third was **Jean Pederson's** watercolour *Fruit and Flowers*. **Marianne Hunt's** work was chosen for the door prize.

Congratulations and welcome to **Daisy Scholtz** who became a new active member through the jury for the Webster Show.

Congratulations to the following members: **Lois Bauman's** (ASA) painting was juried into the ASA Provincial Exhibition showing at the Muttart Public Art Gallery of

Calgary in Jan. 1999. Four members had works accepted into the Federation Gallery's Christmas Miniature Show: **Albert Brookes**, **Lorna Dockstader AFCA**, **Marianne Hunt** and **Jean Pederson**. **Sheila Adams AFCA**, had 2 paintings exhibited in the Federation Gallery's Medals Show. **Elicabeth Wiltzen** received signature status in the Society of Canadian Artists. **Jeanette McClelland, PFC, AFCA**, was appointed director for the Alberta Chapter of the Canadian Portrait Society. Two of her pastel portraits were purchased by the Credit Union Central for their collection, and some of her paintings will be featured in a new progressive care facility in Calgary.

During our November meeting, we had a mini show featuring the artwork of our newest active members, and the goodies of all our members. It was great to get to know the new members and their work, and also great to have time to sample the treats and spend time socializing.

In December, we will have a break, and then in January, we have invited **Helen Hadala** to be our guest critic. **Helen** is an instructor at the Alberta College of Art and Design and at the University of Calgary, and is an accomplished artist who has shown her work internationally. We look forward to her insights. Until next time.....



#### CENTRAL OKANAGAN CHAPTER

By Connie Swaisland

Greetings from the Okanagan. Our Fall Chapter show in November was held at Hambleton Galleries and was a great success with 33 paintings showing. Our jurors for this show were **Donna Baspaly SFCA**, **Robert Genn SFCA** (who shows at this Gallery), and **Robert McMurray AFCA**. For the Juror's Choice they gave first place to **Gladys Wilson**, second to **Lynn Sims**, and third to **Airaca Haver**. Honourable Mention went to **Connie Swaisland**, with **Lynn Sims**, **Jean Langergraber**, and **Lynn Tribe** receiving Juror's choice. Congratulations to everyone who was accepted.

Upcoming workshops in the Okanagan will be **Al Bruce** from Jan. 29 to Feb. 1, 1999. We've heard rave reviews about him, and are looking forward to being taught new things.

As a new chapter (114 members strong) we have had our share of learning the ropes. One member has had to have an Award taken away once it was proven that the painting was a copy of a published photo. It was a stressful time for the Executive and for the person in question. We hope that as this news travels more artists will be wary of using improper subject matter. The FCA takes it's standards seriously and that is as it should be.

On a lighter note, our Xmas party was exciting in that we had door prizes from Classic Framing, Richcraft Custom Framing, and an original watercolour painting from **Tom Tinkler**. A fun time was had by all.



#### COMOX CHAPTER

By Robert Ross

We all had a very enjoyable evening at our Christmas Get-Together. **Hans Larsen** and **Gord Hynes** organized it, and it was held at the nearby Kingfisher Oceanside Inn. Members also brought paintings along for added colour and kind Christmas comments.

Well, now we have the rest of the year 1999 ahead. Our last chance to do 1900's type paintings where children and grandchildren and posterity in general will be able to look back from their two thousand whatever vantage point and

marvel "Wow, Gramma painted this way back in '99!"

So here's the challenge to all. Every chapter member resolved to set personal procrastination aside and paint at least one 1999 date painting this year (no backdating!). Happy New Year and a Happy Valentines Day to All!!

### NANAIMO CHAPTER By Gerda Hofman

At our Annual General Meeting in November our new board was elected as follows:

President:	Jo Hillier
Past President:	Gerda Hofman
1st V.P.:	Carmen Mongeau
2nd V.P.:	Mary Tougas
Secretary:	Pat Holland
Treasurer:	Shirley Gray
Workshops:	John MacNeill, Sylvia Linn
Membership:	Dorothy Sevcov
Newsletter:	Pat Holland
Sunshine Lady:	June Raabe
Name Tags:	Tony Guppy
Refreshments:	Edna Bennett, Betty Andrews

Pat Hart and Morag Orr Stevens each had one of their artworks accepted by Literacy Nanaimo for their Christmas Card Series.

Our next show at the Nanaimo Art Gallery will be from June 18 to July 31. Exact dates and deadlines for this show will be announced soon.

### NORTH OKANAGAN CHAPTER By Bev Potchecary

Greetings to all of the membership from the artists of the North Okanagan Chapter.

It has been a busy time of the year for artists, with preparations for the festive season, plus commissions, framing, so it is always a refreshing pause to sit back after Christmas day has passed, relax and reflect on the coming year. Perhaps on how you might want to change some aspects of your life, but also to enjoy the season that is upon us at this given moment in time.

British Columbia is such a beautiful province to live in, it is pure joy to search out different locations and interpret them in our own unique visual perception.

With the snows upon us, our members are planning a paint out and see how fast it will take to freeze our fingers and paints before we have to run indoors and warm up!

We hosted Rick McDiarmid for a weekend drawing workshop, what a great teacher! We have certainly improved our drawing skills, and were given many different ideas to 'draw' upon and to implement. Many thanks Rick.

Carol-Lynn Davidson and husband held a photography workshop teaching us the art of taking slides of our own work. An important skill for artists, it can be an overlooked area, but very necessary if you want to become more professional with your work. Thanks to the Davidson's for taking time out of their busy lives to help us.

Some future plans for our chapter are a critique session with well-known artist Julie Oakes, and in the planning stage, a summer watercolour workshop.

We will be into the year 1999 when this letter will be printed, so a happy, healthy year with family and friends, and be blessed with many paints upon you palettes.

### VICTORIA CHAPTER By Alan Mark Cross

We had our best ever Christmas Party turnout. Each member brought one of their favourite potluck dishes and many members brought one of their paintings to share, and a Christmas tree ornament to exchange. Most of the ornaments were handmade by the members, and everyone rushed to get their favourite one. Janice Robertson, SFCA, treated us to a slide show of not only her work, but all the successful applications from the Status jurying last year. Also, she had with her a group of slides from a number of FCA artists who were willing to give workshops, followed by a lively question and answer period with Janice giving us lots of answers and helping us to clear up many of our concerns. Thanks again Janice for an enjoyable evening.

Our bi-annual traveling show is coming up. It will show in Vancouver at the Fed. Gallery from February 16 to 28, and then travel back to Victoria and show at the Sussex Gallery, tentatively, from March 5 to 17, 1999. Please watch your local Grapevine for the drop off and jurying dates for this show, and also watch for confirmation of show details.

Our AGM is set for March 24, 1999 at Windsor Park Pavilion. Please mark this date on your calendar, and watch your Grapevine for further information. The jurying for Active Status is coming up, so get your three best paintings ready, and, again, watch the Grapevine for the details.

Our condolences go out to Pauline Martland on the loss of her husband, our thoughts are with you.

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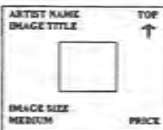
EXHIBITION / SALE - CALL FOR ENTRIES

## FACES AND FIGURES SHOW

All Members - All Media

April 27 to May 9, 1999  
at the Federation Gallery, Vancouver

**SUBMISSION IS BY SLIDE ONLY:** Deadline for entry is Thursday, March 25, 1999 at 4pm. Slides must be 35mm colour in a 2" x 2" mount. Glass slides are not admissible. Please, no tape or labels except non-protruding silver tapes on the film or white tape on the mount which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed price. Indicate which direction is up - as per illustration.



**ENTRY FEE:** Members may submit up to two slides for an entry fee of \$10 each. Please mail your entry form with a self-addressed stamped envelope for the slide committee to use when informing you of the jury's decision and sending your receipt.

**ACCEPTED ARTWORK:** Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. If accepted, your original paintings are due in the Gallery by Friday, April 23, 1999 at 4pm.

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

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

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

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

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

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



Robert H. McMurray, C.A.

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## FCA JUROR GUIDELINES

Each juror will approach the submitted work with their own set of priorities and will be influenced by their own personal taste. This makes it very difficult to set down guidelines for jurying, however, there are some basic premises as to what makes a good painting and this is what we will try to delineate:

1. Good composition or design: are the basic elements of the painting well placed? Is there a centre of interest? Is the scale of the painting suitable to the subject matter? Is the painting too busy or lacking in enough interesting features?
2. Good values: this is another aspect of the composition. Are the darks and lights in the painting well distributed? Is there a good range of values in the painting?
3. Technique: does the artist demonstrate competence in the medium they are using?
4. Colour: is the colour well chosen and does it work with the subject and composition of the painting?
5. Drawing: if the painting is representational, are the elements of the painting competently drawn? Are there any noticeable errors in scale or proportion?
6. Originality: Has the artist used the subject matter to create an image that has his or her own personal stamp on it?

Probably the pertinent word is competent. Paintings don't have to be masterpieces to get into Federation shows, but they do have to be competently done, with no major problems in the above mentioned areas.

Paintings that fulfill all the above qualifications and also have that special something that makes jurors sit up and take notice, are more likely to receive awards. Award winning paintings often have a fresh original quality or viewpoint, or perhaps they convey a powerful message or emotion; a painting that goes beyond mere technical competence.

Artists should understand that being accepted into FCA juried shows, does not automatically mean they are ready for Signature status. Signature members are definitely expected to display more than competence in the works they produce. If an artist has won a few awards in some competitive show, that would be a good indication of whether they are ready to apply for Signature status at the FCA or any other major art organizations.

## TUSCANY

with

Suzanne Northcott

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Information Meeting  
Sunday February 21st 1999  
3 - 5 PM at the Fort Gallery  
9048 Glover Road, Fort Langley BC

Call Sue at 888-3994.





## SLIDE ENTRIES FOR JURIED SHOWS

by Susan Foster, Business Administrator

They say rules are made to be broken and that's all fine and dandy when they are silly, unnecessary, too strict, or just plain dumb. However, we have some rules about entering Juried shows that make sense and it seems everyone is breaking them anyway. So, this is to give everyone fair warning that effective with entries for the Spring Open Watermedia Exhibition we are going to start enforcing our rules. Entries that don't arrive with the following, or arrive after the due date, will be returned, unjuried.

1. All entries must be accompanied by a fully completed and signed Entry Form. We have designed a new entry form which must be used. It is available at the Federation Gallery, from your Chapter, via fax, email or from our Website. You can tell it is the new form because there is a place for your signature on each painting label.
2. Each slide must be labeled according to the instructions given in the call for entries. They must show the artist's name, image title, arrow pointing to the top, image size, medium, and framed price. You may use silver tape inside the slide frame but do not use any other kind of tape (duct, masking, scotch, etc.) on the outside of the slide as it causes the slide to get stuck in the slide carousel. In fact, please do not use tape anywhere else in your submission.
3. Your submission must include a self-addressed, stamped envelope.
4. You must include the correct entry fee; \$10.00 per slide, maximum of two slides per show.
5. Your entry must be received by the slide due date. Please note that beginning with Spring Open Watermedia Show, all slides are due at the Federation Gallery on a Thursday. For those of you who always bring your slides in on the weekend, the answer is simple. Just bring them in the weekend before!

And that's it! We are a professional and fast-growing organization but we are still in large part run by volunteers. It is unfair to expect the Slide Committee to handle the ever increasing volume of slide entries when they arrive with no entry forms, no money, no envelopes, unlabeled, all glued together and late! So, please help us be efficient. It will break our hearts to have to send your entry back.

## OBITUARY

Jack Shadbolt; artist of international stature and one of the earliest members of the FCA, passed away on November 28, 1998 at the age of 89. Although born in England, Shadbolt was raised in British Columbia where the environment had such strong influence on him it would always colour his work. After studying all over the world and serving as head of the Canadian Army War Artists, Jack returned to BC to teach at the Vancouver School of Art. He had a profound influence on his pupils at the Vancouver School of Art and was generous with his time and his skills. His painting, his written work, his teachings, his mentorship and his continuing influence on the development of Canada and Canadianism are only a part of the legacy of Jack Shadbolt. He will be deeply missed.

EXHIBITION / SALE ~ CALL FOR ENTRIES

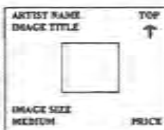
## SPRING OPEN WATER MEDIA SHOW

All Members - All Media

April 13 to 25, 1999

at the Federation Gallery, Vancouver

**SUBMISSION IS BY SLIDE ONLY:** Deadline for entry is **Thursday, March 11, 1999 at 4pm.** Slides must be 35mm colour in a 2" x 2" mount. Glass slides are not admissible. Please, no tape or labels except non-protruding silver tapes on the film or white tape on the mount which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed price. Indicate which direction is up - as per illustration.



**ENTRY FEE:** Members may submit up to two slides for an entry fee of \$10 each. Please mail your entry form with a self-addressed stamped envelope for the slide committee to use when informing you of the juried decision and sending your receipt.

**ACCEPTED ARTWORK:** Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. **If accepted, your original paintings are due in the Gallery by Friday, April 9, 1999 at 4pm.**

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

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

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

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

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

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

## AND THE WINNER IS.....

Our last raffle of 1998 was finally drawn at the Federation Xmas Party. **Andrew McDermott** AFCA pulled the winning ticket - **Dorothy and Tom Fraser** and **Sechel** are now the proud owners of McDermott's beautiful pastel entitled *Evening Light*. Congratulations Dorothy and Tom!



# Painters in Action MONDAYS

\* \* \* \* \*

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

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

Feb 8	Joseph Wong, AFCA Simple processes of watercolour media
Mar 22	10 to 12 Alan Wylie, SFCA <i>Looking at slides, the juror's perspective</i>
	1 to 3 pm Kees Fransbergen <i>Hands on camera and slide workshop</i> Limited space - \$10 pre-registration at the Federation Gallery
April 12	Jo-Scott B, AFCA <i>Starting a canvas</i>
May 10	Nancy Clayton TBA
June 7	Brittani Faulkes, AFCA <i>Basics of pen and ink</i> <i>Using ink, water media and resist</i>
July 12	Marjori Turnbull, AFCA <i>Mixing mono prints with other media</i>

\* \* \* \* \*

## JURY SLIDES WORKSHOP

Federation Art Gallery Granville Is. - Mon, March 22, 1999

Part 1. 10 am to Noon - Alan Wylie: A Juror's perspective  
Part 2. 1 to 3 pm - Kees Fransbergen: How to make your own quality slides.

**Part 1** Alan Wylie will be showing slides to illustrate how the jurying process is normally handled. He will be critiquing a number of paintings submitted on slides both from an artistic point of view and from a slide presentation point of view. A reasonably good painting could be rejected because of a poor slide representation and vice versa. Don't forget that jurors project all slides on a large screen and any weaknesses will be magnified. Bring some of your own slides and have them critiqued by Alan. Wylie will discuss NO-NO's as well as DO-DO's that may catch a juror's attention when projected. Please understand that Alan has given up lot of his time to participate in this workshop. His opinions are strictly personal, therefore, PLEASE DON'T ARGUE with him during the presentation!

**Part 2.** Kees Fransbergen will demonstrate how you can make YOUR OWN high quality slides. He will take you through the process step by step (hands on) and provide you with a host of good info. More details are contained in a hand-out received upon registration. This will be a comprehensive presentation, including tips on cropping and how to remove a slide from its mounting. Bring your own camera, tri-pod, problem slides (for cropping) and a note book.

Please register early as we can only accommodate 20 persons, maximum, for Part 2.

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Can\$ 3990 includes air fare, bus, guide, hotels, breakfast and dinner daily, sightseeing, etc.

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April 25 - May 11, 1999

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A SUMMER BOUQUET  
*Phyllis Ljuden-Elderkin, SFCA*  
watercolour



WEST COAST TRAIL  
*Ken Gillespie, SFCA*  
oil

MEDITERRANEAN  
LANDSCAPE  
*Alessandra Bitelli, SFCA*  
acrylic and watercolour



SKY REFLEXED  
WINDOWS,  
BRALORNE CHURCH  
*Ann Zielinski, SFCA*  
acrylic



SARAH'S  
NEW HAT  
*Dorothy  
Oxborough, SFCA*  
pastel on  
Selinnier  
paper





YESTERDAY AND TODAY

*Joyce Kamikura, SCA acrylic on masonite*



PORTOVENERE *Peggy Evans, AFA watercolour*

FIRST SNOW  
*Neil Patterson, SCA oil*



DARK ANGEL *Janice Robertson, SCA watercolour*



GOOD  
ENOUGH  
TO EAT  
*Kiff Holland,*  
SFA  
watercolour



SIDNEY-BY-THE-SEA  
*Ed Spears, SFCA*  
watercolour



THE KITCHEN GARDEN  
*Marjorie Turnbull, AFCA*  
silkscreen print



MORAINE LAKE *Mike Svob, SFCA* oil



WEDDING BOATS *Tinyan, SFCA* watercolour



GREEN BOX *Don Farrell, SFCA* egg tempera



ABORIGINAL  
SPIRIT  
- BALD  
EAGLE  
Nancy  
Ruen-Fen  
Chen, AFCA  
and Danny  
Han-loin  
Chen, AFCA  
watercolour



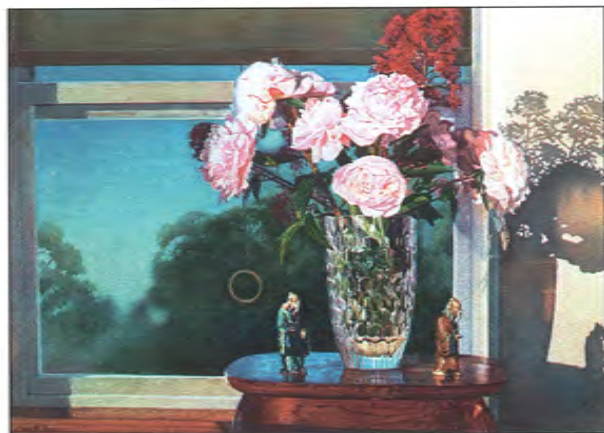
START OF A NEW DAY, VENICE  
Daniel Izzard, SFCA oil on canvas

EMERALD LAKE Jeane Duffey, SFCA gouache and acrylic



FALL FILIGREE Ardath Davis, SFCA acrylic

FACING EAST Britton Francis, SFCA watercolour



# Artists and Photographers

## Iris Giclee

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## THE ART OF TAXES - Part II

Bob McMurray, FCA (Accounting) AFCA (Art)

In part 2 of this article I will deal with the interesting part of being in business as an artist - what to report, what to claim and some tax planning ideas. In part 1, which appeared in the December/January 1998, issue of the newsletter, we looked at the options of the artist - when you can report your activities and when you must do so along with the pros and cons of reporting a business activity. Now let's consider the artist who is in business - what to report, what to claim, how to keep records and other related matters.

- **Fiscal Year** - as a sole proprietor in the art business, your fiscal or business year is the calendar year so you will keep records based on the 12-month period from Jan 1 to Dec 1 of each year
- **Revenues** - these obviously include artworks sold but also include the value of artworks traded with other artists and an elective amount in the case of paintings donated to charitable organizations for fundraising purposes (we all get asked, frequently, to donate a painting for sale or auction to raise funds for charities). Where the charity issues an official donation receipt for the value, or portion thereof, of the painting donated the artist can elect to report both the revenue and the donation at an amount between zero and the fair market value (e.g., established gallery value) but the same figure must be used for both. In some circumstances it will be to the artist's advantage to exercise this option if the artist is taxable in the low bracket and donates a painting having a value in excess of \$200. Revenue inclusion and promotional activity in this case would

### Sunshine Coast School of the Arts



Following an exciting first year, the Sunshine Coast Summer Workshops offer a stellar roster of Canadian and American artist-teachers for 1999:

- Susan McKinnon, NWS July 26 - 30  
"Dynamic Florals" (Watercolour)
- Ed Loenen, AFCA Aug. 2 - 6  
"Design, Value & Colour" (Oil/Acrylic)
- Susan Webb Tregay, NWS Aug. 9 - 13  
"Content Through Colour Strategies" (Watercolour)
- Caroline Buchanan, NWS Aug. 16 - 20  
"Saying More with Less" (Watercolour)

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also enhance contention that the artist is in business.

- **Expenses** - All reasonable, non-capital expenditures for the purpose of earning income may be deducted as an expense. The key word here is "REASONABLE". In addition to the obvious direct expenses for brushes, pigments, ground, framing and cost of exhibiting, you can include automobile expenses to the extent that they relate to your business. In addition, you can deduct the cost of traveling to gather subject material as well as related costs of film and developing and 50% of the cost of business meals and entertainment. You should keep a good record of the business reason for these expenditures (writing the details on the back of the receipts). Also, you should keep a log of your business auto travel to substantiate your calculations. If an expense is part business and part personal, you can claim the business portion and should make a note of your allocation calculations.
- **Receipts** - The purpose of retaining receipts for expenses is to be in a position to support your claims if Revenue Canada should ask you to do so. However, on those occasions when you cannot get a receipt or get one and lose it, you should make one up, in ink, showing the amount spent, who it was paid to, the date and what it was for and claim the expense accordingly.
- **Business-in-the-home Rules** - You can claim a portion of your home expenses based on a reasonable allocation for business use. Often this is calculated as the area of the studio/storage space as a percentage of the total space in the home for expenses such as insurance, property taxes, utilities and general maintenance. Note that business in the home expenses can only be deducted against net income from the business in the home. You cannot create or increase a business loss with this type of expense but any such expenses that are not deducted in a year can be carried forward indefinitely and applied against the first income from the business in later years. This is very useful if your revenues are steadily increasing and will reach a profitable level in due course.
- **Split Personal/business Expenses** - Allocate these on a reasonable basis and retain your calculations to show how you arrived at your claims.
- **Capital Expenditures** - These are expenditures for major equipment items costing more than \$200 and having a useful life of two or more years, e.g., major studio furniture, storage cabinets, photographic equipment, etc. This equipment is capitalized and tax depreciation is claimed annually at a rate of 20% of the undepreciated balance subject to a "half rate" rule for the year of acquisition. For example, a piece of equipment costing \$1,000 will provide a deduction of \$100 in the 1st year, \$180 in the 2nd year, \$144 in the third year, and so on with the expense claim declining each year.
- **Change of Use Rule** - For those artists just starting to report their art business, you can recognize the lower of cost or fair market value for those assets that you owned previously as if you purchased them for fair market at the time you commenced business. You should prepare a fairly detailed list of such assets and estimate their fair market value. Again it is to your benefit to keep notes on how you arrived at the values. Be sure to include supplies, brushes, ground, frames, completed works (at cost), studio equipment, cameras, reference books, reference prints/slides, etc.
- **Inventories at year-end of artworks, materials, supplies and overhead** - At commencement of business the artist can elect to value such inventories at "nil" or to value such inventories at the lower of cost or market in which case the closing inventory would be deducted from expenses for



the year and added to the expenses of the following year. Once the valuation method is elected it must be continued on that basis. The latter method would necessitate an annual "stocktaking" would require considerably more work but would provide a better measurement of income since the unexpired expense represented by the year end inventory would be carried forward and deducted against the income for the year in which it expires. However, most artists find it easier to opt for the "nil" inventory method.

- **Record Keeping** - This can be as simple as a series of envelopes, one for each type of expense with the receipts and other supporting documents inside and a summary on the outside or as complex as full accounting record using a journal or a computer accounting program (Simply Accounting, Quicken, MYOB or one of the many inexpensive programs). The main purpose of keeping records is to provide a trail from your supporting documents (receipts) to your revenue and expense summary.

- **PST and GST** - If you are selling your work mainly through galleries, they are almost always registered for both taxes and will collect and remit them. Consequently, registering for PST will allow you to buy the direct supplies that go into a painting free of PST (ground, pigments, frames, etc.) and registering for GST will allow you to recover, as input credits, all of the GST you pay on your art business expenses. The galleries will pay you GST on your portion of sale proceeds and the difference between the GST collected and the input credits will be paid or refunded on filing the appropriate return. Note that if you make any direct sales (not through galleries) you will have to collect the taxes on the sale and can either include them in your price or add them to your stated price. In that case,

some purchasers may qualify, in turn, to recover the GST that they pay and thereby neutralize it. In most cases, if you are keeping records for income tax purposes it does not take a lot more effort to add PST and GST notations. There are also provisions for recovery of these taxes on part or all of your change in use assets.

In this 2-part article, we have covered the surface of a rather complex subject and the circumstances of each individual artist are rarely identical to another. You should consult a qualified tax advisor for direction based on your own circumstances. The first year of reporting your art activities as a business involve a number of one-time decisions and calculations and subsequent years are usually a lot less complicated. Unless of course you are or become tremendously successful. Then your tax planning can become more complex.

- **Reference Material** - Revenue Canada Interpretation Bulletins - IT 504R "Visual Artists and Writers", IT 514 "Workspace in Home Expenses", IT 473 "Valuation of Inventories" and IT 525R "Performing Artists"; "Preparing Your Income Tax Return", a very detailed book by CCH; "Art, the Art Community, and the Law" put out by Self-Counsel Press.



Ron Wilson line drawing



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## WORKING TOWARDS ABSTRACTION IN WATERCOLOUR

By Pat Lowes

Talk to yourself when painting, says Ruth Sawatzky, AFCA. Our November painters-in-action demo artist proposed that speaking to yourself about your concept or idea will encourage you to focus on your work both before and during your painting process.

To this end the artist commenced her demonstration by stressing that the idea is the most important factor: it is the impression of the chosen subject, in this case a landscape, not the mere imitation of it that creates a painting. She opted to do a wet-in-wet technique to support the idea and composed a small thumbnail value sketch as a guide to keep her focused while painting.

Ruth began her wonderful wet-in-wet painting on a carefully prepared sheet of water saturated 140 lb. Rough Lana watercolour paper which she placed on a large sheet of Plexiglas. Using a large three-inch flat watercolour brush, she started painting large shapes at the focal point with warm mid-value colours. As the painting evolved, she shared some ideas with us, such as:

1. Start the painting by controlling and exploiting watercolour's unique liquid qualities.
2. Start and finish your painting by applying the principles and elements of design.
3. Start by tilting the easel and letting the paint flow and blend naturally on the wet paper and not on the palette.
4. Start by pushing neutral colours towards complemen-

5. Start by using intense colours rather than dull colours because intensity is easier to control than vice-versa
6. Start painting with a large brush because:
  - It covers large areas quickly.
  - It prevents you from "fiddling."
  - It forces you to produce broad shapes.

After a quick glance to check her thumbnail sketch and her painting, Ruth continued by establishing a colour and temperature dominance, unifying some scattered values, eliminating unnecessary details, and creating interesting shapes.

When Sawatzky concluded this part of the demonstration, she quickly picked up a small calligraphy brush and composed her marks or symbols on the painting that made the work uniquely hers.

It was a splendid exhibition. Thank-you Ruth, for conversing with us.



### WATERCOLOR PAPER

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# WHITE ROCK SUMMER SCHOOL OF THE ARTS

Box # 150, 106 – 1656 Martin Drive, White Rock, B.C., CANADA • V4A 6E7

The White Rock Summer School of the Arts returns with inspirational workshops by some of North America's most gifted artist/instructors. Registration forms will be ready by mid-January at most Community Arts Councils, F.C.A. offices, and other locations in your area. For more information call (604) 536-1122.



**PAT SAN SOUCIE, AWS, NWS**  
**July 5 - 9 • \$400**

### **Experimental Watercolour — Watercolour and Gouache**

Pat's workshop will be an exploration of innovative ways to create a wide variety of textures and colourful layers. Demonstrations, critiques and individual consultations will be part of the daily routine.



**AL STINE, MWS July 12 - 16 • \$425**  
**The Figure in Watercolour (Model)**

Al is a popular juror and workshop instructor, known for his giving attitude and his ability for simplifying the complexities of painting. Each day will begin with a demonstration, followed by students working from the model under Al's guidance.



**JUDY MORRIS, NWS**  
**July 26 - 30 • \$375**

### **Transparent Watercolour**

In this workshop, the experienced watercolourist will be shown logical and creative solutions to painting problems, and learn to evaluate what works well in the paintings and how to strengthen areas that are confusing.



**CAROL BARNES, AWS, NWS**  
**August 2 - 6 • \$400**

### **Experimental Watermedia (Acrylic or Watercolour)**

Recently selected by American Artist magazine as Acrylic Teacher of the Year, Carol is a most sought after

instructor. Her workshop focuses on capturing the essence of the subject and stretching each student's ideas in new directions through new ways of painting, seeing, and creating.



**CARLA O'CONNOR, AWSDF, NWS**  
**August 9 - 13 • \$375**

### **Experimental Watermedia — Watercolour and Gouache**

Change your watercolours forever by adding gouache with Carla's guidance, move from realism to semi- abstraction with careful organization. This course stresses design using shape, value and colour.



**NEIL PATTERSON, OPA, ASA, FCA**  
**August 16 - 20 • \$325**

### **Oils/Acrylics**

Neil's love for landscape shines out from his highly colourful, impressionistic paintings. Students continue to respond with excitement and enthusiasm, as they come to understand the impressionistic approach.



**BRIAN ATYEO, CSPWC, OSA**  
**August 23 - 27 • \$325**

### **Transparent Watercolour**

Brian's workshop will stress simplicity of form, establish powerful value arrangements, and explore the interaction of colour and texture. He is back by popular demand.

## LETTERS

Dear Michele, I am enjoying the new format of the newsletter immensely and envision the bonds of communication opening further in the future. Having read your article, and being in total agreement with your statement "this rag deserves a name," I found it interesting to see that a proposed name suggestion would be published and voted upon by the membership. Now we're talking - democratic involvement of all members - I applaud your efforts.

It has always been a bone of contention with me that policy changes, made by the Board, which affect some 1500 members are made quietly - albeit, generally perceived to be an improvement to the FCA as a whole. I would surmise that the large majority of the membership consists of 'supporting and active' members aspiring to personal improvement and thereby affecting the FCA standards as well. These members are also, most likely, of great importance in the self-sustenance of the organization financially, culturally and emotionally. I understand the role of the Board and do not wish to negate the importance of this body. These Board members give of their time and talents where others fear to tread and we know the hours are long and the pay is intangible, yet rewarding. During my stint as Vice-Pres of the Victoria chapter, 'a major policy change' occurred that created quite an uproar and led to many, minor, but mutinous thoughts! Thanks to the efforts of one Board member, our ruffled feathers were soon smoothed and soothed and the policy change reverted back to the original. Recently I had the privilege of co-founding the Central Okanagan Chapter during a brief sojourn in Kelowna and took great pride in promoting and furthering the activities of the FCA. However the premise under which many of these members joined, has since changed - I believe - and in its wake is much confusion and bewilderment.

The article on the "Blue Chickens" which I thought was tremendously well written, funny, sensitive and showed the great warmth of character of this artistic individual contained a paragraph that caused some confusion among members such as I... "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...As well with only two qualifying shows per year, those two shows will have an additional designation applied to all accepted pieces..." When exactly will the membership affected by these guidelines arising out of Vancouver's injunction be instructed as the future direction? I recently received an email from Kelowna by a very dedicated member who really was not certain whether he "chapter selection" entry to their upcoming chapter show qualified for anything other than an honour, and could this piece then be submitted for entry in Vancouver?

There are members far removed from Vancouver; those that are relatively new to the FCA; those who joined under the premise of guidelines fast becoming extinct; and of course, those of us just confused who would like to see some straight forward direction in published form as to the "new, old, future, etc., direction rather than by osmosis. Even better, of course, some input, debate and discussion by the membership!!

Monika Montana Grant, White Rock, BC

Dear Monika, First, thanks for writing in to share your grins and grimaces with us. You have asked many questions in your letter to I gave it to three different individuals. What follows are their responses. Thanks again, Michele

Dear Monika, Democracy in theory is always more ideal than democracy in fact, especially within large groups like the FCA. The Federation, like the country in which we live, exercises its notion of democracy through a voting system. All members are encouraged to vote the constitution and by-laws and all members can participate in the annual nomination and election of the board. The board receives the mandate to govern according to the bylaws from this vote and strives to work for the welfare of all members and the best artistic achievements of the society. Should any member consider the performance of the board unsatisfactory new nominations can be made for the following year, this is a basic democratic process. It is to avoid the government paralysis that debates and general discussion by a large membership would affect on each and every decision. Nevertheless, the membership maintains its voice through the news magazine which also attempts to keep members informed of monthly board meeting events. In addition, the magazine allows members to communicate with the board and all the membership as well. I assure you all concerns and suggestions brought forth by the membership are considered and discussed by the board. In fact, these concerns have often provided the catalyst for change. I would hope that all FCA members, including yourself, feel free to send thoughts, suggestions, ideas and concerns to the Board whether it be through the news magazine or via letter. Although it will never be possible to please everyone we would like to take pride in the fact that we are not unaware, we do listen. Ultimately, if you really are not happy with the performance of your board take democratic recourse and propose new nominees to be elected for next year.

This is an interesting discussion you have raised and I hope I have responded in kind.

Sincerely, Alessandra Bitelli, Pres. Fed. of Canadian Artists.

Dear Monika, In response to your interesting letter, I want to first thank you for your time and encouraging response to my recent article "Plucking the Blue Chicken", and secondly attempt to clear up any confusion in the 'hen house'. The article was originally written only for the Calgary chapter and later reprinted in Vancouver. The new guidelines questioned in your letter arose from changes in the National Federation bylaws. Because of difficulties arising from previous proposed regional distinctions and after much thought and discussion between Vancouver and our able president Sharon Williams, Calgary members voted to become just another chapter within the organization as Victoria or the Central Okanagan are. Under the new directives, each chapter can hold a maximum of two qualifying shows per year within their chapter to count towards submission for signature status. To accommodate this change, jurying has changed also. At least two SFCA's and 1 AFCA comprise the jury and their standards must be comparable to those used at the Federation Gallery. Bob McMurray's participation at our first qualifying jury here in the fall was part of that move and his response was that our standards were at least as high as that in Vancouver. Paintings accepted at that level were given a blue mark which curiously became known in Calgary as a "Blue Chicken" or a "juror's choice". Paintings that did not achieve that designation were given a pink mark, indicating they were able to be shown as a 'chapter's choice' in order to fill out the show, but could not count as qualifying for signature application. All active member shows at the Federation Gallery are qualifying shows. We regret the

understandable confusion. It has taken repeated explanation to achieve local understanding as well, but our members appear content with the new system and are trying to be tolerant of the growing pains involved. Jurors have had to stretch to accommodate these levels as well. It is exciting to view these changes as a challenge to meet, rather than a burden. I think we have finally got the hang of it. Here in Calgary we are growing fast in both numbers and excellence, and are hoping this letter helps you sort it all out too. With thanks for your attention and patience.

Phyllis Ljuden-Elderkin, SFCA

Hi Monika, Michele has asked me to respond to the section of your letter concerning juried chapter shows. I suppose I should start by explaining the rationale behind the decision to designate two categories of paintings in chapter shows. This started with an attempt to create a more level playing field among FCA members when it comes to accumulating the eight shows required before members can apply for signature status.

When our signature members jury chapter shows, they are often asked to choose a certain number of paintings to fill up the show. This can lead to paintings being chosen that are not up to the standard of FCA gallery shows, where we usually have a much larger number of entries. By creating two categories; "jurors choices" and "chapter choices" we have tried to create a fair situation for all our members.

Before chapter members get too concerned about being restricted to two shows a year, they need to remember that they can enter any of the Vancouver shows (9 open to active members this year). In fact, chapter members could have two extra shows a year to enter, shows that are not available to non-chapter members.

We are attempting, by this somewhat confusing new policy, to make it less likely that members will apply for signature status before they are ready. A lot of time and effort go into the application process for our members and it's very disappointing to them when their application is unsuccessful. If a member has never entered anything other than a chapter show, they probably aren't giving themselves enough of a comparison to other artists to know if they are ready to apply.

Now, to answer your specific questions. If a member has entered a painting in a chapter show and receives a "chapter choice," then they can enter that painting in an FCA Vancouver show, and see how they do with a different jury. If a member's painting has received a "juror's choice" then they cannot enter that painting into another FCA juried show.

Regarding your comment in members receiving information about FCA policy changes by osmosis, you should know that we make every effort to communicate changes to our members in a direct and understandable way. The policy changes regarding FCA juried shows were mailed to each chapter and to every signature member as soon as they were in place.

Thanks for the opportunity to hopefully shed some more light on these matters. If our members don't communicate with us, we have no way of knowing how we are doing as a board. Any member is welcome to make a presentation to the board if they have a specific issue they want to discuss.

Sincerely, Janice Robertson, 1st Vice President SFCA

*"The making of a federation is like making a drawing; a process of constant trying and changing before perfection is reached."*

Charles Hepburn Scott (Vancouver School of Art)  
as chairman of the FCA's 1st Annual Meeting May 1st & 2nd 1942.

## ANNUAL GENERAL MEETING

Sunday, March 21, 1999, 1:00 pm

The ANNUAL GENERAL MEETING and  
ELECTION OF OFFICERS FOR THE 1999/2000 year  
of the FEDERATION OF CANADIAN ARTISTS  
will be held at the Federation Gallery,  
1241 Cartwright St. (Granville Isl'd) Van., BC V6H 4B7

### ELECTION OF OFFICERS - 1999/2000 TERM

Submitted by the Nominating Committee

Nominee Name	Position
Janice Robertson, SFCA	President
Richard McDiarmid, SFCA	1st V.P.
Robert McMurray, AFCA	2nd V.P.
Josanne van Hees, AFCA	Secretary
MaryEllen Klassen	Treasurer

Further nominations for these offices can be made orally at the Annual General Meeting, on March 21, 1999.

**ABSENTEE VOTING:** Article 3.1 of the Bylaws states: "A member in good standing present at a meeting of the members is entitled to one vote. Voting is by show of hands, unless decided otherwise. 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 at the Federation Gallery by fax, mail, or email, 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, being held on March 21, 1999 in Vancouver, B.C. or any continuation thereof as follows: PLEASE PRINT

President \_\_\_\_\_

1st Vice-President \_\_\_\_\_

2nd Vice-president \_\_\_\_\_

Secretary \_\_\_\_\_

Treasurer \_\_\_\_\_

Dated at (City & Prov.) \_\_\_\_\_ this \_\_\_\_\_ day of \_\_\_\_\_



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**Picture This Way in Watercolour & Mixed Media** - Demonstrations of Painting by: Mike Svob & Joyce Kamikura and **Picture This Way in Acrylic & Oil** - Demonstrations of Painting by: Robert Genn & 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., Van, BC V6H 4B7 (or pick up your copy at the Fed. Gallery and save \$6.00 S/H). Full Copyright reserved.

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

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

**LEADING EDGE ART WORKSHOPS** continues with a new cast of fabulous instructors for 1998/99. The workshops are held in Calgary, Alberta, just one hour away from Banff and the beautiful Rocky Mountains. Watercolour instructors include Carol-Lynn Davidson, AFCA, CSPWC, Brent Heighton, SFCA, Jean Pederson CSPWC, ASA, Carla O'Connor, AWS, NWS, & Faye Sproule, CSPWC; Oils with Bill Duma, ACA, ASA; Mixed Media with Virginia Cobb, AWS, NAO; Watercolour and collage with Sharon Williams, ASA. For a free brochure please call (403) 238-5768 or write to: Leading Edge Art Workshops, 35 Oakmount Place SW, Calgary, AB T2V 4T2, or email to swilliam@cadvision.com

Join us at the **LACONNER WORKSHOPS** March through September 1999. Experience great teachers and exciting classes in a beautiful old Skagit Valley barn just outside of town. **AI Currier** - Oils; **Carol Merrick** - Tricks of the Trade, Mixed Media; **Donna Watson** - Releasing the Artist Within, Media of choice; **Pat Lambrecht-Hould** - Creating With Passion, Mixed Media; **Carol Orr** - Portraits & the Figure in Watercolor; **Jess Cauthorn** - New Ways In Watercolor, Glazing Techniques; **Gary Green** - Painting With Water Soluble Colored Pencils; **Joel Brock** - The Landscape In Pastel. Class size limited. Contact Chris Elliott, Box 743, LaConner, WA 98257, Phone (360) 466-4147, Fax (360)466-1807

Creative **WATERCOLOUR WORKSHOP WITH JOYCE KAMIKURA**, NWS, SFCA Location: Associated Graphics, 1664 W. 4th. Dates: 3 Saturdays, March 6, 13, & 20. Registration: \$150. Inquiries: Joyce at 274-2838.

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Linda Doll, AWS	Joyce Kamikura
Robert Genn	Mike Svob
Brent Heighton	Alan Wylie, AWS
Janice Robertson	Rick McDiarmid



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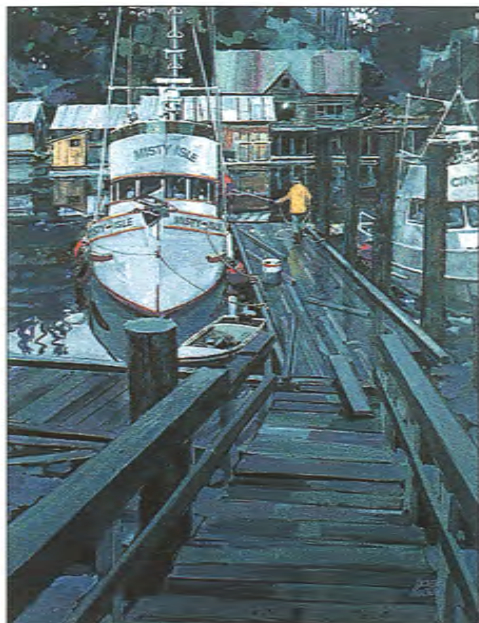
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MEETING OF THE BORED  
*Richard McDiarmid, SFCA*  
watercolour

LEMON COOLER  
*Ruth Sawatzky, AFCA*  
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Spillsbury Bronze Medal  
and Robert Genn Award  
BROADWAY  
*Brent Heighton, SFCA*  
watercolour



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*Donna Baspały, SFCA*  
mixed media



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*Rose Zivot, SFCA* pastel on Ersta paper