



FEDERATION OF
CANADIAN
ARTISTS

APRIL 1999

News



T * H * E
**WINTER
WINTER
WINTER
WINTER**
S H O W

A JURIED
EXHIBITION

All Members
All Media

February 2 to
February 14, 1999

George Bates Award
STOP ON
THE SHORE
Larry Tillyer
acrylic on canvas



Honourable Mention -
Award of Excellence
APPLE CRISP
Dianna Ponting
pastel

Honourable Mention -
Award of Excellence
PELARGONIUM
Sheila Symington
acrylic



Honourable Mention -
Award of Excellence
TASTE OF AUTUMN
Manya Milkovich
watercolour

Federation Canadian Artists' News

is published 10 times per year

Annual subscription rate is included in Membership Fee.

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

Federation Gallery (and Mailing Address):

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

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FCA Elected Executive 1997/98:
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 1997/98:

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

Committees:

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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)

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BOARD MEETING HIGHLIGHTS

February 23, 1999

The Executive Director's Report indicated that the Saltspring Island workshop is already over half full and expected to fill within a few weeks. There is some concern about membership fees not being paid. The final invoice will be sent with the March magazine.

The Gallery Manager's Report showed an increase in sales and visitors for the month of January compared with January 1998. This is a confirmation of the interest aroused by the Experimental and Mixed Media show. There is a need for replacement of exhibition panels. The Board authorized purchase of three new ones for a cost not to exceed \$2,000. Joseph Wong, AFCA has donated an etching for the next raffle.

The First Vice-President's Report dealt with details and the organization of the Board of Governor's meeting and the election of the new Signature members.

The Second Vice-President reported that the visit to the Fraser Valley Chapter was very successful and that the committee for the Millennium show is at work on many different issues.

The proposal of a Strategic Planning Session of the Board of Directors has been discussed. It was agreed that it should take place in neutral quarters with a facilitator. Susan will inquire about when and where it could be held.

The next meeting is on March 16, 1999

Note: In the Board Meeting Highlights which appeared in the February issue of the FCA News, we referred to "several proposals to clean and tidy up the space" at Associated Graphics. We would like to make it perfectly clear that the area needing tidying up was our own rented space where we hold the Foundation Program courses and the "mess" was our own. This in no way was meant to reflect on the premises of Associated Graphics and we apologize for any misunderstanding.

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GALLERY MANAGER'S REPORT

By Nancy Clayton

This is the month for fools apparently. Not many of us would admit to being one, but we must be to choose to make our marks in this world with brush and paint. Those FCA Foundation Course students are not fools though. "Ardent" is what they are which is one of the reasons we look forward to their exhibit of drawings and paintings. *The Student Show* hangs until the 11th so do not miss it. The deadline for Super Early Bird Rates on 1999-2000! courses is May 1st. So the countdown is already under way. A Fool and his money are soon parted so spend it on courses before it goes.

The *Spring Open Watermedia Show* always brings to my mind the Far North where the sight of open water in the Spring is an exhilarating miracle. However, this juried show is usually a bit different from that - more like the pleasant comfort of gentle watercolours. The wild card is "OPEN" and hopefully will attract some non-members with a different outlook. The show takes place April 12 to 25. The *Faces and Figures Show* is up on from April 26 until May 9. This is the third year we have scheduled this one. It is the fourth juried show of 1999, and then you have nothing left to do but paint until the next juried show slide deadline on August 26. However, you may be thinking of applying for *Summer Gallery* in July and August. Get 8 or 10 labeled slides in by Thursday, May 27, 1999 and the Standards Committee just might pick you to be one of 20 artists to hang paintings in the gallery during the busiest two months of the year. While we are busy in the gallery you can keep painting in the summer sunshine.

FCA STATS March 4, 1999

Gallery Visitors:	Feb 99	2015
	Feb 98	2471
Paintings Exhibited:	Feb 99	97
Members Represented:	Feb 99	77
Paintings Sold:	Feb 99	9
	Feb 98	13
Volunteer Hours:	Jan 99	144+



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COVER IMAGE By Larry Tillyer

Stopping On The Shore was painted in acrylics on canvas. One day my daughter, granddaughter and grandson came over for a visit and I noticed they were dressed similarly, all wearing overalls. Being a bright sunny day I herded them out to the front lawn and quickly snapped several photos of them. Happy with the photos and thinking there could be a painting here, I used 2 L-shaped pieces of cardboard and framed the photo to a composition that I liked. I wanted my granddaughter to be the focal point of the painting. Why didn't I paint all of my daughter's head, it was in the photo? There was no reason - I just liked the composition that way. Now what to do for the background. I could put them on the front lawn, in a park, in a country scene or just do the background in abstract shapes. Now being an artist, I knew I could do what I wanted to do, so I chose to paint them down by the sea, *Stopping on the Shore*.

SALTSPRING ISLAND WORKSHOP

We would like to thank the membership for their overwhelming response to the Saltspring Island Workshop. Although it filled quickly, there still might be a chance to participate. Those who haven't reserved a spot but are still interested can add their name to the waiting list by contacting the Federation Gallery at 681-8534.

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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Renowned expert on oil paints and mediums, **Robert Gamblin**, will be presenting a FREE public lecture for artists on Granville Island during Opus' "Oil Painting Month." Ask at the Granville Island store for details.

OPUS

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Opus sale prices in effect
from April 1st to 30th, 1999.

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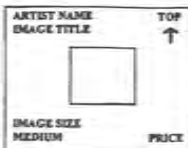
EXHIBITION / SALE ~ CALL FOR ENTRIES

SUMMER GALLERY 1999

All Members - All Media

July 5 to August 29, 1999
at the Federation Gallery, Vancouver

SUBMISSION IS BY SLIDE ONLY: Deadline for entry is Thursday, May 27, 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: There is no entry fee. Members must submit 8 slides of current work. 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.

ACCEPTED ARTWORK: Advice of the jury's decision will be sent by mail in your SASE. No phone calls please

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

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

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

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

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

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

Summer Gallery 1999 - Details

Submitted slides do not have to be of work you plan to hang in the Summer Gallery. There will be 20 artists selected from those who apply. Successful applicants will share the non-refundable gallery rent of \$100 plus GST per person and will provide four paintings to hang in July and four different paintings to hang in August. Artists must provide new work to replace sold paintings within 2 days.

MEMBERS IN THE NEWS

Maggie White, CSPWC, AFCA, is having a one-woman show at the Harrison Gallery in Calgary. It opens on April 15th. All welcome. Right



and below are Maggie's images of her daughter Sarah's work.

What a great team they make!



Mike Svob, SFCA is winning acclaim with his mural at Metrotown in Burnaby. It is 65 feet high and 20 feet long and you can find it in the Metropolis Eaton's Centre by the Silver City Cinemas. Don't miss it!

Alan Wylie, SFCA, AWS, received a major award, *The CFS Medal*, in this year's American Watercolor Show, for his painting *Absolutely No Staples* (remember our coloured cover image). Alan and his wife Janice Robertson, SFCA will go to New York at the end of April to attend the awards dinner.

Also attending the same dinner will be Ann Zielinski, SFCA, AWS, NWS, who, as we mentioned last month, has been elected a signature member of the AWS. Her painting *Golden Mission* (pictured below) will be part of the AWS 132nd annual exhibition and travel show.



CANADIAN SCENE

Chapter News and Events

ARROWSMITH CHAPTER By Disa Hale

Despite the rainy spring work is being completed for our spring show, "Where the Mountains Meet the Sea," slated to open April 26th and closing May 16th, at the Old Schoolhouse Gallery in Qualicum Beach. The reception will be held at 7 pm on Wednesday April 28th.

Olivia Mennie has begun Life Drawing, Mondays and Isabel Monson's classes were well attended. Pauline Pike is busy with her spring teaching sessions and, with her usual abundant energy, has opted to hold a Summer School. "Sketching and Painting for Fun" will be held June 20-24, again at TOSH (752-6133 for information).

John Kinnaid has gone south in search of sun, but assures us we will be painting on location - on the beach - outside his doorstep - in April or early May. We hope you are right, John.

A successful format for meetings is evolving, beginning with the formal meeting at 11 am, followed by a bag lunch and informal lecture by the artist showing in the gallery space where our meetings are held. When this is over, a photo session for all the new work is held, one month slides are taken with viewing the following month. This tends to keep the members' work recorded and ready for upcoming shows. NO EXCUSES!

CAMPBELL RIVER CHAPTER By Doris Ritchie

Regular "working meetings" are held twice a month, 1st and 3rd Tuesdays, in the Sybil Andrews Cottage. With no phone or TV to interrupt, this waterfront location has proved to be sociable and productive.

Recent exhibitions have been hung at the Tidemark Theatre in Campbell River and the Gilbert Gallery in Comox. Future plans include an exhibition at the local library, and hosting an exhibition of past and current work by Mary Weller. Mary, who lived for many years on Cortes Island, now resides in Victoria. This event will be held at Tidemark Theatre for the month of May 1999.

Doris Ritchie enjoyed her 5th trip to San Miguel De Allende - a well known 'art colony' in Mexico - we look forward to hearing a report of her art activities soon. Our FCA group is delighted to sponsor *Summer Art in Campbell River 1999* featuring Carol-Lynn Davidson, AFCA Monday to Thursday, June 14-18. (See Classified Ad)

COMOX CHAPTER By Robert Ross

Our Annual General Meeting is being held March 3 so the results are not yet available to me given our 'press' time. However, it does present the opportunity to thank our retiring slate: Shirley Krayden (Chair),

Channing Holland (Vice-Chair), Jean Fitzpatrick (Secretary), and Gordon Hynes (Treasurer). Gordon has served as Treasurer for some years, as well as helping in many other ways. Our two Members At Large, Beverley Wolsey and Henry McPolin are also appreciated, as are Demo Coordinator, Elsie Griffiths, and Membership Coordinator, Miranda Greenhouse.

Not reporting this issue:
CALGARY ~ CENTRAL OKANAGAN
FRASER VALLEY ~ NANAIMO
NORTH OKANAGAN ~ VICTORIA

WORKING FROM LIFE

By Dan F. Gray, PPC

Changing light, wind, rain, snow, frozen fingers, dogs on the beach that travel all the way out to see you then lift their legs on your easel, the French cat that decides to perch on your tray of pastels knocking all into the long grass, or working high in the BC mountains with one eye looking for migrating grizzlies while swatting flies with a blueberry bush; these are just some of the drawbacks of working from life. Maybe the worst drawback is spectators who always have the same three questions: Is this a hobby? How long does it take? How much do you make?

On the other hand I've had some great moments - a Sandhill crane landing in the middle of my scene at sunset beach, Killer whales swimming into a painting of the gulf, and being told by a Paris Gendarme that I needed a permit to work in the Tulleries, then after answering his inquiry about how long it would take me to finish having the Gendarme say "I will not have seen you til then!" I was painting a freighter in San Francisco Bay once when a rainbow appeared over it, and I noticed that the ship was the Rainbow Warrior. Last summer while I was painting at a local airshow, a WWII Warbird belled in (pilot forgot to lower his landing gear) right in the centre of my composition. Similarly, while working in the San Juans on a stormy day, a nuclear sub sailed through my pastel. Lots of people of all ages have posed for me in all stages of dress. If I was single I might have gotten lucky a few times! I've met artists, been filmed and had numerous photos taken of me. By being out working I have also had an opportunity to show hundreds of children one way of being an artist.

The most extreme reaction I've had while working outside was at the firework stands on the Lummi Island reserve. A woman looking at my pastel got offended by a sign in the scene then went over and started a fight that escalated into a brawl. The sign was thrown into the bush and two of the combatants fell into and destroyed a fireworks stand. I packed up and left just as the local police showed up! On the whole, there is a lot of adventure and a few good paintings to be had if you choose to work from life.



GALLERY & ART CENTRE

Summer School of Art Qualicum Beach, BC

Make it a complete holiday and bring your partner, friend, or your whole family. While you enjoy your four-day workshop, they can experience a trek in old growth forests, golf at one (or all) of our 5 local courses, play tennis right in the village, stroll along our beautiful beaches, generally participate in the splendour of Vancouver Island, and particularly our own corner of Paradise.

Most workshops are being held prior to the summer rates for accommodation.

All registration fees include the following:
GST, an Opening Reception, Lunches each day and a Closing Dinner. All workshops are four days.
Maximum number of participants per workshop: 16

DONNA BASPALY **May 3-6**
Mixed Media **Registration Fee: \$330.00**
"An Adventure in Experimental Drawing & Painting"

RICK McDIARMID **May 10-13**
Oil Painting **Registration Fee: \$330.00**
"Rich Colour in Oils"

JOYCE KAMIKURA **May 31-June 3**
Mixed Media: watercolour, **Registration Fee: \$330.00**
ink, acrylic and collage
"Creative Water-Media Workshop"

BRENT HEIGHTON **June 7-10**
Watercolour **Registration Fee: \$330.00**
"Exploration of Composition and Elements of Design"

DAN GRAY **June 14-17**
Pastels **Registration Fee: \$295.00**
"Life and Seascape"

PAULINE PIKE **June 21-24**
Pencil & Watercolour **Registration Fee: \$295.00**
"Sketching and Painting for Fun"

All workshops will be held at **The Old School House** in Qualicum Beach. For information, a brochure, and to register, please contact Joey Legate at 1-800-661-3211; fax 1-250-752-2600 or e-mail at tosh@macn.bc.ca.

CHAPTER VISITS

By Robert McMurray, AFCA

It was my pleasure to attend a meeting of the Fraser Valley Chapter of the Federation of Canadian Artists on Saturday, January 23rd. Their meetings start at 9:30 AM and the quickest way there from my home in South Surrey is straight east on 16th Avenue. It was one of the few clear days that we have had and the panoramic view of the mountains from southeast of Clearbrook was spectacular and set the tone for the morning meeting.

Following the business session I presented the *Success 1998* slides to approximately 25 members and followed that with an open discussion of Federation matters. The discussion was lively and the members had a number of questions including several about the jury process and the assignment of the gallery for chapter shows. I quoted parts of Janice Robertson's memo on the jury process for chapter shows and summarized the definitions of "Jurors Choice" and "Chapter Choice" explaining the necessity for having those designations. I also pointed out that in order to get sufficient paintings together for a show at the Federation Gallery it is often necessary to combine two or more of Chapters that have less members than Chapters in the more populated areas. I was also pleased to hear of the upcoming workshops the Fraser Valley Chapter is planning, including one on drawing, which is an area that I feel most artists should continually work on.

It was a most enjoyable visit with meaningful interaction. In visiting several Chapters to date I have been impressed with the friendliness and candor of the members, the calibre of questions that they raise and the ideas that are offered for the board to consider.

I would like to request that any Chapter that has not received an Executive visit in recent months to contact me so we can make arrangements.

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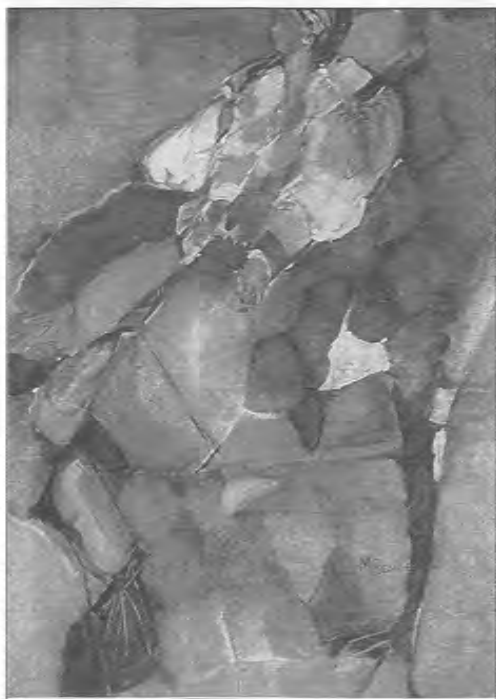
THE BRICK LAYERS

Bob Sheridan
watercolour



THE FISHING WHEEL

Cas Lindsey acrylic



NICOMEKL *Nancy Clayton* watermedia

EXOTIC LADY

Myrtle-Anne Rempel, AFCA
gouache



PADDOCKWRAY FARM
Margaret Elliot, AFCA watercolour



FILTERED LIGHT
Judith Saunders acrylic

BY MY SIDE II
Judith Borbas watercolour



BOOM BOATS - SUNDAY
Thomas N. Fraser oil

MINKA'S PLACE
Sheila Ablitt pastel



REFLECTING
Josanne van Hees, AFCA oil



MAD DOGS & ENGLISHMEN
Mychael Barrat
etching / aquatint



AFTER THE BURN
Ruth Sawatzky, AFCA
watercolour & acrylic



REMEMBER WHEN
Vi Tunstall
acrylic & mixed media



UNDERWATER
Ralph Roper pastel



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



ALONE *Merilee Sett*
watercolour monotype

AN OPEN LETTER FROM THE INCOMING PRESIDENT:



Janice Robertson, SFC A

When I joined the Federation in 1986, as a supporting member with about six months painting experience, I never dreamed that someday I would find myself taking on the job of President. Yet, amazingly, here I am; I first joined the Federation so that I could go to the summer workshop at Saltspring Island. It was an experience that changed my life and set me on the path to

becoming a full time painter, which I have been for the past ten years. My involvement with the FCA has been an integral part of my growth as an artist. I have experienced every level of membership and, along the way, have also experienced my share of triumphs and failures. The first time I applied for Active status, I was rejected, and when I tried again six months later and was accepted, it was one of the most exciting days of my life. Four years ago, I joined the Board and that has been an incredible learning experience as well.

I tell you all this to explain why I am passionate about the Federation. I believe that there is no organization like it. We are privileged to have some of the finest artists in the country as our members, as well as many that will rise to that level as their work develops. The Federation is a place where artists can find many ways to further their growth and realize their potential. This is what I see as the most important role of the FCA.

I want to say that it will be hard to measure up to the level of excellence set by our previous President, Alessandra Bitelli, SFC A. She has guided the Board with wisdom, strength and integrity for two years and we owe her an enormous debt of gratitude. She has left the organization in very good shape and made it much easier for me to take it on. Another factor that makes it less daunting to take on the presidency is the quality of people that I will be working with. We have a great team on the Board and an excellent staff supports us.

In closing I would like to say that I'm looking forward to the challenge of the next few years. We have many exciting events to look forward to, including the Saltspring workshop and the International show in 2000. It will be a privilege to be a part of it all and I will do my very best to serve you all well.

Janice Robertson, SFC A



Alessandra Bitelli, SFC A

NEW MEMBERS TO MARCH 10, 1999

Lillian Barei	Joanna Bilung-Meyer
Barbara Botham	Karen Brown
Patricia Cabrera	Donna Chamberland
Joseph Cusimano	Pierrette Dulude-Bohay
Deirdre Gale	Debroah Hartloff
Ron Hawkins	Kerensa Haynes
Yavanka Ilic	Rhea Jansen
Jessie Johnson	Mahnaz Kiankhooy-Fard
Shirley King	Martin Krause
Loreena M. Lee	Joan Lemmers
Shirley Lowes	Sheryl Manson
Lindy Michie	Sam Naccarato
Jan Newman	Tony Pawlett
Shelley Reeder	Marlene Rista
Eugene Ristau	Michael Savage
Sudhir Sharma	Christopher Stanbury
Pam Tempelmayr	Kathleen Tonnesen
Sandy Wales	Jackie Wallace
Li Hon Wei	Susan Whyte
Melanie Jane Williams	F. Timothy Williamson
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JOSEPH WONG: A RENAISSANCE MAN

By Pat Lowes

Joseph Wong, AFCA, our February demo artist for Painters-in-Action, is a self-educated painter and print-maker. Joseph demonstrated the basic process of working which he has refined over the years as an instructor and lecturer at the Extramural Studies, Chinese University of Hong Kong, Fine Arts Department, University of Hong Kong, and Kwantlen University College.

Wong's basic process is very methodical. Beginning with a reference photo, he demonstrated how he would enlarge it and the thumbnail sketch to scale by using a series of crossing lines. Practical time-saving hints, such as use of a second piece of tracing paper to cover the original sketch in order to change a section of the drawing, are very useful.

His supplies included, Hi-Art Illustration board and acrylic paints in wonderful colours (fuchsia, magenta, raspberry, apricot, Baltic blue, green gold, cadmium red light, cadmium red medium, thalo green, and ultramarine blue).

Joseph commenced his demonstration by looking at his sketch of *Gastown Mews* then drawing it directly onto



Gastown Mews, Joseph Wong, AFCA

the illustration board with a Pilot ink pen. "When drawing a picture such as *Gastown Mews*, perspective and composition are very important," he explained. "The artist must know, among other elements of design, the language of line. Lines that are angled or overlapped lead the viewer in. Lines that are straight are considered strong design lines, whereas, lines that are curved are weaker. When choosing curved lines, choose one letter in the alphabet (for example 'm') and repeat it to give a shape unity, such as a group of leaves or flowers".

After applying examples of line in the drawing, Joseph randomly painted two values of red acrylic over what he called his 'pen and ink squiggle drawing.' When the bright red ground colour dried, Wong blocked in his major shapes with more line and colour. Next, contrasts of values and colour were considered and applied. Periodically, Joseph stepped back to survey his work. "It is important to check for value contrasts," he said, "for example, the lightest and darkest contrast should meet at the focal point. A yin-yang effect should be present in a pleasant balance of colours, values and lines."

As the final stages of the painting approached, Wong clarified some of the edges and applied details of contrasting opaque paint to the transparent shapes in strengthening his composition. Finally, he smiled and said, "Painting is like dancing. Good shapes are brought forward and others are pushed back; one step forward and two steps back. It is a cosmic dance."

This demonstration was very informative and a joy to watch. Thank you Joseph.

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ASK AN SFCA...

Once again we have asked the same question of six senior members in order share some of their insights, thoughts, and experiences with the rest of the membership. What follows are their answers.

QUESTION - How important were and are juried shows to your career as an artist?

Don Farrell, SFCA, RI, RBA, Burnaby, BC: Entering my work to juried shows was most important in establishing my career. My good fortune in juried exhibitions in England led directly to contacts with galleries and continued success.

I should mention that my work has not always been accepted, and I do not take this personally, for I realize that jurying is subjective and one should take a long view when assessing acceptance or rejection. Establishing a direction and developing it leads to growth and consistency, improving your chance for acceptance and success.

Ann Zielinski, SFCA, AWS, NWS, Hornby Island, BC: Juried shows are all about artists appraising artists and rather blunt critiques - you only get a yes or no. If you are not intimidated by bluntness then it can become a good measuring stick of where you are as an artist.

Entering juried shows will put an edge of challenge into your artistic endeavours especially if you are at an intermediate level of development. This level is easy to get stuck in as you start getting public acceptance through sales and gallery courtings. But you still have the most difficult part of the journey to go as you must push harder and harder for courage, originality and a universal statement verses a personal one.

At first, get some advice from a SFCA or an AFCA; this may save you some grief. As you become a more mature artist you will know when you have a 'good' painting. This process has a secondary lesson in honing your own critiquing abilities.

Start with chapter shows; then on to Vancouver FCA shows. If you start getting acceptances and awards

consistently over a 5 year period then it's time to have a go at NWS or, ultimately, AWS.

If you have a 'good' painting for God's sake, hang on to it and let it work for you. After all, you worked hard to create it. Try it in more than one show. My painting *Azurite Patina* was accepted into the 1964 NWS show so this was a good indication that it had some chance at the AWS. It not only met with acceptance but won the Bronze Medal. Nothing could be sweeter than that!

Jurors don't have long with each slide. Make sure it is of professional quality and realize that your image must hit its mark within 5 to 10 seconds. Seek out paintings that convey originality and power (i.e. full contrast and a strong underlying structure) and Bingo - you're in!

Praise from the public through sales is not unpleasant but the highest praise is that of your fellow artists, especially respected jurors.

Marilyn Timms, SFCA, Courtenay, BC: When I first began to venture outside of my studio walls with my artworks, juried shows played a fairly large role in my career. Today, that role has changed somewhat. Back then, the only reaction I got from my efforts came from my immediate family - wholehearted approval. Like most artists, my own vision of my work was more critical. The juried shows gave me another opinion, from artists whom, for the most part, I admired. I found that I painted more often because there were deadlines to be met for entry. I pushed myself harder to do my best work because my Mom wasn't jurying, and I was more careful about how I presented my work (framing). On the down side, it was discouraging sometimes to have a piece I felt very good about, be juried out. This feeling prompted me to ask for more feedback whenever I could and learn from it. I might add, I also learned that one juror's opinion wasn't always the final verdict on a particular piece of art of mine. Once, the same piece that was juried out of one exhibition received an AWARD in another, go figure...

As for the importance of juried shows to me today, they have taken on the much different role of establishing my credibility 'out there' in the big world of art. Being a Senior FCA, along with having my art accepted into juried shows, especially outside of Canada, has raised the level of awareness about me, allowed me to be considered for demonstrator/instructor positions elsewhere and given me greater access to galleries in other areas. Again, credibility is the major achievement, I would say. On a more personal note, juried shows also give me an opportunity to 'show off' those really special paintings that come along now and then, provided, of course, that they get accepted....

George Bates, SFCA, West Vancouver, BC: A short answer would be that juried shows are somewhat important in the early years and not as important now. I, as with most artists starting out, found few ways to



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get work in front of the public. One of the best is the juried show. It allows one to gradually be recognized and for art dealers who visit those shows to see your work. I seldom enter shows now, relying instead on galleries to exhibit on a continuing basis, with one-man shows every year or two.

Alan Wylie, SFCA, AWS, Fort Langley, BC: If you have a fragile ego - don't enter juried shows! At times there doesn't seem to be rhyme nor reason to jurors' choices, but you must remember that they are actually human, and personal taste as well as a qualified opinion will play a part in their selections. That is why juries are usually made up of three or five or more jurors to give a broader range than if judged by one person. I think that it is a natural step in one's career to want your work to be included in national and international exhibitions, judged by your peers, so one must keep plugging away, taking any rejection in stride. As for me, juried shows I've entered, such as AWS and Adirondacks, have been kind to me...though one painting that had won the FCA Gold Medal in 1992, been accepted in the AWS show in New York...was a rejected entry in a Washington State Show! No big deal...it really is a bit of a crap-shoot at times, but I guess I'll keep entering them, being elated when accepted and brought back to earth when not.

Mike Svob, SFCA, Surrey BC: Juried shows can be very important in the career development of an artist from several vantage points. To an individual, it helps give a sense of perspective as to where you stand in the eyes of your peer group. Entering shows allows the artist a subjective, arm's length appraisal in comparison to the other work entered. You may or may not agree with the result but only a fool would not be able to garner some useful insight from the result. The message may be that you are entering the wrong shows with the wrong jury or the individual piece entered on your part was not a good choice. On the other hand, if your piece is accepted or you win an award, you will gain confidence about the direction of your work. Paintings hung or accepted for inclusion in juried shows also give the artist needed exposure and a measure of credibility in the eyes of the interested public. The public likes to believe you are a so-called 'serious artist' before parting with what seems like a fair amount of money for a bit of paint and paper. Contrary to popular perception artists do need a few crumbs to survive on. Angst is not enough. Things must, however, be kept in perspective. Any individual jurying is only the opinion of that jury alone. Art allows for a very diverse field of opinion. Remember, in the end everyone who doesn't agree with your choice is only exposing their own bad taste.

If you want to propose a question for this column please sent it in, all submissions welcome. fcaneews@home.com or via the Federation Gallery.

NEVER UNDER ESTIMATE THE POWER OF THE INTERNET

By Karen Marcus

I'm pleased to have been featured in the February/March issue of the *Somerset Studio* magazine - a magazine about paper arts. *Somerset Studio* is a high-gloss US magazine with a circulation of 50,000 - mainly in the US, but it's also distributed to many other countries around the world. Who could ask for better exposure!

This exposure is just another example of the increase in visibility from being an artist on the Internet. How did it happen? The Editor came across my work on the Internet and sent me an e-mail. Very quickly it all came together: a one-page feature in the February/March issue and an invitation to be included in the July/August issue dedicated to Canadian artists. It didn't stop there. In addition, the editor passed my name on to a poster publisher from Toronto who e-mailed me to ask for some examples of my work.

From the beginning, I have thought of my web site as mainly a networking and marketing tool rather than a direct sales vehicle. I found 1998 to be a relatively slow year for art sales in Vancouver which is why it's nice to be able to tap into a global market through the FCA's site and my own Internet Page. I've found the Internet to be easy and inexpensive. Contrary to what some articles say about artists and the Internet, such as the article in the Fall 98 Opus Newsletter, I've found the Internet to be a very cost-effective marketing medium.

Active, AFCA, and SFCA members can join the FCA's Web Site. Information on putting your page together can be found in the Guide on the FCA's site (www.artists.ca) or at the Federation Gallery. For as little as \$175 your page can be up on the Internet.

Contact the FCA Web Master, Glen Marcus at: gmarcus@istar.ca or phone 604-522-3134 (eve).

COMING IN APRIL TO THE FEDERATION GALLERY

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March 30 to April 11

Reception: Tues. March 30, 6-8 PM

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April 13 to April 25

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

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

FALL COLOURS IN NEW BRUNSWICK Watercolour workshop October 4 - 8, 1999 at Inn-on-the-Cove, St. John, New Brunswick by GORDON HENSCHEL, AFCA, M.Ed. For information and registration call toll free 1-888-663-2787 or on the net; inncove@nb.net.nb.ca OR check Gordon's web page: www.island.net/~henschel

MOUNTAIN HAVEN ARTS - Create with the Pro's 1999 5th Annual Summer School of the Arts line-up includes Bonny Roberts AFCA, Donna Baspaly SFCA, Shirley Kolb, Donna Schipfel & Art Giddings, Hilary Page, Lynn Lawson Pajunen, Carol Orr, AWS, NWS, Yoni Young, Bob Kingsmill, Michael O'Toole, AFCA and our Creative Journey's will feature Nancy O'Toole, AFCA at Mt. Robson. For a free brochure call (604) 462-1107 or write Mountain Haven Arts, Box 3305, Mission, B.C. V4S 4J5 email: lynn@mountainhavenarts.com or check out our website: www.mountainhavenarts.com

LEADING EDGE ART WORKSHOPS is geared up for a fantastic spring season of great instruction in beautiful Calgary, Alberta! Upcoming is a creative watercolour workshop with our own Jean Pederson, AFCA, ASA, CSPWC; watercolour and collage with Sharon Williams, ASA; experimental water media with Virginia Cobb, AWS (don't miss this one, learn how to get all those yummy textures with your acrylics and watercolours!); intermediate oil/acrylic painting with Bill Duma, RCA, ASA which will look at four different ways to approach a painting; watercolour and gouache figure and design with renowned American instructor Carla O'Connor (lots of fun things are planned for this one!); plein aire watercolour with Mississauga, Ontario artist Faye Sproule, CSPWC which will take place in the Elbow Falls area in June; and finally a not-to-be-missed watercolour workshop with Jack Reid, CPWC early in September. For more information on all of these workshops, please call Sharon Williams at (403) 238-5768. Come and experience what a lift a workshop can be!

1999 PAINTING WORKSHOPS ON WHIDBEY ISLAND with Miles Batt, Serge Hollerbach Jan Kunz, Carla O'Connor, Ton Van Hasselt, Robert Wade, Frank Webb, Don Andrews, Barbara Nechis, many more! Join Karlyn Holman on a painting tour of Bulgaria, May 30-June 14. Coupeville Arts Center, Box 171FC, Coupeville, WA 98239 (360) 678-3396 - cac@whidbey.net

SUMMER ART IN CAMPBELL RIVER 1999 - Carol-Lynn Davidson, AFCA presents a course in watercolours Monday to Thursday June 14-18. Registrations now being accepted. For details or brochure phone 250-923-4143 or 250-934-6043.

Join Marilyn Timms, SFCA, on a seven night **ALASKA CRUISE AND ART WORKSHOP** September 13, 1999 on Norwegian Cruise Line's "Norwegian Wind" Inside Passage - Vancouver to Vancouver. Sessions on board and in the field weather permitting. Cruise rates from \$1399. Cdn. including port. Workshop fees \$250. Contact Jeannine at 250 - 334-3323, Comox Valley Cruiseshipcenters or Marilyn Timms 250-224-1054.

Painters in Action **MONDAYS**

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1241 Cartwright Street, Vancouver, 1:00 to 4:00 pm

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April 12	Jo-Scott B, AFCA <i>Starting a canvas</i>
May 10	Nancy Clayton <i>Brush studies with watercolour and gouache</i>
June 7	Brittani Faulkes <i>Basics of pen and ink Using ink, watermedia and resist</i>
July 12	Marjorie Turnbull, AFCA <i>Mixing monoprints with other media</i>

* * * * *

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by Ian Lauder