



FEDERATION OF
CANADIAN
ARTISTS

MAY 1999

News



NORDIC KNIGHTS AT SEA *Pat Peacock, SFCA acrylic collage*

SUCCESS! EXHIBITION

March 16 to 28, 1999

GEORGIA STRAIT *Rick Bond, AFCA acrylic wash*



THE NUDE *Chan, Chung-Shu, AFCA pastel*



STILL LIFE WITH
A YELLOW JAR
*Han, Jiang, AFCA
acrylic*

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 5 pm

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FCA Elected Executive 1999/2000:

President: Janice Robertson, SFCA (888-2230)
1st V.P.: Rick McDiarmid, SFCA (538-7436)
2nd V.P.: Bob McMurray, AFCA (r 535-5069; o 576-9121)
Treasurer: MaryEllen Klassen (415-2715)
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Member-at-Large: Sue McIvor, AFCA (538-5577)
Membership: Marjorie Turnbull, AFCA (941-7695)
Standards: Jeane Duffey, SFCA RI (Hon.) (943-4406)
Communications: Carol Short (538-7155)

Committees:

Chapters: Bob McMurray, AFCA (o 576-9121)
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)

Staff:

Gallery Manager: Nancy Clayton
Executive Director: Susan Foster

Professional Services:

Weekend Gallery Supervisor: Ellen Poole
Bookkeeper: Natalie Turner
Auditor: Jones, Richards & Co.
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Web Master: Glenn Marcus (gmarcus@istar.ca) (522-3134)

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BOARD OF GOVERNOR'S MEETING

By Janice Robertson, FCA President

The meeting took place on Sunday, March 7th from 10 am to 1 pm, at the FCA Gallery. There were 19 governors attending - one of the best turn-outs ever. The meeting began with a brief talk by our President, Alessandra Bitelli, SFCA, CSPW, bringing the members up to date with important events of the past year.

We had 3 applicants for SFCA and 25 for AFCA. Applicants had to receive 10 votes (a majority) in order to be successful. The following new Signature members were accepted:

For SFCA - Pat Peacock

For AFCA - Rick Bond, Sheila Symington, Carol Short, Han Jiang, Chung-Shu Chan, Isao Ito, Jean Pederson and Marija Petricevic (see Success profiles, this issue). Congratulations to all the successful applicants!

Special thanks to the hard working volunteers - Sue McIvor, AFCA, Michael Den Hertog, Monica Grant, Pat Bidwell, and Vanessa Cunningham, who helped make sure the meeting ran smoothly.

As a general comment, the calibre of work was very good, however some applicants submitted very poor quality slides. This definitely had an impact of their chances of being successful. I am often asked what the jurors look for and, while it's difficult to give a generalized answer, a professional presentation is very important. This means slides with nothing showing except the image - no tape, matting, or background showing.

DISTRICT VOLUNTEERS NEEDED

The FCA News is looking for regional editors that can provide community information three times a year. We are looking for one person from each of the following areas - BC Interior, Alberta, Vancouver or Gulf Islands, and Vancouver Mainland - to identify opportunities for artists within their communities. If you are interested please contact the editor of this magazine. Thank you.

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GALLERY MANAGER'S REPORT

By Nancy Clayton

This month always seems very hopeful to me - like when your mother said, "We'll see...." Meaning, "MAYbe..." in answer to a question like, "Can I play outside after supper?" There was nothing like those daylight evenings surrounded by bursting North Ontario bush and birdsong (especially snatched from chore time and proper bedtime). Later, during the years I lived in the Arctic, it seemed that this month's hopefulness was defended with determination and grit by those spunky returning songbirds, the wildflowers and even that amazing 'greening' of the countryside - they were the epitome of hope in that circumpolar part of the world. May cradles the fine fragile line where summer slips hopefully out from under winter.

You just MAY still have time to take in the *Faces and Figures Show* (until May 9). The slides submitted for jurying for this show are in and it should be a good one. Then follows 1999's second *Member Group Show* with **Kiff Holland**, SFCA and a selection of his friends, some of whom are also his graduate students - including **Ray Ward**, **Andrew McDermott**, AFCA, and **Erin McCavaney**, who will be joined by **Fred Forster** and **Suzanne Northcott**. There MAY also be some surprises. The opening reception is on Tuesday, May 11 from 6 to 8 pm and the show will hang until Sunday, May 23.

Pieces of Eight is the next show which will hang from May 25th to June 20th with an opening reception on Tuesday, May 25th from 6 to 8 pm. *Pieces of Eight* has become an eagerly anticipated opportunity to find paintings by eight senior signature members together in the Gallery.

As I write this the image for the 1999 Postcard has just been confirmed - "*Juicy Secrets*", a watercolour by **Alan Wylie**, SFCA depicts a busy, colourful Granville Island Market scene and will make a wonderful accompaniment to 1997's and 1998's postcards. MAYbe, by the time you read this the new one will be printed and available in the gallery.

We have a painting raffle happening in the gallery right now. In fact, the winning ticket will be picked on May 25th at the *Pieces of Eight* opening reception. Take advantage of this chance to own your very own **Joseph Wong**, AFCA etching.

Also, a big thank you to **Joyce Popein** for her generous donation of a slide projection screen to the gallery. Someday MAYbe we will have a dark space bigger than three knocking pairs of knees for slide jurying. Incidentally, Joyce told us she is moving away to live on a golf course! No doubt she will find interesting subjects to paint in Kamloops, too.

In short, there will be a lot of gallery activity in the month of May. Hope to see you in here.

BOARD MEETING HIGHLIGHTS

FEBRUARY 23, 1999

The Executive Director reported that the agreement with the Millennium Show sponsor has been reached and we are now waiting for the first cheque. The Millennium Committee is now working at full capacity to organize this huge event. The financial news for the month of February is good, but a number of members have not yet paid their fees. They will be contacted. The Saltspring seminar is full. Bob Rennie is organizing the final details.

The Gallery Manager reported that February sales were down after being up in January. March sales are already well up over last year. Nancy brought up the issue of a new copyright infringement. Steps will be taken to try and correct this habit, and to free the Federation of any responsibility.

The 1st Vice President reported about the Board of Governors' meeting. The main concern was that in some cases the quality of slides was non-professional and very poor. She will incorporate the importance of good slides into the application form material for next year.

The meeting ended with a discussion on the agenda for the upcoming AGM.

The next meeting will be on April 20, 1999.

PUBLIC RELATIONS

Assistant Public Relations person needed on a voluntary basis. Some experience and strong computer skills required. Please send applications to the attention of Carol Short at the Federation Gallery, or by email to carol_short@bc.sympatico.ca

COVER IMAGE by Patricia Peacock, SFCA

Nordic Nights At Sea is an acrylic painting and part of a series I worked on last year. It evolved from the process of three previous paintings based on the game of life and Norse mythological influences on life through the history of time. Many symbolic elements give clues to the viewer and hopefully gets them curious. I did this painting on illustration board, and started by drawing in a few objects and then painting them. I take each step as it comes and go with my instincts mainly, so it evolves in the process. I wanted the overall layout or design to be quite abstract and I wanted realistic objects incorporated within the abstract foundation. I feel this helps the viewer who states they don't understand or like abstract art to maybe see it in a different perspective.

New Winsor & Newton Watercolour Mediums

Granulation Medium gives a granular appearance to colours. It is useful in all watercolour techniques.

Lifting Preparation Medium allows dry washes, including staining colours, to be more easily lifted from paper with a wet brush or a sponge.

Permanent Masking Medium is used to mask specific areas of paper and make them resistant to water. It can be mixed with watercolours. Not removable.

Blending Medium slows the drying rate of watercolours to allow more time for blending.

Texture Medium contains particles to give the impression of depth and structure to watercolour painting.

Iridescent Medium gives a pearlescent or glitter effect to watercolours.

30% Off
Sug. Retail



All the new Winsor & Newton Mediums come in 75ml bottles.

Sug. Retail	Opus Price	Sale Price
8.95	7.16	6.27

New Arches Watercolour Pads

New at Opus, this is a tape-bound pad which contains 12 sheets of 140lb. cold-pressed Arches watercolour paper.

Size	Reg. Price	Introductory Price
9 x 12	16.50	12.40
10 x 14	24.10	17.70



Spring Pastel Sale

with Canson Mi-Tientes Pastel Papers



	Sug. Price	Reg. Price	Sale Price
Rembrandt Soft Pastels 203 Colours	4.30	3.87	3.20
Schmincke Soft Pastels 298 Colours		4.20	3.35
Holbein Artists Oil Pastels 225 Colours	3.55	2.66	2.30
Derwent Pastel Pencils 72 Colours	2.40	2.16	1.80
Canson Mi-Tientes 72 Colours 19.5" x 25.5" 160gsm	Single Sht. Reg. Price 2.55	Single Sht. Sale Price 1.90	

OPUS
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Opus Kelowna is opening May 6th in a new, much larger location at 1357 Ellis Street, across from the new library. Our Kelowna store will be closed May 2nd - 5th.

Opus sale prices in effect from
May 1st to 31st, 1999.

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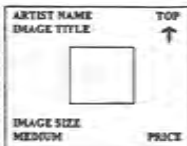
EXHIBITION / SALE ~ CALL FOR ENTRIES

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.

CANADIAN SCENE

Chapter News and Events



COMOX CHAPTER

By Robert Ross

Our new executive, elected at the March AGM is:

Chair: Daphne Triggs
Co-Chair: Ted Elcock
Treasurer: Elsie Griffiths
Secretary: Deb MacDonald
Membership Coordinator: Miranda Greenhouse
Members-at-Large: Bev Wolsey, Henry McPolin

The post of demo and workshop coordinator remains vacant at press time.

Our congratulations go out to these members, of course, but also our thanks for standing for office. Well done!



FRASER VALLEY

By David Funk

The Fraser Valley Chapter is involved in many different activities during the spring months. On April 10 and 11 we helped to sponsor a juried show of students' artwork from Abbotsford District High School. Susan Reilly, Ed Loenen, AFCA and Myrtle-Anne Rempel, AFCA were the jurors. The show was hung at the Kariton Gallery.

On May 1 and 2, many members are opening their home studios for the Abbotsford Art Council's *For the Love of the Arts* studio tour. Tour Guide pamphlets are available for sale to the community from Kariton Gallery. On May 9 to 21 the Chapter is hosting its own *Spring Juried Show* at the Kariton Gallery. We are honoured to be welcoming Robert Genn, SFCA, Gerry Thompson, AFCA and Alan Wylie, SFCA to judge our works. Show times are Tuesday to Friday, 10:30 am to 4:30 pm and Sundays from 1-4 pm.

We participated in a weekend Drawing workshop during the winter with Paul O'Brien. We were so excited by what we were learning that we decided to ask Paul to spend more time with us. So, beginning on May 3 and continuing for a total of six Monday evenings, Paul will teach us more classical drawing techniques.

On the horizon: on June 26 members are planning a day of outdoor painting at the Othello Tunnels outside of Hope. Perhaps some masterpieces will be produced for display at the anticipated Fall Show at the Clearbrook Library in October.

Individual members continue to actively promote their art. David White is presenting a solo exhibition of paintings called *Time Line* at the Ranger Station Gallery in Harrison Hot Springs. David's favourite medium is monoprint. His show can be seen at the gallery on Rockwell Drive on weekends from 1-5 pm during May. Lynn Lawson-Pajunen's work, *Memories of Maui-Red Ginger* is in *Exploring Color*, (Revised Edition) by Nita Leland. Lynn's work will also be in *Painters in a Potters Garden* in Mission on June 17 -20.

NANAIMO
By Gerda Hofman

John MacNeill is planning a workshop with Rick McDiarmid, SFCA for the weekend of May 29/30. Please call John at 758-9994 if you would like to attend.

Shirley Gray was the featured artist at Art 10 Gallery for the month of March. Her show was called *Something Fishy*, and consisted mainly of watercolours.

Diane Tucker had an exhibition at The Peoples's Gallery in Parksville during March. It was called *On The Wall*.

Pat Holland's *Soul Works*, a mixed media show, was shown at the Dorothy Francis Gallery at The Old School House in Qualicum Beach from March 23 to April 8.

For the show at the Nanaimo Art Gallery (Malaspina University College) jurying will take place on Saturday June 12. Please deliver your paintings between 11 and 11:30 am to the O.A.P. Hall on Labieux Road. Delivery of paintings to the Gallery will be on Tuesday June 15 at 10 am. The Reception is on Friday June 18 from 7 to 9 pm. Please see our own chapter newsletter for entry forms.

In the planning process is a sketching day with a pot luck supper at John MacNeill's place on Saturday, July 10.

Also, remember our May meeting has been cancelled and our next meeting is on June 12.

CENTRAL OKANAGAN
By Connie Swaisland

We have been busy getting ready for our *Spring Show* at the Bronze Poster Gallery from April 29 to May 8. We had 18 Juror's Choice and 17 Chapter's Choice accepted by jurors Janice Robertson, SFCA, Maggie White, AFCA and Law, Wai-Hin, SFCA. Three Supporting members achieved Active status by submitting slides for this show. Congratulations go to Kenna Graf, Linda Knowles, and Gloria Pada. Twelve more members will be vying for Active Status when Rick McDiarmid comes up on April 29.

The workshops that we are offering this year are numerous. First there is Rick McDiarmid, SFCA from April 29 to May 4. Then Janice Robertson, SFCA from October 5 to 8. Next we are offering an outdoor workshop in the gloriously sunny Okanagan by Bob McMurray, AFCA in August. If you are thinking of a Painting holiday, contact Marg Ross at 250-861-4787. After that, we have a Sold Out workshop by Kiff Holland, SFCA in November. We are keeping our members very entertained.

A very successful workshop here by Alan Bruce just finished. His wonderful use of paint color and type as well as varying brush use was enjoyed by all who partook.

Not reporting this issue:
ARROWSMITH CHAPTER • CALGARY CHAPTER
CAMPBELL RIVER CHAPTER
NORTH OKANAGAN CHAPTER
VICTORIA CHAPTER

EXHIBITION / SALE ~ CALL FOR ENTRIES

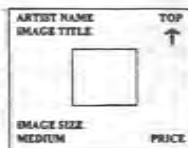
FALL JURIED SHOW

All Members - All Media

September 28 to October 10, 1999
at the Federation Gallery, Vancouver

SUBMISSION IS BY SLIDE ONLY: Deadline for entry is Thursday, August 26, 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 of \$10.00 each. Please mail your entry form with a self-addressed stamped envelope for the slide committee to use when informing you of the jury's decision and sending you your receipt.

ACCEPTED ARTWORK: Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. If accepted, your original painting(s) is/are due in the Gallery Friday by September 24th, by 4:00 pm.

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.

MEMBERS IN THE NEWS

Victoria Heryet is having a solo exhibition at the Plasket Gallery, 735 Eighth Avenue, New Westminster, BC. The show is called **ReCOLLECTIONS** and runs from May 3 to June 1, 1999. Victoria's artist statement published in conjunction with the show states that "*My aim as an artist is to create whimsical, joyful and carefully executed illustrations, moving toward providing a cheerful atmosphere for children and adults alike.*"

As well, The Shogakukan Publishing Company in Tokyo, Japan, recently published Victoria's illustrations in two children's books. Her painting **Buttons!** was accepted at the 30th International Public New Japan Fine Arts Exhibition, also in Tokyo. Several of her works are displayed in the pre-movie slide show at the Fifth Avenue Theatre during April and May.

Marilyn Schutzky, active FCA member, has been accepted into the National Watercolor Society's *Members & Associates Exhibition* in Thousand Oaks, CA, and into the California Watercolor Assn.'s *National Exhibition* to be held at the Academy of Art in San Francisco. Marilyn will also have a painting hanging in Seattle's Frye Museum in the Northwest Watercolor Society's *60th Anniversary Retrospective*.

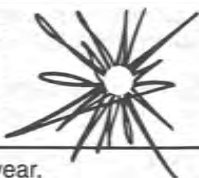
Marija Petricevic, AFCA, in addition to being awarded AFCA status, has had two paintings accepted for the Canadian Portrait Academy's *Second Annual Exhibition*

at the Hycroft Mansion in Vancouver in June. She has also received an invitation to exhibit with the Pastel Society of Canada at the Galerie Montcalm in Ottawa from May 13 to June 27. Marija will be demonstrating portrait painting at the *Artist's Window* for the Calgary Exhibition and Stampede and has recently received a commission from the Croatian Embassy in Ottawa.

Karen Brownlee, active member, has continued to keep herself busy with her grain elevator series (remember the article with Karen as our feature member?) and has rightfully received recognition for her work. Karen won the Prairie Heritage Preservation Award in recognition and appreciation of her efforts in preservation through a series of watercolours entitled "*Rural Prairie Communities.*"

Karen is currently working on another series that will hang in The Provincial Museum of Alberta in Edmonton from May 22 to August 6. The show will then travel for up to eight years and be displayed throughout the province. (Her work will be paired with the work of F.F.M. McInnis.) The show will also include Karen's video on the grain elevator series. Congratulations! (Photo credits: Morry Katz)

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, NWWS Aug. 16 - 20
"Saying More with Less" (Watercolour)

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High River

Milk River #4



**COMING IN MAY
TO THE FEDERATION GALLERY**

MEMBER GROUP SHOW #2 - May 11 to 23
Opening - Tuesday, May 11, 6 to 8 pm

Featuring:

Kiff Holland, SFCA, AWS, was born in South Africa and received his formal art training at the University of Witwatersrand and the Johannesburg School of Art. Kiff immigrated to Canada in 1975 and, in 1992, earned signature status with the American Watercolor Society. As an involved senior member of the FCA, artist, mentor, and teacher, Kiff is much loved and appreciated by artists, students, and collectors alike. (below)



Andrew McDermott, AFCA, a former student of Kiff's, was born in England and immigrated to Canada at the age of 11. Andrew's work is appreciated by art lovers and artists for his obvious talents and impressionist designs. (below *Out Boating*, pastel)



Suzanne Northcott is a popular instructor with the FCA. Strong drawing underpins her highly personal and spirited work. Adept in a variety of mediums, Suzanne is self-taught, has won many awards, runs her

own gallery in Fort Langley, and has authored many articles and essays on art. (*The Red Shirt*, below)



Erin McSavaney is a dedicated artist always striving for accurate draughtsmanship, exciting composition and strong colour harmonies. His biggest influences have been American illustrators Bernie Fuchs and Mark English. "I paint because I have to. It is a part of my being. Through painting I hope to record some of the beauty I've seen in this world and maybe share it once in a while."

Ray Ward is a graduate of Capilano college's Graphic Design and Illustration Program and has been an active member of the FCA since 1996. Working primarily in oils, his subjects range from landscapes to street and marine scenes. Ray travels extensively to find inspiration for his art.



right
On The Bluff
oil

PIECES OF EIGHT

May 25th to June 20

Opening - Tuesday, May 25, 6 to 8 pm.

Featuring: **George Bates, Alessandra Bitelli, Jeane Duffey, Kiff Holland, George McLachlan, Janice Robertson, Mike Svob, and Ann Zielinski.**

Photographs from this show will be published, together with photos from the September Signatures Show, in October's issue of the FCA News.

THE JUROR, THE PHOTOGRAPHER, AND THE ARTIST

By Pat Lowes, *Painters-in-Action*

It is not for the 'faint of heart or fragile ego' said Alan Wylie, SFCA, AWS, slowly looking around the room. Be prepared to be accepted or rejected when you enter a juried show. In the world of competitive shows there are many entry levels, from AWS, NWS, FCA to local show; be realistic - enter one at a time. To maximize your chances, check the prerequisites of the chosen show before entering. The size of the picture, the required medium and the date of entry are very important. Major shows offer money, prizes and medals. The jurors are often artists, politicians and 'art critics.'

Because of the number of entries, jurors view only your slides - and only for a few seconds: make sure that it is your best effort and that it is well presented. Is the slide image crooked? Is it cropped inappropriately? Can you see the painting clearly or has it changed colour or even faded beyond recognition? Make sure you check.

Alan showed us a slide in which the house and the porch were more visible than the painting, and another in which the fingers holding the painting were just as visible as the work of art. In the few seconds that a juror is viewing your slide, you want him to look at your ability to paint - not your inability to take good slides.

Wylie, as a juror, is, of course, looking for good - if not excellent - technical skills in your chosen medium, as well as good composition, design elements, and creativity. The paintings which are chosen first contain these qualities. They have the advantage of instant visual impact.

We could see that the winning pictures have this immediate visual impact and that the unsuccessful ones do not. Although there may be a bias in some shows by some jurors, most paintings are rejected because they are lacking in some, if not all, of the winning elements. They have poor composition, weak technical skills

(drawing and painting) and, generally, lack the thought and planning of the ones chosen. The Juror can immediately see all the strengths but also all the weaknesses of a painting because they are magnified many times on the screen.

Entering competitions successfully appears to be a dual challenge. One is painting a winning picture and the other is taking a good slide. Both these issues were addressed at the March 22 demonstration.

Kees Fransbergen, an experienced slide photographer, gave us a hands-on workshop on how to use our camera to maximize our chances for taking good slides. Using silver tape and samples of poor slides, Kees demonstrated how to improve the slide by cropping the image. Kees has written an article on this topic in this month's magazine. Thank you Kees, for sharing your skill and your valuable time with us.

Thank you, Alan, for sharing your vast storehouse of experience and knowledge as a juror and painter, and for delaying your trip to give this demonstration.

Hopefully, in the future, with this knowledge, we will become 'lion-hearted' rather than remain 'faint of heart.'



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Joyce Kamikura, SFCA
acrylic



ANGELA
Elizabeth Smily, SFCA
oil



INTERIOR DESIGN 42
Carol Short, AFCA
acrylic



DAWN, COAST RANGE
Ken Prescott, SFCA
acrylic collage



CATCHING THE MORNING LIGHT
Donna Baspaly, SFCA mixed media



DAVID *Marija Petricevic, AFCA oil*



MARKET MOSAIC
Rick McDiarmid, SFCA
watermedia

RED LEAVES
Law, Wai-Hin, SFCA
watercolour



BEHIND THE GATE, ROME
Alessandra Bitelli, SFCA
watercolour



FRAGMENT #23
Jeane Duffey, SFCA
acrylic



FRESH FLOWER
Tinyan, SFCA oil



MORNING MIST
Isao Ito, AFCA
acrylic

AN OPEN LETTER FROM THE OUTGOING PRESIDENT:



Two years ago I accepted the position of President of the FCA with some trepidation. The responsibility of guiding such a large art society and my inexperience in the business seemed overwhelming. However my debt of gratitude to the Federation, where my artistic career has developed, obliged me to accept and serve.

It was a wonderful experience that allowed me to develop new relationships while challenged by the business at hand. They were two very busy years; many

achievements have been reached and much has been accomplished through the generous collaboration of Board members, staff and volunteers. To all of them go

my heartfelt thanks for their dedication, support, patience and hard work

To **Janice Robertson** SFCA, the experienced, very kind, extremely dedicated new President, go my sincere wishes for great success and gratification in her challenging job, and for the future growth and development of the Federation.

Alessandra Bitelli, SFCA

June's FCA News
will be in
COLOUR!
Due to the success
of February's issue
and the generosity
of sponsor The
Aggressive Growth Fund (AGF),
June's issue featuring pictures
from the Spring Open Show
will appear in colour!



1999 Spring Workshops in Qualicum Beach

Spring into creativity and a vacation in beautiful Qualicum Beach on Vancouver Island. Sun, mountains, ocean, breathtaking waterfalls, old growth forest - we have it all right here at our doorstep. Make it a family vacation and take a four-day workshop to boot! Here are the dates, artists and medium:

May 3-6	Mixed Media	Donna Baspaly
May 10-13	Oil	Rick McDiarmid
May 31-June 3	Water Media	Joyce Kamikura
June 7-10	Watercolour	Brent Heighton
June 14-17	Pastel	Dan Gray
June 21-24	Watercolour	Pauline Pike

Look for more details in the March issue or call Joey Legate at The Old School House at 1-800-661-3211; fax: 250-752-2600; E-mail: tosh@macn.bc.ca

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SUCCESS

The recent *Success!* Exhibition at the Federation Gallery featured the work of eight new AFCA members and one new SFCA. Here is a little about them and their work.

Patricia Peacock, SFCA

Pat was born and raised in the Icelandic community of Gimli, Manitoba. Pat and her family came to Vancouver in 1967, living in Richmond for over a decade then moving to the White Rock area where she and her husband presently reside. Pat knew early in childhood that she was going to be an artist, and was very fortunate to be given the encouragement and freedom to do so. In addition to attending Kwantlen and Langara Colleges, she went to various workshops with exciting and inspirational instructors. Pat enjoys working with acrylic, watercolour, collage and mixed media – always experimenting and exploring new possibilities.

In 1996 Pat was chosen to be the Heritage Canada Artist (honouring Canadians of Nordic ancestry) and in 1998 was invited to have a solo show in Iceland, fulfilling a life long goal.

"I feel very blessed to be able to live my life as an artist. I am in true bliss when I become one with the creative process. Art is something I do for me. I have always felt that art is life, and as Roberto Benigni says 'life is beautiful!'"

"I am honoured and thrilled to be given SFCA status, and 'thank you' to those who voted for me. It still is a surprise to me but it means so much to be accepted by such wonderful and highly talented artists. It gives encouragement and tells me 'yes, I am on the right path.'"



Time Flies, acrylic collage



change in the art market. People only buy what they under-

Han Jiang, AFCA Steveston Docks, acrylic

"Last Christmas vacation I drove along the Pacific coast and visited the beautiful town of Carmel where there are a lot of galleries. I strolled through the town and noticed a



stand and the work that was selling was Realism and Impressionism.

I visited an exhibition of art in China in March this year. The exhibition was called The Juried Country Show of Landscape Paintings '99, China. The show was selected out of approximately eight thousand paintings entered. All kinds of style and techniques were hung proving just how hard it is to compare art prices and markets.

As we approach the end of this century, the world becomes like a small town. People can travel at the speed of sound. All kinds of information can be sent at the speed of light. But it is too much for my mind. I want to find a way to concern my mind, so I paint still-life to build my own world. My 'still life' would be a great mixture: different kinds of fruit, flowers, and books. They are colourful, peaceful, and full of happiness. It is because the world is cruel with illness, war, and perversity. Humans are getting too much from nature. My world is more harmonious and low-tech. I want to find a small space in my still life, which can let me in. It is not realism nor impressionism. It is my surrealism."



Sheila Symington, AFCA

Yellow Beauties, acrylic on watercolour paper

Sheila has lived in British Columbia since she was

11. She co-founded the White Rock Summer School for the Arts and continues to contribute to her community and fellow artists through her teaching and her work.

"I feel very honoured and, along with that, a sense of responsibility to uphold the standards that, I feel, are expected of an AFCA. Hallelujah, I made it!"

Isao Ito, AFCA

Early Summer acrylic

Isao, born in the outskirts of Tokyo, has always been enchanted with the natural beauty of North America. To fulfill his longing to be part of this beauty he has traveled through British Columbia, the great Canadian Rockies, the Alaskan wilderness and Mexico – producing many paintings.

In 1989 and 1992 Isao exhibited his work in Tokyo, his shows received much recognition and were highly



applauded.

In 1993 Isao's first solo exhibition in Canada took place at the Sinclair Centre in Vancouver. Since then he has had seven solo exhibitions in Vancouver. Isao lives with his family in the False Creek area.

Marija Petricevic, AFCA, PSC
My Blanket, pastel

"I was born in Croatia and arrived in Calgary in 1968. I work in all mediums and subject matter, but mainly portraiture. I enjoy painting people and animals because each painting is a new challenge, and I try to capture the character and uniqueness of their personality.

Joining the FCA had a tremendous impact on my art and my life. It is very inspiring to see the paintings submitted at our monthly meetings, or to have a demo, lecture or critique by the other artists. Newsletters from Vancouver and Calgary are interesting and informative. My wish is to become a successful portrait painter.

Many thanks to the honourable jurors for giving me AFCA status."



Rick Bond, AFCA
The Jazz Band, watercolour

"I was delighted to hear that my application for signature status was successful. I would like to

thank the jurors for their vote of confidence. I will continue to work hard to maintain it.

I have been learning the skill of painting for 17 years. It still feels like I've taken a few baby steps to understanding the processes to complete aesthetic works that have compelling interest and beauty. I have learned that the act of painting is just a tiny part of the process of painting. The act of really living - smelling, feeling, hearing, and really seeing the world around us is the catalyst to good work. Taking time to reflect on these stimuli is equally important. I will continue to learn and share my knowledge as my confidence in sharing good information evolves. Experimentation will continue to be a big part of my painting. Interacting with my artist friends and colleagues has been very stimulating. It has provided the energy to continue when those lulls occur

leaving you wondering if you'll ever make that next breakthrough or if you've completely lost it. I want to continue to contribute my artist skills to community fund-raising activities. I will continue to be an advocate and supporter of all artist-related activity in our community and encourage the participation of our local artists in the FCA. I will do my best to meet the expectations of an AFCA. Again, thank you."



Chan, Chung-Shu, AFCA
Street, watercolour

Chan was born in Hong Kong in 1952 and emigrated to Canada in 1995. He graduated from the Hong Kong Academy of Fine Arts and the First Institute of Art and Design, where he became a lecturer. Chan founded Des Montagnes Studio in 1979. At present he is a full time artist, accom-

plished in oil, pastel, watercolour, and drawing.

Nature, life and humans are the sources of inspiration for Chan's art, helping him to create philosophical and figurative paintings. His numerous series were based on these themes. *Life Stage* and *Window Display* are works about relationships and *Light in Shadow* and *The Gap* are images about situations. *Passing Through Prosperity* and *Red and Green* relate the artist's feelings about the city. His recent works refer to the cycle of life.

Since 1971 Chung-Shu has held six solo shows and participated in over sixty group exhibitions showing in various Asian countries and France, Canada and the USA. In 1998 alone Chan received a second prize, an honourable mention, the Alessandra Bitelli Award, and the Opus Art Supplies Award participating in FCA exhibitions.

Jean Pederson, AFCA

Amaryllis, watercolour

Jean is a signature member of the Canadian Society of Painters in Watercolour and in the Alberta Society of Artists. She has been teaching for over 15 years and is often called upon to teach watercolour workshops for various artist groups in Alberta.



continued on next page

SUCCESS! continued from previous page...

Jean has participated in numerous juried exhibitions provincially, nationally and internationally and has been honoured with Best of Show awards in several of these exhibitions. Most recently, Jean was awarded fourth place in the international Windsor & Newton Watercolour competition. Colours, movement and passages play an important role in the composition of her work. She has always felt her art work to be an intuitive response to life experiences.

The Federation of Canadian Artists has been an important artists' group for Jean. It has provided many dear friendships, valuable learning experiences and has offered a variety of venues for displaying and selling art work. "Few art groups offer the same support and encouragement as the FCA."

Carol Short, AFCA *Connections 16*, acrylic on paper



"An absolute fascination with life preserved as fossils has enabled me to find the focus I was seeking in my passion for art-making. For the past four years I have been working on two intertwining themes - *Connections* and *Interior Design*. The *Connections* series incorporates linear forms of land and sea, relating to the connectedness of all life. This leads to the *Interior Design* series, a play on words for the beauty of the inner earth. Being chosen to become an AFCA is a real honour and serves to reaffirm my commitment to art as the major focus of my life. I will continue to strive for quality, beauty, individuality and evolvement in my work."

NEW MEMBERS

who have joined between
May 10, 1999 and April 13, 1999

Jill Adamson	Jutta Kaiser
Linda Barnard	Andrew Krahn
Helene Bowen	Janet Lee
Chan, Yan Lik	Deborah
Tessie Dichupa	MacDonald
Louise H. Falardeau	Jean Monteith
Marc Glavina	Deanne Mould
Arlene Hobbs	Karl W. Reiche
Maureen Husband	Lynda Voelkl
Roger Jackson	Yeh, Asia

INTRODUCING THE FCA BOARD

Last issue you heard from our new President, Janice Robertson, AFCA. This month we present the rest of the board. It is hoped that all FCA members feel free to communicate with the board through e-mail, through snail mail, by phone or fax, or through your FCA Newsletter.



Secretary, Josanne van Hees, AFCA
I believe that it is important for Canada to have prestigious art societies and the Federation is continually growing in that direction. The amazing leaps in the quality and variety of work that hangs at the Gallery are evidence of this.

I see the Federation of Canadian Artists, not as a club, but as a network of artists and art supporters that provide the opportunity for growth, even for the most accomplished.

As for my own painting - I paint to give visual, intellectual, emotional and spiritual expression to the myriad of shapes, colours, contrasts, lights and shadow that surround and dazzle me where ever I go.

If you belong to something, serve it in some small or great way.

Treasurer, MaryEllen Klassen

MaryEllen's business career has included work in the School system, law, and banking. In April of '85 she launched a new career as a realtor and has served on the Greater Vancouver Real Estate Board for three terms on the Publicity & Public Relations Committee. Since March of '94 MaryEllen has been a charter member of the Burnaby Optimist Club serving as secretary/treasurer and President. She is now the Lt. Governor for Zone 13 of the Optimist Club.

MaryEllen has been a supporting FCA member for a number of years and is currently starting her second term as Treasurer. With her background in the



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business world and wide experience with community service, MaryEllen has proven to be a valuable asset to the FCA board.



**Communications Officer,
Carol Short, AFCA**

My recent appointment to the Board as Public Relations representative will coincide with a similar position of the Year 2000 International Exhibition. As there are so many local people who have never heard of our Gallery, I had been thinking of ways to improve our visibility

when I was offered the position. My business background is executive secretarial, however, I have been involved in liaison positions with the media as a board member of Peace and Justice for Canadians. I am really looking forward to getting our Gallery and its incredible background history 'on the map.' I welcome any suggestions at 538-7155 or carol_short@bc.sympatico.ca

Member-at-Large, Sue McIvor, AFCA

Sue's job on the board is to cover positions that have no designated person to fill them. She also fills in for persons absent from a meeting. Her own project has been to acquire funding for the juried show Awards and solicit sponsorship for coloured issues of the FCA News. Sue believes "the FCA is an extraordinary organization" and she is honoured to be asked to be involved.



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

Bob McMurray joined the FCA as an active member in 1979 and had been painting in oils since 1973. After not painting for almost five years he attended a Saltspring Workshop in 1985 (a gift from his wife, Laurie) and hasn't stopped since. Bob painted

exclusively in watercolours from then until 1995 when he expanded into other mediums. He was elected an Associate signature member of the FCA in 1995 and completed the four year Foundation Program in 1997. Bob has served on the Board of Directors of the FCA since 1996, the last two years as 2nd Vice President. In his 'day job', Bob is a Chartered Accountant in public practice in Surrey, BC.

**1st Vice President,
Rick McDiarmid, SFCA**

Once again I find myself with an opportunity to work with the FCA Board of Directors and would like to begin by saying that I am most impressed with the dedication and attention to excellence demonstrated by board members



facilitating the first meeting I attended. It has been a number of years since working with others in the old Richards Street location and many improvements have been made since then. Hats off to all the chapter members and those who work so hard in the organization, including our incredible volunteer base. The FCA continues to be a place to share ideas, learning and fellowship with those who love the creative process.

In younger years I recall setting out on a European adventure where I met an old gentleman who reminded me that "getting there is more than half the fun." Painting has been a creative adventure, which I have enjoyed for over 30 years.

Sometime in the late 70's I discovered the FCA in Gastown and most importantly a group of individuals sharing like interests, diverse and stimulating viewpoints and a willingness to share their knowledge and experience with others. Thus began a process of guidance and growth, through classes, workshops, mentoring, exhibitions and wonderful friendships to keep the heart and mind filled with inspiration and renewed creative energies.

The results of the FCA Foundation Program and other FCA workshops is reflected in the excellent work exhibited by FCA members not only in the FCA gallery but in local galleries and exhibitions. Programs for 1999 and 2000 are stacking up and are very exciting! Many workshops are being facilitated by FCA members across the country including the Saltspring Seminar in June of this year with guest instructors and old friends from the U.S. Planning for our international show in 2000 is also well under way.

There is much to inspire our participation and once again "getting there is more than half the fun".

Enjoy the process!

WEB PAGES

Ron Wilson has a new web site which can be found at <http://members.home.net/rwfineart.wildlife.htm> from there you can link to Ron's other pages that he has been very busy updating.

Visit the web site www.whispersmagazine.com in August to view Joyce Kamikura, NWS, SFCA as the feature artist in the August issue of Whispers On Line magazine for Women. The theme of this free magazine is women helping women. The articles are informative, entertaining and useful. There is information on personal image, food, home, finance, computing, travel, arts & entertainment, and romance. The August issue will place an emphasis on visual arts. If you are interested in being featured, submit to editor, Lorenz Plourde at editor@cyberpathway.com

If you have your own web page or know of a page that might be of interest to other members please let us know.

HOW TO MAKE YOUR OWN JURY SLIDES

Kees Fransbergen, Active Member, FCA

Are you frustrated by your inability to produce reasonable slides for the FCA juried shows? Are you put off by the high cost of having your slides done professionally? Do you feel that your painting might have been 'juried-in' if only you could have had a decent slide? Is that YOU?

There is no question that the quality of the paintings in the various juried FCA shows is getting better and better every year. As a result, your competitive chances of getting 'juried in' are getting smaller and smaller. If on top of this you don't have a good slide of your work, your chances are getting smaller still. That is where frustration and discouragement sets in. If you have a fragile ego, don't enter juried shows in the first place. If, on the other hand, you persist, there is HOPE!

Through the years I have developed a simplified summary of a system that WORKS! The quality of your slides may not be good enough to produce large reproductions, and the professional art photographer may cringe about what I have to say on the subject. BUT, your slides will be totally acceptable to any jury including the 'biggies' (such as AWS), even if your photographic equipment is minimal. I have left out many 'nice to know' facts restricting this article to 'need to know' facts. If you follow my recommendations your slides will range from reasonable to terrific depending on the TLC you put into the process. Most important of all...IT WON'T COST YOU AN ARM AND A LEG, just some effort.

WHAT IS A GOOD JURY SLIDE?

A good jury slide should capture the attention of the juror in a positive way as soon as the image hits the screen.

Elements that will do that:

1. First and foremost, a good painting, of course.
2. The slide should be correctly exposed.
3. The slide should be in focus (sharp).
4. The painting should fill as much of the entire slide image as possible. Since the format of the film is seldom the same as your painting, any surrounding open area showing on the slide should be cropped out. This is done by taking the slide out of the mount (ask your photo shop how to do that) and place self-adhesive metallic tape (1/8inch or 1/4 inch wide) on the slide to block out parts you don't want to show. You will need a light box to see what you are doing. After you have done that, insert the slide back into the mount. Please note: it is NOT permissible to use tape on the outside of the slide mount, only on the slide surface itself.
5. Only the image of the painting should be shown surrounded by black background i.e. not parts of mat or frame. This is the best way to show your slide for maximum effect.

THE FIRST MOST COMMON ERROR

The first most common error in photographing your own slides is combining the wrong film with the wrong light! It is a guaranteed formula for disaster! Just simply understanding the principle of combining the right light with the right film will improve your slides dramatically.

FOR BEST RESULTS

1. Use artificial light (block out any daylight and NEVER use tube lighting!)

Tube lights make your slides green. Use ONLY special photo flood lights. Ask for Photofloods, 3200 K (degrees Kelvin). You will need a light stand and a photoflood light reflector. The bulbs come in 250 Watt and 500 Watt. I prefer 500 Watt lights. These can be bought at any major photographic supply store. DO NOT mix with ordinary house bulbs. DO NOT USE FLASH as it will create hotspots and glare UNLESS you have access to studio flash units with bounce light and diffusers. Best to forget about it if you don't have expert guidance.

2. Use Tungsten Film

Tungsten means that the film is specifically made for artificial light. I get best results with FUCHROME 64T combined with 3200 K flood lights. This combination will give you the very best results. I have made slides of paintings that were used for producing greeting cards and calendars.

If you are unable to get Fujichrome 64T, try Ektachrome 64T. This is also an excellent film although Fuji film seems to have an edge when it comes to making slides of paintings.

By the way, the term CHROME indicates that the film is a slide film. If the film is a print film the term COLOUR is used. The numbers are ASA numbers, i.e. the speed of the film. Hence, Fujichrome 64 and Fujicolour 100, 200, 400 up to 1500 ASA

SECOND BEST RESULTS

Second best does not mean that the slide is bad or unacceptable. It simply means that your chances of producing an exceptionally good slide are not as great. But, you may not have the financial resources nor the space to set up the necessary equipment. If that is the case, photograph your paintings outdoors.

1. Outdoors using Daylight

For best results take your painting outside between 11 am and 2 pm. Find a place in OPEN SHADE away from reflecting colours such as brightly painted walls etc.

Hang a black cloth behind your painting to reduce background reflections bouncing back into the camera lens. Talking about reflections, it is impossible to take a good slide of a painting framed behind glass outdoors. You simply cannot get rid of reflections using a single light source (daylight). Again, DO NOT use camera flash.

2. Use Daylight Slide Film

I recommend Fujichrome ASA 100. However, it is often difficult to get good color results because overcast sky conditions produce a different color balance than blue sky conditions. Blue skies with white puffy clouds have yet another colour balance. These may vary considerably from what your painting looks like when hung in a home or gallery. I recommend the use of filters to 'warm the colors' a bit.

When you have grey sky conditions, use Filter 81 C. For blue sky conditions, use Filter 81 D. When you have a bright sunny day with white clouds, no filter is required. You can buy these filters for about \$20 each at any good photo supply store. Take your camera because the filters come in a variety of diameters.

In the event that you decided to go for the light stands (as discussed under artificial light), remove the 3200K floods and use 5000K floods. These are daylight floods and are blue in color. With the 5000K floods you can take pictures outside and supplement your lighting. This method will give better results than just shooting outside in daylight without additional lights. When you use 5000K floods, NO filter is required. BUT, use daylight film only. Of course, using the 2 photo floods you can also shoot indoors without having to darken the room. Blue floods and daylight are totally compatible.

THE SECOND MOST COMMON ERROR

The 2nd most common error is setting the wrong exposure. That too, can make your slides look dramatically different from your painting, particularly with slide film which has a smaller margin of error than print film.

CAMERAS WITH A BUILT-IN LIGHT METER

The purists will let you know that you should not measure the light directly from your painting but use a 'Grey card' instead. For our purpose (simplicity) there is nothing wrong with using your built-in light meter provided your painting almost fills the entire image in your view finder AND the background is black. For that purpose a SLR (Single Lens Reflex) camera is the best because you view your painting through the same lens you photograph with. As a result, you see what you get, or almost so.

If your camera is automatic, set it to Aperture Priority. Manually set your F-stop (aperture) to F-8. The automatic light meter will then set the desired shutter speed. Most cameras have a device whereby you can 'bracket' your exposure. That means you can over-expose or under-expose your slide, intentionally, by 1/2 f-stop or a full f-stop or more. That way you get a series of different exposures. It is then up to you to select the slide (after you get it back from the lab) that best represents your painting.

CAMERAS WITHOUT A BUILT-IN LIGHT METER

If your camera does not have an automatic light meter, you must invest in a good hand-held light meter. The manual you get with such a light meter will show you how to use it.

Again, the use of bracketing will give you a choice.

WHAT KIND OF CAMERA TO USE

Excluding special purpose professional cameras, the average painter has a choice of 2 basic camera types, the 35 mm Single Lens Reflex (SLR) camera and the 35mm Range Finder camera. The SLR camera has many advantages over the range finder camera.

1. The SLR viewfinder views the painting through the photo lens. Therefore, what you see is what you get. Range finder cameras do not view the painting through the lens but through a separate viewfinder built in above the lens. This introduces parallax and it is very difficult to see how your painting will fit the available slide image. What you see is NOT what you get. If you have no choice in the matter, experiment.

2. Most SLR cameras have detachable lenses. If you can afford it, get a zoom lens. With a zoom lens you do not have to move the camera back and forth depending on the size of the painting. A manual SLR camera with a standard 55mm lens will do just fine for your purpose but is more cumbersome. Range finder cameras do not have detachable lenses although some have a fixed zoom lens.

3. Most SLR cameras have built-in light meters. The newer ones have sophisticated multi-zone light meters which will set your exposure automatically and accurately.

SLR cameras also provide for manual input to manipulate your exposure to suit your purpose.

Range finder cameras are designed for snapshot shooting, not for shooting artwork. Some have automatic exposure but no manual input for corrections, others are fully automatic "point and shoot" which are almost impossible to use for our purpose. But you can experiment. For best results, get a good SLR camera with a zoom lens.

ART WORK, LIGHTS AND CAMERA POSITION

It is best to hang your painting against a vertical wall rather than laying it down on the floor and photograph from above. I recommend you use a 3ft x 4ft cork publication board (available at Home Depot and Staples). To prevent unwanted reflections use a black cloth draped over the board as your back ground. Hang the board against a convenient wall. Use the usual publication board pins (heaviest kind).

For paintings on paper or board simply use the pins to secure the painting against the draped publication board. For oils/acrylics on canvas, use 2 pins close together and hang your canvas frame on them.

Many artists insist on photographing their work framed. Well, the camera does not care one way or the other, but you DO get better results by photographing your work un-framed and un-matted. Don't forget that you can crop out any unwanted areas with metallic tape.

BEST RESULTS Fujichrome 64T and 3200K flood lights indoors:

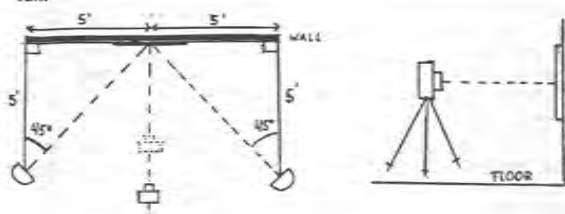
The lights should be mounted on a light stand. The light stands should be positioned on a line at 45 degree angle to the wall (see diagram below). This arrangement ensures reflection free slides and good even illumination.

The camera should be placed on the centre line i.e. a line from the center of the picture (see diagram). The lights should be about 6 to 5ft away from the wall to avoid hot spots. The camera can be moved in and out from the wall along the center line as required. The camera should be mounted on a tripod (with vertical adjustment) because the center of the lens should be at the same height as the center of your painting. Also, the center of the photo floods should also be at the same height as the center of the picture (see diagram).

You should also make sure that the lens of your camera is vertical and not pointing up nor down. Buy a small carpenter water level to make sure. Use the level on the surface of your painting as well to make sure it is exactly vertical.

Under these conditions you will wind up with slow shutter speeds, normally 1/15th to 1/10th second. Use a cable shutter release to avoid any vibration of the camera as you press the shutter, otherwise your image may not be sharp.

As you can see, you will need a fair amount of space and cash to accommodate such an arrangement. If you are unable to manage that, look for a cost sharing arrangement with a fortunate someone who can.



SECOND BEST RESULTS Fujichrome ASA100, Daylight under open shade:

Positioning of the art work remains the same as above (vertical, not flat on the ground). The cork publication board is a perfect background. Camera position considerations are the same. By photographing from above you get distortion and out of focus slides. You will also cast your own shadow on your painting (outside in daylight). Remember that your light source basically comes from above, even in shade.

To prevent unwanted reflections use a black back ground. Hang the publication board anywhere convenient. Be sure it is vertical, not leaning forward.

The problems start if you insist on photographing a framed painting. In that case the painting and frame are too heavy to hang against the publication board. Instead, you must set it up on a table leaning against the board with the black cloth over it.

You must make sure the painting is perfectly perpendicular to the ground. If it is not, you will get distortion. Use a small carpenter bubble level for horizontal and vertical measurement. The same is true when you photograph your painting on an easel. Most easels lean backward a bit. Paintings hanging from the usual wire always lean forward quite a bit.

Framed paintings under glass are the most difficult to photograph. It can only be done successfully in a studio with 2 light sources at a 45 degree angle to the wall. Even then you should cover the tripod, the camera and the photographer with black cloth. Also, the background BEHIND the photographer should be neutral and non-shiny. You cannot do this successfully outdoors.

FILM PROCESSING

When you have finished shooting take your film to a professional photo lab for processing. For Vancouver area members I recommend ABC Photocolor at 1618 West 4th Ave. This lab provides same day service without extra charge. You will receive your slides in plastic mounts. Ask the store to show you how to take the slides in and out of the mount for cropping purposes. To do proper cropping you will need a light box of some kind. There is a handy item called 'Mini-pro' which can be bought at Lens & Shutter on Broadway in Vancouver for about \$40.00. But, any piece of opaque white plastic with a light underneath will do. When handling the slides, use thin white cotton gloves, available for \$2.00 at Leo's on Granville in Vancouver.

FURTHER ASSISTANCE:

Due to limited space, I have condensed the subject as much as I could. Inevitably this goes at the expense of clarity at times, particularly if you are not very conversant with photography. If you need further information please give me a call at home:

Kees Fransbergen (604) 738-8441 or e-mail keesf@bc.sympatico.ca

HAPPY SHOOTING!

CLASSIFIED ADS

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

Picture This Way in Watercolour & Mixed Media Demonstrations of Painting by: Mike Svob and Joyce Kamikura and **Picture This Way in Acrylic & Oil** Demonstrations of Painting by: Robert Genn and Alan Wylie.

Each video has two 30 minute technique tutorials. Order by name and enclose cheque for \$44.95 (ea.) Canadian funds + applicable \$3.15 GST and \$3.15 PST + \$6.00 S/H, to Federation of Canadian Artists, 1241 Cartwright St, Vancouver, BC V6H 4B7 (or, pick up your copy at the Federation Gallery and save \$6.00 S/H). Full Copyright reserved.

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

DEMONSTRATORS' OPPORTUNITY: 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, Saint John, New Brunswick by GORDON HENSCHEL, AFCA, M. Ed. For information and registration call toll free 1-888-663-2787 or on the net: innocove@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 and our Creative Journey's will feature Nancy O'Toole 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 air 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 Karllyn 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 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.

"SHOWING OPPORTUNITY" FOR ARTISTS. Yale Gallery will rent their space for and provide a framing discount for Artists' Exhibitions. Contact Silvia Negroni at Yale Gallery, 102 - 1230 Hamilton St., Vancouver, B.C. V6B 2S8 Phone - 687-6999; email: yalegallery@yalegallery.com or visit our web site: yalegallery.com

Painters in Action **MONDAYS**

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

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

Date	Artist/Subject
May 10	Nancy Clayton <i>Brush studies with watercolour and gouache</i>
June 7	Brittani Faulkes, AFCA <i>Basics of pen and ink Using ink, water media and resist</i>
July 12	Marjorie Turnbull, AFCA <i>Mixing mono prints with other media</i>

* * * * *

*I don't Remember when the melody of the river stopped
Dazzling like crystal flakes, the glittering shrimp are gone.*

*And where is that queasy smell of the grass field?
The bracing wind from the trees? the tranquility?
Vanished*

*All have become a mirage of my youth,
Where are the impersonators that brought me to this
languor?*

- Isao Ito -

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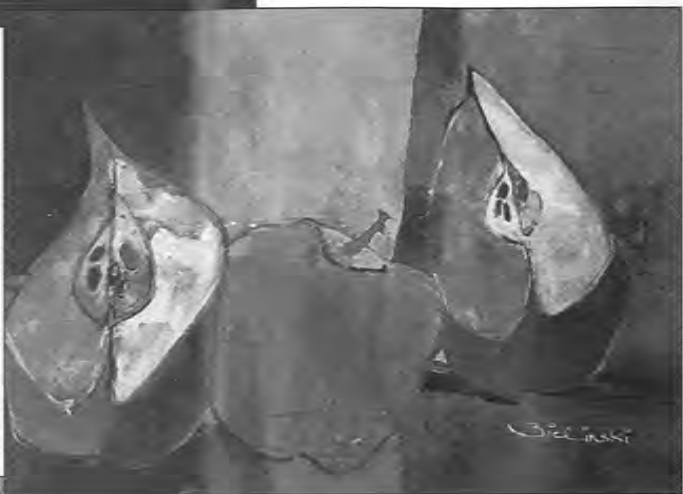
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OUT OF THE BLUE
Britton Francis, SFCA
mixed media

APPLE FLANKED BY WEDGES
Ann Zielinski, SFCA
acrylic



AUTUMN FILIGREE
Ardath Davis, SFCA
acrylic



PERCUSSION IN RED
Mike Svob, SFCA
oil on board

TSIMSHIAN GHOSTS
Robert Genn, SFCA
acrylic

