



FEDERATION OF
CANADIAN
ARTISTS

JULY / AUGUST 1999

News



FACES & FIGURES

EXHIBITION

Alan Wylie, SFCA
Award
MELISSA
Anne-Marie
Harvey
watercolour

REFLECTIONS ON A GRANDMOTHER *Rina Pita* mixed media



Award of
Excellence
JULIE
Jack Smith, AFCA
oil



LA TOILETTE
Sheila Symington, AFCA
watermedia

QUIET MOMENT
Manya Milkovich
graphite



WINTER FEEDING II
Gaye Adams pastel



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

Publisher: Federation of Canadian Artists
Editor: Michele Becker (222-1452)
Email: fcanews@home.com
Advertising: Ralph Roper (224-7974)
Cover Photography: Sid Dyke, AFCA (853-3400)
Layout/Prepress/Printing: Gastown Printers Ltd.
Proofreading: Ellen Poole

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

Appointments to the Board 1999/2000:

Member-at-Large: Sue McIvor, AFCA (538-5577)
Member-at-Large: Donna Baspaly, SFCA (275-6855)
Membership: Marjorie Turnbull, AFCA (941-7695)
Communications: Carol Short, AFCA (538-7155)

Committees:

AIM For Arts: Donna Baspaly, SFCA (275-6855)
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.
Solicitors: Michael D. Sawyer, Richards, Buell, Sutton
Web Master: Glenn Marcus (gmarcus@istar.ca) (522-3134)

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

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

BOARD MEETING HIGHLIGHTS

(May 18, 1999)

After the meeting was called to order, Tom Abbott presented a short but educational seminar entitled 'How to Run a Really Good Meeting.' The first item of business was to appoint Donna Baspaly to the Board in the position of Member-at-Large.

Sue McIvor gave a verbal report stating that we have received 16 separate prize awards so far. We have also received \$1200 from AGF mutual funds to publish the June FCA News in colour.

Gallery Manager, Nancy Clayton, highlighted some changes to the Gallery Rental contract. It was decided that a copy of the contract will be sent to all participants in group shows immediately after they have been chosen and the dates have been set. Nancy attended a seminar on finding and motivating volunteers, which she reported to be valuable.

Communications chair, Carol Short's report was presented by Susan Foster. The board authorized Carol to look into the cost of designing and producing banners to improve the visibility of the gallery, and to communicate with other businesses at our end of the island about the potential for common signage. There will be an ad in *Preview Magazine* for the summer months.

Second Vice President, Bob McMurray will be attending the Comox Chapter meeting on June 2nd and Nanaimo on June 12th.

Arts Quake will be held on June 3rd at Performance Works. We will send a contingent to attend this event.

Registration in the Foundation Program is down from last year at this time. We will do some advertising to promote the program and Carol will send a package of our brochures to all the lower mainland art associations.

The AFCA designation has now been registered. Susan attended an excellent Grant Writing seminar and will attempt to obtain grant money for the Millennium Show from several different foundations. Susan presented a proposal to purchase a new computer plus costs for networking, wiring, and Y2K compliance - expenses were approved by the board.

AIM for Arts - in order to make planning and working more efficient it was decided that we need to have a separate meeting of the show committee, the Board of Directors and staff. This meeting will take place on May 26th. The *AIM for Arts* preliminary budget was presented and approved. There was some discussion on different scenarios for opening ceremonies and private showings. This will be firmed up when our exact dates of possession are known.

The next meeting will be June 15, 1999.

GALLERY MANAGER'S REPORT

By Nancy Clayton

Two Blind men moved venetians up and down
And some were straightened out and turned around
With a just-tall-enough extension ladder
Others taken down with mal-lodious metal clatter
Carried away to clean off tour bus dust and foreign
matter

Brought back next to bang aloft and hang again.

Then one computer uppergrader
Actually two, 'cause one came later,
Tied together (and tied them up) two computers - up
and down

And brought a third with special extras including
stereo sound

But puzzle long no end, the most important printer
Will not work with up or down in spite of sprinter
And in the same small space mixed together like oil
and water

A fix-it man for the wily copier
With the staff (who've days of collating still to do
And barely ample time to note what's ever new).

Meanwhile upstairs the telephone's twiddle boggles
And downstairs the telephone's persistence jangles
The fax machine beeps and repeats sheets and sheets
The coffee machine is dry and the microwave emits
unheard peeps

In the midst of a singular Slide Committee,
Catalogues and carousels the Summer Gallery best-yet
entries

The Standards Committee ambles in, one to four and
finally five,

To examine in *Emily* darkness slides by hundreds-
more-than-five

Then why not two more men, these with safety ladder
yellow,

To neatly block the 'Staff Lounge' door, add facts and
stats to bellow

Inspect the fire extinguishers, sprinklers, and the
smoke alarm

And with what's left we ply the Gallery visitors with
charm.

All we've got to do now is vacuum.

FEDERATION GALLERY STATS

June 8, 1999

Gallery Visitors:	May 1999	3195
	May 1998	3745
Paintings exhibited:		190
Members represented:		71
Paintings sold:		17
Volunteer Hours:		185+

COVER IMAGE

by Anne-Marie Harvey

The watercolour *Melissa* is one of a series of paintings, which I have named *Gentle Strength*. Each of these paintings represents the idea of gentleness and light in the midst of darkness and structure. The idea of 'a little to a lot' and the challenge of maintaining the integrity of both areas intrigue me.

In *Melissa* I have played a little light to a lot of darkness. This painting, and indeed the entire series, has been an unexpected learning experience for me. At the onset I was mildly terrified of painting the 'dark' in watercolours. I would rush in, slap in the dark areas and get right out of there, holding my breath the entire time! Lately, I find myself actually looking forward to my adventures into 'darkness.' I consciously explore these areas and realize that, when painted well, the dark areas in a painting can be places of great richness and beauty.

The FCA needs more Kodak slide carousel trays for jury sessions and presentations. Would someone out there care to donate?

PLEASE READ

Caro Woloshyn AFCA, recently suffered a tremendous loss when her home and studio burned down. Caro was lucky enough to escape but lost everything, including current work and extensive records, to the flames. We can help Caro in her efforts to recompile the records of her life's work. If you know of the whereabouts of any Woloshyn slides or original art that can be re-documented, please inform Nancy at the Federation Gallery.

Chartered Accountants
Suite 200-17618 58th Ave,
Surrey, BC, V3S 1L3
Phone: 604-576-9121
Fax: 604-576-2890
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	Reg. Price	Sale Price
Set of 6	24.84	19.80

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Pencil Sets	Sug. Retail	Reg. Price	Sale Price
Derwent Graphic Sketch Set	17.95	14.36	11.70
Derwent Watercolour Set	20.70	16.56	13.50
Derwent Artists Set	20.70	16.56	13.50
Derwent Pastel Set	29.40	23.52	19.20

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

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CANADIAN SCENE

Chapter News and Events

ARROWSMITH CHAPTER

By Disa Hale

Congratulations to Penny Antifave for her People's Choice award at a recent show held by our chapter in Qualicum. Her work *Little Red Boat* was a hit.

A grey, still morning greeted our members on Rath Trevor Beach, May 27th. This was our first 'paint-out' meeting. We all huddled around a picnic table and had lots of discussion getting the juices stirred, then the group settled into the serenity of the tide-pools and trees. The August meeting will be held at John Kinnaid's.

Pauline Pike is off to England. Her pictures of the local Glengarry Golf Links looks great in their clubhouse.

CALGARY CHAPTER

By Dianne Middleton

Welcome to our new supporting members: Maruk Gentles, Eileen Hirota, and Marian Slayter. Also welcome to new active members - Lorraine Whellams, Sherryl Coyne-Galbraith, Shirley Montpetit, and Judy Perrin. Our numbers continue to grow.

At our last general meeting in May, Alice Saltiel-Marshall, SFCA and past president of our FCA Calgary Chapter, gave a wonderful presentation on the development of her artwork, which she has entitled *Routes Without Limits: 25 Years of Painting in Alberta*. Her slides include very early studies - which back then showed great promise - leading to absolutely spectacular recent works in oil and water colour. We all enjoyed her talk. Next month our guest speaker will be Colleen Anderson Millard, BEEd, MA, Fine Arts Diploma - we are looking forward to an interesting critique for our membership.

We have planned another FCA Calgary Chapter

**Writing an artist statement is a
lot like writing poetry...
every word counts.**

Ariane Goodwin, Ed.D.

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Show for June '99. This will take place at the North Glenmore Auditorium, and we hope it will be as successful as last month's show at Bow Valley Square, in Calgary. The prizes for this show were awarded as follows: first place went to Marianne Hunt for *In the Spotlight*, second went to Doug Palmer for *September Light*, third went to Judy Perrin for *Pink Vase*, and the Door Prize piece was Phyllis Ljuden-Elderkin, SFCA's *Mountain Sheep*.

Our FCA chapter executive have now received back completed copies of our membership questionnaire. We've had 45 responses out of a possible 150+. See this chapter's June newsletter for published results. All in all, there were many interesting and positive remarks made about our chapter.

We are planning for a 'paint-out' in the Crowsnest Pass area, Oct. 1-3, 1999 - a beautiful time of the year here in Alberta!

CAMPBELL RIVER CHAPTER

By Doris Ritchie

The Campbell River Chapter sponsored an exhibition, *Mary Weiler - Lifetime Of Art*, during the month of May 1999. Held in Tidemark Theatre, the opening was attended by Weiler, three of her four daughters, four grandchildren, and many residents from Cortes Island, where the Weilers lived for many years, as well as Campbell River people and visitors. Additional sponsorship was obtained from the CR & District Community Arts council and BC Arts Council.

The Sybil Andrews Morgan Cottage continues to be our 'home base.' *Summer Art In Campbell 1999* will be held there, June 14 - 18, featuring Carol-Lynn Davidson, AFCA.

Outdoor sketching trips begin June 2, with an outing on Quadra Island. How nice to see colour in the June issue of FCA News!

CENTRAL OKANAGAN CHAPTER

By Evelyne MacMillan

Our juried *Spring Chapter Show* at the Bronze Rooster Gallery in Kelowna, held April 29 to May 8, was a tremendous show of art. There was a fantastic turnout at the opening reception with a boisterous, hungry, thirsty crowd. 18 Juror's Choice awards and 17 Chapter's Choice awards were selected by jurors Janice Robertson, SFCA, Maggie White, AFCA and Wai-Hin Law, SFCA. A heartfelt thank-you to Rick McDiarmid, AFCA for the extensive time he spent jurying the hung show and selecting ribbon award winners. Congratulations to: Yvonne Morrish who received the 1st Place Ribbon, Linda Knowles, who received 2nd, Alice Anderson for 3rd and Connie Swaisland, Kenna Graf, and Evelyne MacMillan for earning Honourable Mention Ribbons.

Fifteen supporting members tried out for active status jurying during Rick McDiarmid's workshop and visit. The following members were successful in obtaining active status: **Brian Barnes, Helene Bowen, Norma Elliot, Brian Elves, Grace Fleming, Helen Gabriel, Deborah Hartloff, Jean Montieth, Eunice Purdy, Teresa Strukoff, Freida Webb, and Isabel Wilson.** Congratulations all!

Also, congratulations to **Connie Swaisland** for having a painting accepted into the *Faces and Figures Show*.

Our Chapter is presently working in conjunction with the Heritage Society to examine the possibility of realizing our own Chapter Gallery to showcase member art, hold juried shows, and host shows in the Okanagan. We will keep you apprised of developments. Anyone interested, with knowledge of or experience in gallery formation, may contact our Chapter (101 - 1865 Dilworth Drive, Suite 501, Kelowna, BC V1Y 9T1).

A very successful acrylic workshop by **Rick McDiarmid, SFCA** just finished and we're looking forward to our fall slate of workshops. If you are thinking of a painting holiday in the Okanagan, contact **Marg Ross** at 250-861-4787 or the above address for details.



COMOX CHAPTER

By Robert Ross

Everyone having a good summer? The Comox Valley crew hopes you are, and, if you're up this way you'll have some great painting opportunities! Speaking of which, **Kal Szucs**, our Demo Coordinator set up our first painting field trip for June 23 at lovely Elk Falls (I hope the weather permitted!). We also plan to have informal outings during the summer.

A warm 'welcome back to the valley' goes to **Marilyn Timms, SFCA**. She is an artist who is always ready to encourage and assist others in their artistic hopes and dreams.

Congratulations to prolific (non-procrastinating) **Hans Larsen**, who has mounted another colourful show of his oil paintings at the Filberg Gallery. This time the theme is his country of birth - Denmark.

Bob McMurray, AFCA, sat in with us at our June Meeting. Bob, in a quietly articulate and thoughtful way, discussed the FCA and answered member's questions. We were also treated to a viewing of the *Success!* exhibition slides that Bob had brought along, plus some of Bob's own very fine paintings. Thanks Bob, the Chapter appreciated the time and effort you made to come.



VICTORIA CHAPTER

By Alan Mark Cross

Not much to report on our local scene this month. Of note was that Victoria hosted the *BC Festival of the Arts* this year. Members of our Victoria Chapter who

were juried into the show are: **Sherry Mitchell**, who received a solo exhibit; **Marney Ward; Alan Mark Cross; Robert Owen; Nella K. Rogers, AFCA; Victor Lotto; and Marcia Semenoff, AFCA.** Out of 787 submissions, 143 works of art were chosen to be celebrated in *artWORK '99*. Congratulations to all our selected artists.

Although not really a Victoria event, I traveled to Campbell River for the *5th Annual Painters at Painter's Lodge Weekend*. Anyone who is interested in attending next year should book now as reservations are at a premium, selling out well in advance of the event. It is truly an inspiring weekend and probably the only chance most people will ever have to see and enjoy so many gifted artists in one spot, at one time. The Federation of Canadian Artists was very well represented. Resident artists included: **Robert Genn, SFCA; Brent Heighton, SFCA; Kiff Holland, SFCA; Alan Wylie, SFCA; and Victoria's very own Dorothy Oxborough, SFCA.** Dorothy inspired the crowd with her pastel portrait demo, she is always one of the main attractions at *Painter's*, drawing a large crowd of appreciative art lovers. Well done Dorothy.

With summer coming, and busy times ahead, don't forget to set aside some time to create.

Not reporting this issue:
**FRASER VALLEY CHAPTER
NANAIMO CHAPTER
NORTH OKANAGAN CHAPTER**

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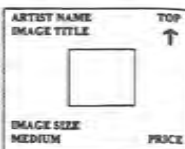
EXHIBITION / SALE - CALL FOR ENTRIES

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.

Painters in Action MONDAYS

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

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

Date	Artist/Subject
July 12	Marjorie Turnbull, AFCA <i>Mixing mono prints with other media</i>
August 9	Nerrisa Ng, AFCA <i>Chinese Gongbi Flower and Bird painting: Academic style of the Southern Sung Dynasty (C. 1127-1279)</i>
September 13	Karon Mitton <i>Pastels: Ways of having Fun</i>
October 18	Shirley Kolb <i>Mixed watermedia</i>
November 15	Robert McMurray, AFCA <i>Oil painting</i>

COMING IN JULY AND AUGUST TO THE FEDERATION GALLERY

RELATIVE ART

Member Group Show # 3 (detailed in last issue).
To July 4, 1999

SUMMER GALLERY 1999

July 5 to August 29
This show features select FCA artists (as chosen by the standards committee), each hanging four paintings in July and four in August. The exhibit will include the work of:

Teressa Bernard AFCA	Patricia Bidwell
Nancy Clayton	Janice Robertson SFCA
Susan Flaig	Ken Prescott SFCA
Martine Goubault	Ann Zielinski SFCA
Anne-Marie Harvey	Hannamari Jalvoavaara
Janet Lee	Ed Loenen AFCA
Lindy Michie	Sherry Mitchell
Rita Monaco AFCA	Dianna Ponting
Alice Ruskin	Sheila Symington AFCA
Larry Tillyer	Marilyn Timms SFCA
Josanne van Hees AFCA	Carolyn Millard
Adrienne Moore AFCA	

SIGNATURES SHOW

August 31 - September 26, 1999

MEMBERS IN THE NEWS

Congratulations go to **Alan Wylie**, SFCa, AWS, who recently won an award in the California Watercolor Association Annual Show. Alan received an \$850-dollar easel and \$500 dollars worth of Kolinsky sable brushes. **Janice Robertson**, SFCa who sent in the following photo, says she can't wait to see what a \$850-dollar easel looks like! *Anne Zielinski, SFCa, AWS with Alan and Janice in New York at the AWS Show.*



Accolades go out to **Albert Brookes** and **Jean Pederson**, AFCA, who were semi-finalists in the Winsor & Newton Millennium Competition. Jean had one of her watercolours chosen as an international finalist. Her work will be sent on to London, England for the world-wide competition.

Jeanette E. McClelland-Brookes, AFCA has recently been nominated to a Fellowship in the Royal Society of Arts (FRSA) in London, England. Congratulations!

In late August, **David White** of Mission, an active member of the Fraser Valley Chapter, will be presenting *Time Line*, an exploration of the past, present, and future, with monoprints and mixed media. The show will be held at the Kariton House Gallery, 2387 Ware Street, in Abbotsford, from Saturday, August 21 to Thursday, September 2. For more information call the gallery at 852-9358 or David at 820-4623.

Edmonton member, **Thomas Love**, was successful in having his watercolour *Blues* juried into the California Watercolor Association's 31st Annual Open National Exhibition. The show, open to artists in the United States and Canada, was on display at the Academy Art Gallery in San Francisco.

Wesley Wiseman, Supporting Member, has had his oil painting *Harmony* accepted to hang in the permanent collection of the Permanent Mission of Canada to the United Nations. Recently Wes received a phone call from the fourteenth floor of #1 Dag Hammarskjold Plaza and learned that *Harmony* had already been hung and favourably commented on by passing dignitaries. Where next, Wes?!

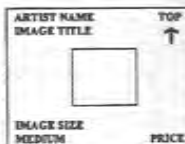
EXHIBITION / SALE ~ CALL FOR ENTRIES

MEDAL SHOW

All AFCA Members - All Media
(SFCa Members do not have to be juried.)

October 12 to 24, 1999
at the Federation Gallery, Vancouver

SUBMISSION IS BY SLIDE ONLY: Deadline for entry is Thursday, September 9, 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: AFCA 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.

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, October 8th, by 4:00 pm. SFCa paintings also due in the Gallery on Friday, October 8th.

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.

"A4A"

Chair:	Donna Baspaly, SFCA 275-6855
Executive Assistant	Kathy Swift 943-7960
Budget:	Bob McMurray, AFCA 535-5069
Printing Coordinator:	Nancy Svob 535-1459
Public Relations:	Ellen Poole 732-5251
Sponsorship:	Sue McIvor, AFCA 538-5577
Volunteer Coordinator:	Faith Robertson 599-9951

"AIM FOR ARTS!"

An International Competition Celebrating Artistic Achievement!

September 1 through October 6, 2000

Get ready...our "Big Show" is coming - the open international juried painting exhibition sponsored by AIM Funds Management Inc. Place: "Performance Works" (on popular Granville Island across the street from Federation Gallery). Award winners will be publicized in the International Artist magazine!

**OVER C\$40,000 IN CASH AWARDS
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These large cash awards have been made possible by the FCA's partnership with AIM. The \$25,000 1st prize may very well be one of the largest single awards ever offered in Canada in a fine art exhibition of this type. We are excited about this show and are inviting thousands of painters from around the world to enter. Although it's our eighth international exhibition in the past twenty-five years it is the biggest one that we have ever undertaken.

AIM Funds believes in bringing attention to the arts and to artists. AIM and their sister companies are entrusted with over C\$420 billion in assets - more than the entire Canadian mutual fund industry. They rank among the largest money management firms in the world, drawing upon the expertise and resources of more than 300 portfolio managers on staff in forty offices across twenty countries. AIM is a subsidiary of AMVESCAP PLC, which is publicly traded, and listed in London and Paris (under the symbol AVZ) and in New York as an ADR.



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Robert Davidson, OC, RCA;
Don Farrell, SFCA, RI, RBA;
Doris McCarthy, OC, RCA;
Myfanwy Pavelic, OC RCA; and
Ann Zielinski, SFCA, AWS, NWS, KA.

Slides Due: March 31, 2000

The Prospectus will be available August 1, 1999 (send a SASE for your copy, or you can download it from the FCA Website: <http://www.artists.ca>).

By the way, now is the time to link up to our Website if you haven't already - you're in for immense exposure if you do! Call our Webmaster Glenn Marcus, 522-3134.

WANTED!! You, too, can help!

Immediately

- Enthusiastic person(s) with own fax and/or e-mail facilities to help distribute news releases
- Enthusiastic person(s) to help research and collect information from library, internet, newspapers, etc. or by telephone
- Dedicated reader(s) who will form a "clipping service" to gather news articles, blurbs and paraphernalia about AIM FOR ARTS

Fall, 1999

- Enthusiastic person(s) with business background (sales, preferred) interested in assisting the Chair 1) communicate personally with news media, and 2) coordinate interviews between media and FCA representatives
- Experienced creative writer(s) - journalistic style preferred - to help write "human interest" press articles

Late Spring, 2000

- Enthusiastic person(s) with great people skills to supervise, coordinate or act as official greeters at official receptions
- Marvelous cook(s) who would like to cater and/or assist in creating the elegant food served at the official receptions and press gatherings, and then help clean up
- Experienced bartender(s) to coordinate set-up, serve at official receptions, and then help clean up

Watch for more - next issue!

"I work on three to five paintings at a time. This is because a painting is always best at the beginning. As I work on it, it gets worse so I start a new one to cheer me up. By the time I get to the fifth the first one doesn't look so bad anymore."

Robert Bateman,
On *The Dini Petty Show* (VTV), May 17, 1999



VIRTUOSO
Sharon Russell
acrylic



FASTEN YOUR SEAT BELTS, IT'S GOING TO BE A BUMPY NIGHT
Mychael Barratt
etching/aquatint

LA CEREMONIE
Martine Gourbault
pastel



ANNE
Ron Wilson oil

FARM FRESH
Alice Ruskin graphite





LINDA *Dan F. Gray* pastel

PULLING TOGETHER
FOR WELLS
Heather Smith watercolour



UNDERCOVER *Paul Van Ginkel* oil



STILL
LOOKING
*Frank
Pochly*
oil



THE CRITIQUE *Bob Sheridan* watercolour



SPECIAL GOURMET *Darlene Botkin* graphite



PORTRAIT OF
TEACHER
Chi-Keung Leung
watercolour



SECOND THOUGHTS
Thomas Love watercolour



PUMPKIN BOY
Heidi Lambert
watercolour



NUDE
Barbara Burns pastel



UP NEXT
Diana Philpot
pastel



LIFE'S A PARTY
*Cynthia
Hartmann*
Murphy gouache



COLLEEN *Wan-Hee Gowen*
watercolour

IS THAT COCAINE
IN MY LLAMA?
Brittani Faulkes
acrylic

EMBRACE
Sandy Wales collage

SCHOOL OF '37: WHERE'S MARGARET?
Margaret Elliot, AFCA graphite



AN ARTIST STATEMENT IS NOT A MARKETING TOOL

By Ariane Goodwin, Ed.D.

That's funny, you might be thinking, isn't *everything* in the '90s a marketing tool? Our competition-driven culture tries to sell us the Scarcity Story, and in this myth Marketing is the Head of State. There are too many artists, we are told, and too few places for art. Scarcity is the dark handmaiden who drives up prices, all for the good of our impending fame and fortune. What more could we possibly want? In this impoverished world view, the artist statement is pumped up as a marketing tool: *your secret weapon*.

But this perspective puts the cart before the horse and does a dis-service to the spirit of your work. Like art that is made strictly for the marketplace, an artist statement which focuses on the shallow "point of purchase" technique loses its authenticity, its authority and its unique reflection of an artist's work.

It may be that your artist statement ends up being used as an effective marketing tool – one of several possible applications – but that is not *what it is*. This is an important distinction. Separating out what an artist statement is from how you will use it is crucial. Writing is hard enough; the last thing an artist needs is to try and satisfy the illusive and enigmatic "market." Better to start with something familiar, closer to home: the uniqueness of your work. Herein lies the power of an artist statement.

An artist statement is not a personal critique of your work. Neither is it a resume, a list of accomplishments, nor a historical summary of what you've done. An artist statement is your reflection about your work, a distilled essence of what you do. It is a celebration of your art, a personal revelation, a psychological bridge between you and your audience.

Practical uses for your artist statement:

- Brochures
- Biographical notes
- Art festivals
- Grant applications
- Press releases
- Exhibition & Performance notices
- Galleries
- Media articles

Most importantly, an artist statement enriches an artist's connection to their work. It becomes a point of validation and affirmation, a place to allow connections to emerge between unconscious symbolism and conscious living, much like dreamwork. Understanding and naming what we do through language is not to have the beauty or mystery dismantled; though, as artists, we often fear this. Language gives us the sense of irrevocably fixing something in time and space. Actually, it is no different than fixing, say, a painting in time and space. An artist makes choices: this lemon, not that vase. This red, not that yellow. This curve, not that angle. When we use words, we are doing the exact same selection, with the same freedom of choice.

Like your work is bound in the material world by its physical manifestation, your artist statement is also bound – by your choice – and can be unbound, or actually, re-bound again and again, by your continued choices. Keep in mind your power to undo or redo what you choose in one moment, or another. From this perspective, the fear that an artist statement will fix us, like cement, in some permanent state becomes groundless.

The next hurdle is the writing. For artists immersed in a visual idiom, words often feel like shackles. There is a deep mistrust of language that shows up as "My art says it all," or "I have nothing to say." Which really translates into "I have nothing of importance to say," as if we cannot face the authority of words that might end up belittling us.

It is good exercise to challenge this assumption. Try on the opposite response. Imagine that you have a lot to say about your art, which is neither self-important nor trivial, but relevant, revealing, and wonderful. Because, the good news is: *you can recover your own words*. In spite of the self-conscious fears about writing that we were given in school, in spite of the judgmental authority of justified art "criticism," there is an unself-conscious language, which you use all the time when thinking or talking about your work. The trick is to learn how to catch yourself doing it and then deliberately write it down.

Gather up as much material – good, bad, and indifferent – for your artist statement as you can. Above all, in the beginning, don't censor yourself. Every single thought is grist for the mill. Here are a few suggestions.

- Take a small, spiral notebook with you everywhere. Write down any phrase that comes to you about your work in:
 - A conversation,
 - A daydream or night dream,
 - In the car, in the studio, in the shower,
 - Anywhere inspiration strikes.
- If you keep a technical notebook, add commentary. What were you thinking as you mixed that midnight blue, centered that large vase, or whittled that piece of mahogany?
- If any articles have been written about you, look at your quotes. Without realizing it, you might have just said the perfect thing.

Think of an artist statement as an act of self-definition, bound only in the moment that you, the artist, chooses. When you give the world your art, people become connected to you. An artist statement is another kind of connection, which adds dimensionality to the art you so willingly give to the world. If done authentically and skillfully, this increases people's engagement with what you do and the

continued on page 22

GALLERY POLL

A Short Survey FYI

The following short survey of art galleries has been put together in an attempt to assist FCA artists in their quests for representation. Although the poll surveyed only galleries in BC and Calgary and is by no means comprehensive, it does offer a few insights into the relationship between artists and the galleries that represent them.

All the galleries that participated responded to the same seven questions. The questions deal with the professional side of art, yet many gallery owners and managers also revealed that personality, or the liability of the artist, can be an important factor in the representation of an artist. Other words of wisdom offered in the course of conducting the survey include:

- Always physically check out the gallery space and its contents before seeking representation – not only will it make for a smoother initial interview but will allow you to ensure that your work meets the gallery's mandate and standards, and that your subject matter isn't already sufficiently represented in the gallery. Try and figure out how your work could both 'stand out' and 'fit in' with the space and work already hanging - if you cannot do this there probably isn't a match.
- Phone ahead and make an appointment. Never cold-call – everyone mentioned this.
- Know the name of the person who runs the gallery and makes the decisions, ask for them by name when you make your appointment.
- Make sure you present your work in a professional format; include a detailed price list, copies of publicity and your c.v.
- Only include originals in your initial presentation if specifically asked or if the work can be presented in an extremely convenient format (i.e. small and portable)

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SURVEY DETAILS:

Questions:

1. On what do you base your decision to represent a new artist? What are some of the key factors in this decision?
2. What should an artist seeking representation bring to your gallery by way of submission?
3. What do you expect of the artists you represent?
4. What is your gallery's commission? (this question was presented as optional)
5. What is your framing policy?
6. What does your gallery do for the artists it represents?
7. Is the gallery current accepting new artists?

Responses:

ALEX FRASER GALLERIES

2034 West 41st Avenue, Vancouver, 604-266-6010
Linda Lando, Owner

1. *personality and education of the artist/ quality of work*
2. *slides/photos, sm originals, professional presentation*
3. *honesty, quality supply, prof. demeanor*
4. 40% 5. *Varies*
6. *advertising, est. mailing list, respectability*
7. *yes, phone 1st.*

ART SHOW GALLERY

513 - 8th Avenue SW, Calgary, 403-242-5704
Kirsten Jensen, Pt Owner

1. *Quality, emotional response*
2. *Portfolio of photos & bio*
3. *Consistent high quality, steady supply*
4. 40% 5. *Artist frames*
6. *Space, advertising, special shows/events*
7. *Will review new submissions.*

ART WORKS GALLERY

225 Smithe Street, Vancouver, 604-688-3301
Deborah Boren, Gallery Administrator

1. *Quality, fit w/ client base, style, variety, technique.*
2. *Slides/photos, bio, previous publicity, c.v.*
3. *Input on bios, prices, supporting material.*
4. 40% 5. *Varies.*
6. *Exposure, support, exhibition opportunities, large client base.*
7. *Always, phone 1st.*

ATELIER GALLERY

2421 Granville Street, Vancouver, 604-732-3021

1. *quality, uniqueness, contemporariness*
2. *slides w/SASA*
3. *commitment*
4. 50% 5. *Artist frames*
6. *promotion & sales*
7. *always looking*

BAU-XI

3045 Granville Street, Vancouver, 604-733-7011
Buriko Nakasone

1. *Fit with mandate to show quality, contemporary, Canadian art.*

2. 12-24 slides/photos of recent work.
3. Geographic exclusivity, bios, statements
4. Varies 5. Artist frames
6. Est. since 1965/clientel, advertising, openings
7. Will review all submissions, phone 1st.

BIRTHPLACE OF B.C GALLERY

9054 Glover Road, Fort Langley, BC 604-882-1191
Brenda Alberts, Director

1. Traditional art of exceptional quality.
2. Slides/photos w/ cover letter & SASE.
3. Supporting material, commitment, involvement.
4. Varies 5. Varies.
6. Annual shows, customer-oriented events, marketing and promotion.
7. Call 1st, will review all submissions.

BUSCHLEN MOWATT GALLERY

111 - 1445 W. Georgia Street, Vancouver 604-682-1234
Sherri Kajiwara, Managing Director

1. A history of consistently strong work.
2. Photos, c.v. & SASE
3. Geographic exclusivity, organization.
4. 5. Artist frame or gallery will at cost.
6. Full marketing & publicity.
7. Will review submission but rarely take on new artists.

Note: Bucschlen's management also runs the Keith Alexander Gallery, 647 Howe St., Vancouver 604-682-7777

CHARISMA GALLERY

3339 S Fraser Way, Abbotsford, BC 604-852-3999
Rod Bishop, Owner

1. Professional and prolific artist w/good work.
2. Originals if practical (6), bio,
3. Realistic expectations on both sides, participation.
4. Varies 5. Varies
6. Promotions, dir. Mailings, openings, ongoing exposure.
7. No

CROWN GALLERY

1515 W 6th Avenue, Vancouver, 604-730-961
Dianne Ostoich & Rob Wilson, Co-owners

1. Personality of the artist/fit of the work with currently gallery content.
2. Slides/photos, detailed price list, SASE
3. Local exclusivity, quality work on a steady basis
4. 50% 5. Varies
6. Exposure, consistent wall space
7. Call 1st/will always look

DEBORAH WORSFOLD GALLERY

1537 W. 6th Avenue, Vancouver, 604-709-4500
Deborah Worsfold, Owner

1. Amount of work available, professionalism of the artist
2. Initially, slides/photos
3. Steady production, fine art
4. 50% 5. Varies
6. Shows, sales, portfolios kept on site
7. Yes

EWART GALLERY

175 Saltspring Way, Saltspring Island, BC 250-537-2313
Sherri Kajiwara, Director

1. Standing in reputable societies(eg AFCA)
2. Cross section of originals
3. Consistency & commitment
4. 40% 5. Artist frames
6. Shows, promotions, clientel
7. Not at this time

HAMBLETON GALLERIES

781 Bernard Avenue, Kelowna, BC 250-860-2498
Doug Lee, Owner

1. Quality and fit w/ gallery's current work
2. Originals only
3. Ongoing supply, consistent quality
4. 40% 5. Gallery frames
6. Promotions, events, lg client base
7. Will always look

HARRISON GALLERIES, 2932 Granville Street, Vanc.

1471 Marine Drive, West Vancouver
109 - 1013 17th Avenue SW, Calgary

Chris Harrison, Director

1. Work that's different and can speak over and over again
2. Photos
3. Non-competition, commitment & partnership
4. Varies 5. Gallery frames
6. 40 yrs experience, est. clientel, extensive marketing.
7. Constantly looking.

JACK GIBSON GALLERY


8940-A River Drive Richmond, BC 604-276-9432
Jack Gibson, Owner

1. Composition, price, fit w/ clients.
2. Slides/photos & c.v.
3. Loyalty, local non-competition, honesty.
4. Negotiable. 5. Varies, prefer artist frames.
5. Selling & promo, openings, exposure, atmosphere.
6. Always, call 1st.

JENKINS SHOWLER GALLERY

1539 Johnston Road, White Rock, BC 604-535-7445
Rick Clough, Director

1. Market niche, client fit, gallery fit cont. on next page



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Gallery Poll continued from previous page...

2. C.V., price list, photos
3. Geographical non-compet., steady work
4. 50% 5. Gallery frames
6. Wall space, promotions, events, news letters, mailing list, loc & nat'l advertising
7. Will review portfolios.

LLOYD GALLERY

598 Main Street, Penticton, BC, 250-492-4484
Nell Witteman, Owner

1. Professionally finished product, diversity, fit w/ gallery.
2. Photos/slides in a portfolio.
3. Steady supply
4. 40%. 5. Gallery frames
6. Est. business, enthusiasm, professional career support.
7. Will review all submissions.

PETLEY JONES GALLERY

2231 Granville Street, Vancouver, 604-732-5353
Deirdre Hofer

1. Will the work appeal to existing clientele.
2. C.V. and slides
3. Bios., statements, quality work
4. 5. Artist frames
6. Advertising, openings, ongoing exhibition space, & promotion.
7. Limited - current focus on historical work.

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STEPHEN LOWE ART GALLERY

752 Douglas Street, Victoria, BC 250-384-3912
David Lowe, Owner

1. Fit w/ clientele & gallery, high standards.
2. Slides/photos & c.v.
3. Local exclusivity, bios & supporting materials, rotation of work/supply.
4. Varies 5. Artist frames.
6. Display on a rotational basis, career support.
7. Will review submission for future consideration.

MILLENNIUM ART GALLERY

902 Commercial Drive, Vancouver, 604-255-2722
Rick Johnson, Director

1. The emotions the work inspires.
2. 5-10 photos w/ cover letter.
3. To do their best to translate the inspirations they receive.
4. 50% 5. Artist frames.
6. Promotion, encouragement & a creative environment.
7. Yes.

PAUL KUHN GALLERY

722 - 11th Avenue SW, Calgary, 403-262-9426
Paul Kuhn, Owner

1. The work & the artist.
2. 25 slides, SASE
3. Good communication, a solid and professional relationship.
4. 50% 5. Varies
6. Openings, artist files, insurance, sales
7. Always look but call 1st.

The ARtery

402 - 22 Commercial St, Nanaimo, BC 250-755-8790
Richard Hoedl, 'The Art Guy'

1. Saleability, contemporary design, fit w/ gallery, bright colours.
2. 10 - 15 slides/photos/laser copies, c.c., artist statement.
3. Professionalism, support in both materials and events.
4. 40%. 5. Artist usually frames
6. Hanging space on a rotational basis, feature shows, openings, advertising & promotions.
7. Always.

YALE GALLERY

102 - 1230 Hamilton Street, Vancouver, 604-687-6999
Sylvia Negroni, Director

1. Taste & fit w/ gallery.
2. Originals
3. Steady supply & commitment.
4. 25 - 30% 5. Gallery frames
6. Support & professional knowledge.
7. Yes, always.

Please note that the people listed above are merely the contacts for this poll and not necessarily the person who makes gallery decisions regarding representation. Of 30 galleries contacted, 23 responded. Of those thirty galleries only one establishment was not aware of the FCA as an organization. I hope this project can help FCA artists in some small way.

NEW MEMBERS

May 12 to June 11, 1999

Georgette Backs	Dianne Bersea
Lynda Bloomfield	Sherryll Coyne-Galbraith
Olivia Creighton	Des Edwards
Jill Ehlert	Rodger Garbutt
Agnieszka Gebczyk	Maruk Gentles
Elizabeth Hanson	Coro Hass
Eileen Hirota	Joan Holmes
Ghita Khadraoui	H. Lambert
Britta Martin	Douglas Mccoll
Judy Perrin	K. M. Philips
E. Page Samis-Hill	Peter Schmidt
Reza Sepahdari	Dabeer Siddiqui
Marian Slayter	
Anna J. Smythe	
Joy Weir	
Lorraine Whellams	
Andrew S. White	



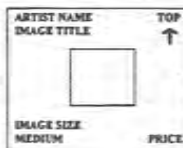
CALL FOR ENTRIES

MEMBER GROUP SHOWS IN THE YEAR 2000

at the Federation Gallery, Vancouver

Submit ten (10) slides of recent, exemplary work, but not necessarily what you will exhibit if chosen. There is no entry fee required. **Deadline for entries: Thursday, September 30, 1999 at 4pm.**

Slides must be 35mm colour in a 2 x 2 mount. Glass slides are not acceptable. Please, no tape or labels except non-protruding silver tape on the film. Label the slide with name of artist, painting title, image size, medium and framed price and indicate which way is up.



The Standards Committee will choose a selection of artists to be grouped together to rent the Federation Gallery for four two-week shows in 2000. Rent is \$400 plus GST for each show, shared by participating artists. Rent is returned if gallery commissions exceed rent.



ARTWORLD Presents... WET-INTO-WET WATERCOLOR WORKSHOP with Gail Speckmann

THREE DAY. Fresh, luminous passages of color can be created by working wet-into-wet. Gail Speckmann, published Minneapolis watercolorist, will present a thorough exploration of sky, trees, flowers and structures using this important method. The artist/author develops techniques using 3 unique wet-into-wet approaches.

Part of the beauty of wet-into-wet are its unexpected results. When you learn to use brushes, papers and pigments to their best advantage, paint and paper become your allies. Challenges to be met by the watercolor artist include the *degree* of wetness for paper and paint, and the effects which can be achieved by drying and *then rewetting*. Edges become blurry as Gail teaches you to create beautiful & exciting paintings.

Gail has won awards for her watercolor paintings in more than twenty juried exhibitions. Her lavishly illustrated full color book published by Watson-Guptill is a complete guide to wet-into-wet watercolor. Gail's paintings have been featured in American Artist's Watercolor Magazine.

DATE: Friday, Saturday & Sunday August 13, 14 & 15

TIME: 10am-4pm **DURATION:** 3 days **SEE:** \$250.00+GST

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BRUSH STUDIES IN WATERCOLOUR AND GOUACHE

Painters In Action By Pat Lowes

Nancy Clayton is an artist who loves to paint patterns of colours and shapes with her brushes. Nancy started her demonstration by unveiling a fabric brush case filled with a neatly arranged collection of flat and round brushes (including a wedge, a liner, a rigger, a slanted brush, and even a very large Chinese flower painting brush). As she held one of her favourite brushes, Clayton compared the necessity of practicing brush strokes to the practice of playing scales on a piano; both are necessary for an artist's development.

To these ends, Nancy started a three-step example of an exercise on a small sheet of watercolour paper. By tilting, pressing, lifting, and manipulating a large brush she created a multiple patterns of brush strokes. Secondly, the patterns were examined by Clayton and then painted over with more shapes in and around the original ones. This overall design was examined again, and a very small brush was used to paint the final details of calligraphy and interest to the study.

Nancy's investigative brush studies suggest that:

- Slanted brushes are good for blending colours,
- Cat's tongue brushes are good for painting round shapes,
- Liner/riggers are excellent for long narrow shapes and lines,
- Wedge brushes are excellent for lines/angles and turning shapes,
- Large brushes are conducive to large shapes/quick applications,
- And small brushed are great for small details in small spaces.

We could clearly see that Nancy's study was a prelude to the larger painting for this demonstration. Nancy smiled before selecting a large, flat, two-inch brush and said, "painting with a large brush is like jumping into the deep end of a pool - you have to

consider how to get out." As Clayton deftly applied large flat washes to her painting of tulips, she offered us the following pointers:

- Use a flat colour for underpainting the design
- Apply colour across the paper for unity (colour on top of colour will look different each time depending what is under it)
- Use thick opaque watercolours instead of just gouache in large areas (gouache can sometimes appear chalky)
- Use gouache to paint in small light negative shapes instead of using masking fluid to save the light shapes
- Add a small hint of another colour for sparkle when layering colour on top of colour.



When this initial wash was dry, Clayton, using her favourite wedge brush, commenced to paint in negative shapes while continuing to verbalize her techniques:

- Correct poor shapes by changing and controlling the edges
- Use a smaller brush to paint in smaller background shapes
- Avoid overworking the painting by leaving a small space around the original underpainting (this line will also unify)
- Shape a smaller pattern/shape into a larger pattern/shape for interest (similar to practice exercise).

It was a great demonstration of 'puzzle' pattern painting because lovely tulips began to emerge from the initial random patterns of colours and shapes.

Nancy was educated at the Sheridan College of Applied Arts and Technology where she majored in Textile Arts and Design. She also attended School of Design in Ontario and the University of Alaska, Fairbanks, graduating with a BA in Journalism and a minor in Fine Arts.

Thank-you Nancy, for another informative session.



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LETTERS

Dear Michele, I had 2 water-colour paintings hanging in a local Italian restaurant for a possible sale. The owner went bankrupt and sold out, including my two paintings. I had nothing in writing with a signature to prove that they were mine, even if the price tags were on.

I had to go through various events and stages to secure them back. The president of one of the larger clubs came to my assistance.

In the course of this the RCMP informed me that it was a civil matter, and out of their hands, and that every artists should have a signature from every venue owner in case of similar problems.

I am not aware of any local artists (outside of galleries) that are carrying out this practice [of securing a formal agreement] but they should for their own good.

I am happy to say all turned out okay and I have two new paintings hanging in the same local restaurant with their signature and price tags on and everyone is smiling.

Sincerely, Nastunia Nel Andersson, Active FCA Member, Port Moody, BC

Dear Nastunia, Thank you very much for sharing your experience with us. We can all take a lesson from it. Your letter makes me wonder if an article on the various business forms an artist should be familiar with might be a good idea. We could include generic samples of these forms. What do you think?

Michele Becker, FCA News Editor



Our latest raffle winner is Margaret Boyes of Vancouver who was lucky enough to have her name drawn at the *Pieces of Eight* reception on May 25. Margaret is now the proud owner of Joseph Wong, AFCA's etching entitled *BC Packers, Steveston*. Congratulations Margaret!

*tall and copper
brass winds blowing
snowing
down below
the gold sun shining
bluebirds dining
in the air
on silver insects
bathing there
two sistered nymphs
with glistening hair
watched by a sage reclining bare
in love with beauty
everywhere.*

by Ian Lauder



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SLIDES and ENTRY FORMS DUE BY AUGUST 12th, 1999

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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, 1231 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 HENSCHL, 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

A & D - TALKING ABOUT PAINTING WITH ALESSANDRA BITELLI AND DON FARRELL. Ten three hour sessions every second Tuesday 9:30 am to 12:30 pm., Oct. 12 to Dec. 7, 1999 - Feb. 8 to Apr. 4, 2000. Instruction includes individual critique and guidance. Location: Buckland/Southerst Gallery, 2460B Marine Drive, West Vancouver, BC. For information: Alessandra Bitelli, Tel.(604) 926-8921, Fax: (604) 926-8753

"MARILYN TIMMS' CRUISE TO ALASKA" Marilyn Timms will be taking a group to Alaska for a "Watercolour Cruise" September 17, 1999 departing from Vancouver and sailing up the inside passage to Ketchikan, Glacier Bay and points north on board the Norwegian "WIND". The cruise is a bargain at \$1399. (Cdn.) with the workshop portion costing an extra \$250. (Cdn.) For a full brochure package and booking information, contact CRUISESHIP CENTRE'S Jeannine Taylor at 1-800-665-2780 or 250-334-3323. For information about the workshop part of the Cruise, contact Marilyn Timms, SFCA by phone at 250-334-1054 or email her at artshop@island.net

Perfection is impossible to attain, but in **PHOTOGRAPHIC REPRODUCTION OF ART** we are unbelievably close. Call: Roman Skotnicki, 604-683-6834

LIFE DRAWING SESSION Every Sunday night 6-9 pm at 1850 Lorne Street, Vancouver (3rd Ave. and Main St.) \$8. per session. Please call 879-5399

DOCUMENTING YOUR ARTWORK! I will photograph your paintings, sculptures and fine art in 35mm colour or black and white transparencies (slides). Medium film format is also available. Frames with glass are welcome. I am also specialising in portrait photography. Excellent rates for top quality. For more information please call SATU PHOTOGRAPHY at 506-3670

ART PORTFOLIO WORKSHOP PAINTING TRIP with Lorayne Tunley AOCA, CSPWC and Gery Puley, CSPWC. CANADA MILLENNIUM SPECIAL. Jasper 3 - Lake Louise 4 - Banff 4 PART ONE: Basic Trip - June 21 - July 1, 2000. This will be an easy beautiful once (or more) in a lifetime trip. Trip highlights: Airfare Toronto - Edmonton - Calgary - Toronto. Private coach. All breakfasts and dinners. First class accommodation (Chalets, Lodge and Inn) The trip is excellent value at \$2965 dbl. including airport taxes and GST, tips, portage. Your professional artist/leaders for 31 trips will conduct workshops at the lakes, rivers and forests with white capped mountains as backdrops at such locations as Maligne Lake, Bow Lake, Columbia Icefields, Yoho Park, Moraine Lake, Lake Minnewanka and more; to take/make distinguished pictures of one of the most beautiful areas on earth. There is extra sightseeing during workshop time for non-painters but includes special events and trips for all. Option - PART TWO - train to Vancouver - 2 nights \$975 std., \$1650 gold dome - 1 night Vancouver, B.C.

RESERVATION workshop fee - \$100 per person. We advise you to sign in early to have us book your space. This fee will be fully refundable until August 22, 1999 at Sheridan College, Oakville at 1:30 pm the first pre-trip meeting and payment of first deposit. Contact Gery - 905-634-0709, 233 Aurora Cres., Burlington, ON L7N 2A9 or Jeff Barlow, Red Seal Custom Vacations - 1-800-465-3724

SIXTH ANNUAL ARTS ALIVE IN LANGLEY is a celebration of the arts in Langley City's downtown core. The outdoor festival is 11am to 4pm, Saturday, August 21st, on Fraser Highway between 204th and 206th Street. Artists wanting to participate call the Downtown Langley Merchants Association at (604) 530-4263 or come to 5497 Salt Lane, Langley B.C. for information and an application form. The entry fee is \$20.00 Entry deadline is July 31st. Arts Alive will include artists, crafters, children's activities and entertainment throughout the day.

An Artist Statement continued from page 15

perceived value of your work. It may seem mighty cold at first, before you get your feet wet; but in the end, an artist statement is a simple thing, telling what, how, and why you do what you do.

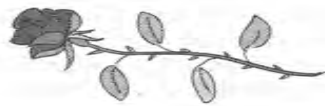
An artist statement is not just a marketing tool. It is a life-long process, evolving alongside your work. If you become friends with it, your artist statement will grow and change, becoming a significant contribution to the totality of your artist story. The work ahead is to create an equal trust in the gift of your words so they flow out to embrace the unique authenticity of your art. Do this, and the marketing strategy will effortlessly follow.

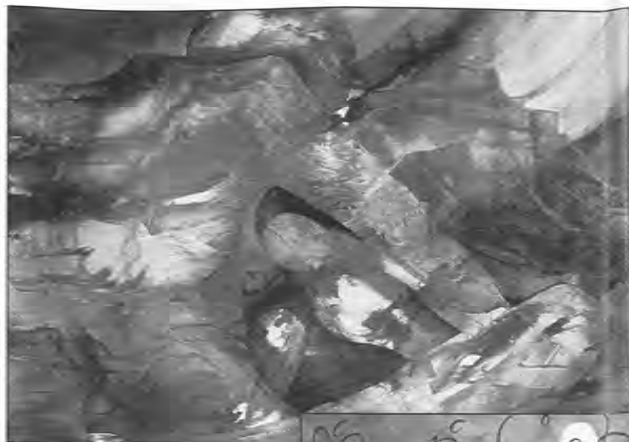
Ariane Goodwin, Ed.D., consults world-wide with individual artists, developing and writing artist statements, as well as catalogue and brochure copy. She also holds workshops on 'Writing Your Artist Statement: Revealing the True Spirit of Your Work.' You may contact her at: goodwin@javanet.com or Phone: 413/659-3307.

OBITUARIES

Charter Member of the Campbell River Chapter, **Mary Peake**, died suddenly on May 23, 1999. Friends and family will greatly miss Mary, who was known for her love of art, her cheerfulness, and ready wit. A participator in all our local exhibitions, meetings and sketch trips, she will always be remembered.

Myrtle Wright, an Active FCA member for 23 years, recently passed away on May 14th. Myrtle made her home in South Surrey where she was heavily involved in her community and the arts. Myrtle leaves behind her husband Ray, family and many friends, who will miss her greatly.





EVE ESSENCE
Connie Swaisland
acrylic ink, gouache



NICOLE, 1998
Gerda Hofman charcoal & conte



TINA
Larry Tillyer
acrylic

LITTLE NAP (BENOIT)
H.L. Falardeau
watercolour



GRATITUDE
Carolyn Millard
acrylic



Award of Excellence
THE MAN FROM CASTILLE
Patricia R. Logie, AFCA oil



Peter W. Phillips, RBC Dominion Securities Inc. Award
THE SAND CASTLE *Diane Ponting watercolour*

Award of Excellence
**PORTRAIT OF
A YOUNG GIRL**
Neil Boyle oil



Award of Excellence
HANDBALL *Erin C. McSavaney oil and oil pastel*

Peggy & Harry Evans Award
MERCY *Jean Pederson, AFCA watercolour*

