



FEDERATION OF
CANADIAN
ARTISTS

DEC 1998 / JAN 1999

News



Award of Excellence ORLEBAR VIEW Patricia Hart oil

❖ NANAIMO CHAPTER SHOW 1998 ❖



DENISE - BACK
Gerda Hofman
watercolour



PRISMS OF DOGWOOD *Sylvia Linn* watercolour



CHINESE
TEMPLE
*John
Buckingham*
watercolour



SEARCHING FOR PERSEPHONE
Carmen Mongeau
acrylic

Federation of Canadian Artists' News

DECEMBER 1998 / JANUARY 1999

Federation of Canadian Artists' News

is published 10 times per year

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

Federation Gallery (and Mailing Address):

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

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FCA Elected Executive 1998/99:

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

Appointments to the Board 1998/99:

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

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)
Volunteer Coordinator: MaryEllen Klassen (294-2575)

Staff:

Gallery Manager: Nancy Clayton
Business Administrator: Susan Foster

Professional Services:

Weekend Gallery Supervisor: Ellen Poole
Bookkeeper: Natalie Turner
Auditor: Bruce Jamieson, Bruce F. Jamieson Inc.
Solicitors: Michael D. Sawyer, Richards, Buell, Sutton
Web Master: Glenn Marcus (gmarcus@istar.ca) (522-3134)

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BOARD MEETING HIGHLIGHTS

September 9 and October 20

The President reported that the slate of nominations for the 1999 election of Officers has been confirmed and will appear with notice of AGM in the appropriate newsmagazine.

The Gallery Manager's Reports show that visitors to the Gallery were down in Aug. and Sept. from last year but sales in Aug. were good; and that we had rented the Gallery again to the Royal Bank for a reception. Nancy presented the 1999 calendar of shows and events and it was approved.

The business Manager's Reports show that the membership is close to 1500 and continues to rise. Susan will get information about the possibility of raising money through grants from different sources.

The 1st Vice-President's Reports show the Board of Governors Meeting is on March 7, 1999 and the AGM is on March 21. A discussion ensued about the two members painting from magazine photos, probably unaware of copyright infringements. The Board decided that a strong denunciation of such practices should appear in the newsmagazine. A Jurors Guideline was presented by Janice, discussed and approved by the Board and sent to all Chapters.

The 2nd Vice President's Reports were about Bob's visits to the North Okanagan and Calgary Chapters. He will be visiting the Fraser Valley Chapter in January, and in November Janice will be in Arrowsmith and Victoria.

Bob Rennie is actively working on the revival of the Saltspring Island Seminars for the near future.

The next meeting is on November 17, 1998.

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Inda Doll, AWS	Christopher Schink
Robert Genn	Mike Svob
Brent Heighton	Alan Wylie, AWS

Don't Miss It!! Look for application forms
and more info in 1999 FCA Newsletters.

COVER IMAGE by Patricia Hart

Orlebar View was painted last year from Orlebar Point here on Gabriola Island, looking north across the outer harbour to the Hammond Bay section of Naniamo. Having been a print-maker and graphic artist for many years I am now enjoying living here and the immediacy of expression granted by painting. I hope my recent work reflects the peace and beauty of Gabriola.

Orlebar View probably has no deeper meaning than my feeling of peace and profound happiness to be painting of the beach rather than commuting and facing deadlines on the mainland!

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GALLERY MANAGER'S REPORT

By Nancy Clayton

So, another 12 months is over. For those exclusive few of you who are at loose ends at the prospect of a new, pristine year we have put together a CALENDAR OF EVENTS. It is printed in all its glory in this newsmag so I won't reiterate except to point out a few favourites and a few happy changes.

The New Year begins with the recently adopted practice of exhibiting the held over Christmas Small Picture Show until January 17th. The first big change is The Experimental and Mixed Media Show which will hang in the gallery from January 19th to the 31st. As you read this report there are still a few days until the slide deadline December 12, 1998. We are looking forward to some "off-the-wall" art that can in fact hang on the wall! Your piece can be a painted weaving, a plastered canvas, a lint collage, a rescued dog, or even a respected turkey. Be creative! Take your own slides of a work in progress, the mess in your studio, the flops and the finished work. Pick two slides that show what you produced and run them into the gallery. We would like as many members as possible to really get involved in the show and kick off the last year of the Twentieth Century.

Next in line is the more sedate Winter Juried Show February 2 - 14. This show shares the slide due date of December 12, 1998 and the jurors with the Experimental Mixed Media Show. I mention it here in the hopes of avoiding conflict and confusion caused by closure of the gallery between December 25 and January 12, 1999. We get you coming and going between December and January so don't miss out.

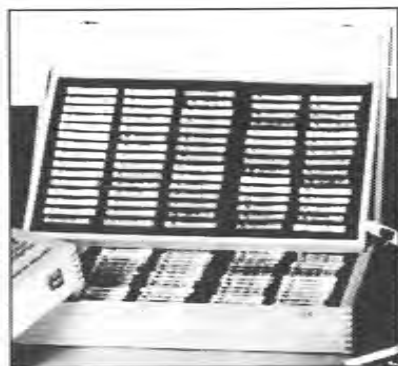
Another point of change on the calendar is the Member Group Show #3 of June 22 to July 4, 1999. This one is titled Relative Art and will feature three artist parents and their artist offspring - namely, Jeane Duffey SFCa and her daughter Susan Flaig, Fran Jenkins and her daughter Cathey Jenkins, and Nancy O'Toole and her son Michael O'Toole AFCA. At least two of these artists will be displaying SCULPTURE in the Federation Gallery!

We have something a bit different on the drawing table for Member Group Show #2 as well, that will be revealed later as will the Theme for the Juried Show of November 23 to December 5, 1999.

For now, become familiar with the 1999 Calendar of Events and post a copy on the refrigerator, the bathroom mirror, your camera case, and in your paint box.

Have a wonderful, healthy, safe and maybe even prosperous Christmas and New Years. If you make New Years Resolutions please consider something from our wish list, namely taking a bigger part in the Federation Gallery's Events. 1999 is going to hit the ground running and carry on at full tilt. A big, special thank you to all of you who helped bring 1998 successfully through the chute!

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.



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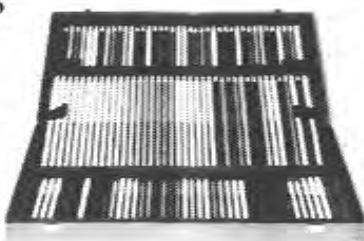
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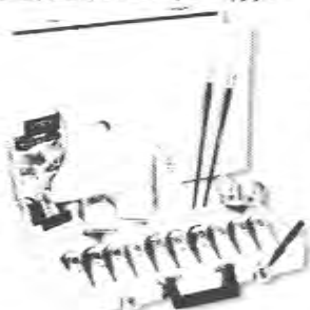
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CANADIAN SCENE

Chapter News and Events

ARROWSMITH CHAPTER By Pat Audley

Congratulations to Pat Holland and Carmen Mongeau on their solo shows in October, one in Parksville and one in Qualicum Beach. This pair has joined forces in the downstairs gallery at The Old School House - we wish them well.

Isabel Monson's show "isabel through the looking glass" opens at the District 69 Arts Council Gallery in Parksville on January 7 to 31. Be sure to drop by and see her.

We are looking forward to having Janice Robertson SFCA attend our Nov. meeting. Our Christmas pot luck lunch and AGM will be held Dec. 11. Many, many thanks to Isabel Monson for heading the nominating committee. She twists arms very gently, but manages to fill the positions!

CAMPBELL RIVER CHAPTER By Carole Goodwin

The "Symphony of Colour" show being held at the Tidemark Theatre includes the works of Carole Goodwin, Gail Rankin, Wilma Richardson, and Doris Ritchie. The show will run from December 1 to 31 with an opening reception to be held on December 8 from 7 to 9 PM.

The Sybil Andrews-Morgan cottage has become available to our chapter and will serve as a working studio on the 2nd and 4th Tuesday of each month from 9:30 to 3 PM. Currently our chapter has a showing in the Campbell River Library.

Our Christmas celebration will be held at the home of Marlys Robinson, who has overcome her recent health challenges. Welcome back Marlys.

Highlights of the last six months for FCA members in Campbell River include several outdoor sketching trips to Hudson's Farm and members' gardens. Several members enjoyed four beautiful days sharing "Experience Cortes '98" which was suggested by Bruce Cryer SFCA. This is the second year that we have enjoyed painting on Cortes Island. Our chapter sponsored a two-day workshop by Bruce Cryer in early September and an exhibition of work was held for the month of October at the Tidemark Theatre.

We welcomed visiting Kelowna FCA member Shirley Rochon in July and were sorry to say goodbye to Joan O'Ryan who has moved to Victoria.

COMOX CHAPTER By Robert Ross

Our chapters' Fall Show, held at the Filberg Gallery and consisting of 30 plus paintings, was well received. Congratulations to Daphne Triggs who, at press time, had sold a painting. It was also nice to see two of our new members, Deborah MacDonald and Margaret Dobinson, submitting some nice work.

We have had two enjoyable "Demo" meetings - one a video, "Big Brush Watercolour" by Ron Ranson, and the other a creative and interesting presentation on collage on paper.

Otherwise our chapter art scene has been fairly quiet. The listened for swishing daubing sounds of brushes seem to produce barely an echo across the valley floor. On the bright side January and renewed resolution is just around the corner. And perhaps I'll start a rumour that Y2K anti-procrastination shots are about ready for clinical trials!

Warm season's greetings to you all from the Comox Valley!

CALGARY CHAPTER By Christine Selbstaed

We have been treated to an absolutely wonderful fall, giving us lots of colourful inspiration for paintings. This was obvious at the jury for our October Bow Valley Show which featured many fall colours. Of 131 paintings submitted, 21 received "Blue Chickens" (more formally known as jurors' choice) and 58 received "Chapter Choice." What a great turn out! Best of Show Awards went to Jean Pederson for "Gruzki" (first), Marianne Hunt for "A Horse of Course" (second); and Linda Dawes for "Gladiolas" (third). Karin Richter's painting was selected to be the \$500 value donation as part of the show. Supporting member Sharon Peters achieved Active status when her painting received a "Blue Chicken." Congratulations all! We are all looking forward to our active members' show at the Webster Galleries from Nov. 28 to Dec. 4. In October we had a supporting members show at the Fish Creek Library.

Amendment to last month's report on Colours of the Light show which raised \$14,000 for the Mustard Seed Street Ministry. The complete list of FCA participants include Lois Bauman, Albert Brookes, Jonathon Chan, Linda Chan, Lorna Dockstader, Joyce Elhard, Catherine Gerus, Linda Lee Gimby, Judith Hall, Dillon Huang, Ele Hughes, Marianne Hunt, Natalie Kurzuk, Lissi Legge, Phyllis Ljuden-Elderkin, Jeanette McClelland, Jean Pederson, Marija Petricevic, Kathryn Sherman, May Skakun, Jeanne Stangeland, Peter Thompson, Pamela Weber and Sharon Williams.

Congratulations to those whose work appeared in shows and/or who achieved milestones: Marianne Hunt's watercolour "Time Out" was accepted by jury into the CSPW "Open Water" Show in Toronto. Lissi Legge and Brenda Harper are holding a show, "Paints and Prints" at the Calgary Jewish Centre in Dec/early Jan. Jean Pederson's watercolour "Winter Trail" was selected by juror Virginia Cobb to be part of the International Exhibition of the Arizona Watercolour Ass'n. Linda Lee Gimby's work was also accepted into this show of 82 paintings chosen from 523 submissions! Ele Hughes, Natalie Kurzuk, Jean Pederson, Jeanne Stangeland, and Bob and Connie Pike held an exhibition entitled "Four painters and Two



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Potters" in Calgary on November 14 and 15. Phyllis Ljuden-Elderkin SFCA had a painting accepted into Watercolour West. Rose Zivot SFCA had a painting accepted into the second volume of "The Best of Flower Painting" (she was also featured in the first volume). The "Local Colour" art group consisting of Lorna Dockstader AFCA, Marinne Hunt, Jean Pederson, and Sharon Williams, together with guest artists Anke Klapp and Elaine Fleming AFCA held a show at the Artnest Gallery in early November.

With a group as large as ours (180 members) there is always something going on! At November's meeting we enjoyed having a show of our new members' work together with a social before we broke for the holidays. Our January meeting will feature guest artist Helen Hadala offering a critique of our work.

Well, that's it for now. We hope you all have great holidays with lots of opportunities to create!



FRASER VALLEY CHAPTER

By David Funk

Under a new executive led by Nancy Doell, our Chapter has had an eventful fall schedule. Sept. began with an FCA meeting to which members brought completed works as well as works in progress that were viewed and constructively critiqued. At the Oct. chapter meeting, members were able to participate in a theme painting exercise. After receiving the assignment the artists were given three months to produce a work on the theme. Paintings done will be shown and critiqued at the January meeting. On Nov. 14 and 15 Bruce Cryer SFCA led members of the chapter in a workshop on painting with acrylics. Then from Dec. 8 to 15 the chapter held an art show in the Clearbrook Library.

Future events include a February workshop on figure sketching, an April art show sponsored by the chapter to showcase the work of youthful artists in the community, and a juried spring show to be held in May. We're excited about painting and invite local artists to join in the fun!



NANAIMO CHAPTER

By Gerda Hofman

Congratulations to Des Bevis and Ina Von Wistinghausen. Des received a Honourable Mention at the Black and White Show at the FCA Gallery and Ina merited an Honourable Mention in the Autumn Showcase at the Nanaimo Arts Council Gallery.

Keiko Bottomley was featured at Art 10 Gallery in Nov.

Next meeting is on Saturday January 9 at 1 PM.

A Merry Xmas and a Happy New Year to all our chapter members and to all FCA members.



VICTORIA CHAPTER

By Alan Mark Cross

Our Annual Christmas Party will be held on Thurs., Dec. 10 at the Windsor Park Pavilion from 5:30 to 9:30 PM. Everyone is encouraged to bring a small or medium painting to share with all of us. The party is a pot luck so bring one of your favorite dishes. Spouses and friends are also welcome. It is a chance to meet with other artists in our group and to share some laughs and Christmas spirit. We are very pleased to be having a special guest join our Christmas party this year, the 1st Vice-Pres. of the FCA,

Janice Robertson, SFCA. Janice will be giving us a slide show of her work and will be available to answer some questions or concerns.

A number of our mini workshops/events have had to be cancelled due to lack of support from the members. For these to continue to be scheduled, we will need your support. The Executive is working hard to create an interesting program and we want them to continue. They are fun and educational - please attend if at all possible. For schedule updates please call Nick Naunheimer at 595-4632, or June Haynes at 391-8720. Be sure to register early so we know we have your support and don't have to cancel.

For our recent Fall Show the submissions were a little lower than usual, so start preparing now for our Spring Show.

Congratulations to Pauline Martland, AFCA for having two mono prints accepted in the Medal Show at the Federation Gallery in Vancouver.

Lotte Zonnenberg reported having a very successful exhibition and sale of her work.

Put a little soul in your paintings so they can speak for themselves.

Not reporting this issue:

Central Okanagan Chapter, North Okanagan Chapter

ELECTION OF OFFICERS 1998/99 TERM

NOMINATING COMMITTEE REPORT: The following eligible members are nominated as OFFICERS of the Federation of Canadian Artists:

<u>NOMINEE NAME</u>	<u>POSITION</u>
Janice Robertson, SFCA	President
Richard McDiarmid, SFCA	1st Vice-President
Robert McMurray, AFCA	2nd Vice-President
Josanne van Hees, AFCA	Secretary
MaryEllen Klassen	Treasurer

Further Nominations for these Offices should be made in writing to the Federation of Canadian Artists, 1241 Cartwright St., Van., BC V6H 4B7 or may be made orally at the Annual General Meeting on March 21.



Robert H. McMurray, C.A.

M^CMURRAY, ROBERTS, HEMING & WYBORN

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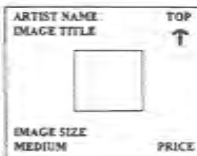
EXHIBITION / SALE - CALL FOR ENTRIES

EXPERIMENTAL & MIXED MEDIA SHOW

All Members - All Media

January 19 to 31, 1999
at the Federation Gallery, Vancouver

SUBMISSION IS BY SLIDE ONLY: Deadline for entry is Saturday, December 12, 1998 at 4pm. Slides must be 35mm colour in a 2" x 2" mount. Glass slides are not admissible. Please, no tape or labels except non-protruding silver tapes on the film or white tape on the mount which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed price. Indicate which direction is up - as per illustration.



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

ACCEPTED ARTWORK: Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. If accepted, your original paintings are due in the Gallery by Friday, January 15, 1999 at 4pm.

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

EXHIBITION REGULATIONS: Art work must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taught and not be less than 4" down from the centre-top of the frame. Glass with clips are not acceptable.

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

Mila Kostic's painting *The Three Graces* was selected by Virginia Cobb for the Arizona Watercolor Ass'n. National Exhibition 1999. Mila's painting was one of 82 chosen from 523 entries. The exhibit will hang in the West Valley Art Museum in Surprise, Arizona from Jan. 14 to Mar. 21, 1999. Congratulations Mila!

Dorothy Oxborough SFCA won the PRIX HONORIFIQUE for her pastel entitled *Buckskin and Lace* in the National Member Exhibit of the Pastel Society of Canada in Quebec City. This exhibit hung in the Marius Darbeau Museum September 6 to 28, 1998. Dorothy was awarded a silver tray.

Andrew McDermott AFCA won a merchandising award at the Quebec Annual Pastel Society exhibit and received an 84 set of French Conte. Congrats!

Yvonne Morrish, an active member of the Central Okanagan Chapter in Kelowna, won an Honourable Mention in the 16th Annual Eastern Washington Watercolor Society exhibition in Washington State and received a cash award. The show juried by artist/instructor Carl Dalio, AWS NWS.

Jane Saborio, active member, is offering Sunday workshops in her studio; Tuesday evening workshops from 7 to 10 through the Freehand School of Art in Langley; "Watercolour Impressions" through the Kwantlen campus in Jan./Feb.; and a Tuscan two-week workshop in Sept. For info call 596-9345.

Virginia Chin's solo exhibition at the Blue Mountain Raquet Club, 555 Delestre Ave. in Coquitlam, runs until Dec. 11. The last issue mistakenly listed it under the name of Kerry Chin, sorry Virginia!

Linda Lee Gimby recently achieved Signature status with the Nat'l Acrylic Painters Ass'n. She also received a Merit Award in the Watercolor Magic Watermedia Showcase and her entry *Essence of Jamaica* was published in the Editor's note (p. 4) of Watercolor Magic Summer 1998.

OOPS!!! Apologies in advance if we have missed anything you sent in to be published in this issue. Although efforts were made to recover all submissions some emails may have been lost due to a major computer melt down. Please resubmit if we missed your notice. Also, a big thank you to Susan Foster and Nancy Clayton who help pull things together during the last-minute frantic scrambles.

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1999 CALENDAR OF EVENTS

EXPERIMENTAL AND MIXED MEDIA SHOW

Jan. 19-31, 1999; Slides due: Sat., Dec. 12, 1998, 4 PM
Accepted Painting due: Friday, January 15, 1999

WINTER JURIED SHOW

February 2 to 14; Slides due: Sat., Dec. 12, 1998
Accepted Painting due: Friday, January 29, 1999

VICTORIA CHAPTER SHOW

February 16 to 28; Paintings due: Friday, Feb. 11

SIGNATURE STATUS APPLICATIONS TO THE BOARD OF GOVERNORS

Slides and application due: Sunday, February 28
(at Janice Robertson's residence)
Paintings due: Thursday, March 4, (Fed. Gallery)

BOARD OF GOVERNORS MEETING

Sunday, March 7, 1999; Federation Gallery, 10 AM

MEMBER GROUP SHOW #1

March 2 to 14; Mila Kostic and Donna Zhang
Reception: Tuesday, March 2nd 6 to 8 PM

ANNUAL GENERAL MEETING

Sunday, March 21, 1999; Federation Gallery 1 PM

SUCCESS! SHOW

March 16 to 28; Paintings due: Friday, February 26
Board of Governors Selection: Sunday, Mar. 7

STUDENT SHOW

Mar. 30 to Apr. 11; Recept.: Tues., March 30, 6-8 PM
Paintings chosen by the instructors

SPRING OPEN WATER MEDIA SHOW

April 13 to 25; Slides due Thursday, March 11
Paintings due: Friday, April 9

FACES AND FIGURES SHOW

April 27 to May 9
Slides due: Thurs., Mar. 25; Paintings due: Fri., Apr. 23

MEMBER GROUP SHOW #2

May 11 to 23; Participants TBA
Reception: Tues., May 11, 6-9 PM

PIECES OF EIGHT

May 25 to June 20; Recept.: Tues., May 25, 6-9 PM

MEMBER GROUP SHOW #3 - Relative Art

June 22 to July 4
Jeane Duffey SFCA & Susan Flaig, Fran Jenkins & Cathy Jenkins, Nancy O'Toole & Michael O'Toole
Reception: Tuesday, June 22, 6 to 9 pm

SUMMER GALLERY 1999

July 5 to August 29; Slides due: Thursday, May 27

SIGNATURES SHOW

Aug. 31 to Sept. 26; Recept.: Tues., Aug. 31, 6-9 PM

FALL JURIED SHOW

September 28 to October 10
Slides due: Thurs., Aug. 26; Paintings due: Fri., Sept. 24

MEMBER GROUP SHOWS 2000 APPLICATIONS

Slides due: Thursday, September 30

MEDALS SHOW

October 12 to 24; AFCA slides due: Thurs., Sept. 9
Paintings due: Friday, October 8
Reception/Presentation: Thurs. Oct. 14, 6 to 8 PM

CALGARY CHAPTER SHOW

October 26 to November 7

MEMBER GROUP SHOW #4

Nov. 9 to 21; Ed Loenen AFCA, Neils Petersen AFCA
Reception: Tuesday, November 9, 6 to 8 PM

THEME SHOW (TBA)

Nov. 23 to Dec. 5; Slides due: Thurs., Oct. 21
Paintings due: Friday, November 19

CHRISTMAS SMALL PICTURE & MINIATURE SHOW

December 7 to 24, 1999
Slides due: Thurs., Nov. 4; Paintings due: Fri., Dec 3
Christmas Party: Tuesday, Dec. 14, 6 to 8 PM

GALLERY CLOSING: Dec. 25, 1999 To Jan. 18, 2,000!

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"ENERGY IN = SALES OUT"
Making The Most of Your Group Show Experience
by Susan Foster, Business Administrator

Jurying of the entries for Group Rental shows in 1999 has recently been completed and November 3 marked the opening reception of our final rental show for 1998. It seems a good time to talk about this important FCA member benefit because I am sure not all of you are aware of the wonderful opportunity it affords.

We're talking about the opportunity to hang your work, anywhere from 20 to 30 paintings, in a commercial gallery in downtown Vancouver for two weeks. The costs are minimal. The results will depend on your hard work.

Any Active or higher member of the FCA can apply once a year for space to exhibit their art in a Member Group show. Jurying by the FCA Standards Committee takes place each year in October. You need only submit 10 of your best slides by the due date to be considered. These slides do not have to be of the paintings you plan on exhibiting if selected. Successful entrants are grouped together, usually in twos, threes or fours, and advised of their show dates for the following year.

You will have from five to twelve months to get ready for the big event and the time to start is **now**. Reasons for exhibiting are varied. The chance to see your body of work hanging at the Federation Gallery, the chance to show your clients a new direction you've taken, the chance to let your peers see how far you've travelled down the creative road. But mostly, **it's the chance to sell your art!**

And obviously, your first concern is your art. Make sure you have good, fresh material newly matted and framed for the show. Resist the urge to dust off those old pieces that have been around for a few years and don't cut costs by recycling dated mats and frames. Make sure mats and wiring conform to the Federation Gallery requirements.

You must develop a mailing list and you should start at least a year in advance. Keep the names and addresses of anyone even remotely interested in your work or art in general. Supplement it with friends, relatives, co-workers and local businesses. Don't be bashful about asking for addresses. I know many commercial galleries don't like to give you the addresses of those who have purchased your paintings but try anyway.

Meet early with your co-exhibitors for planning sessions.

Assign responsibilities for printing invitations, mailing and duties at the opening reception. Appoint one person to act as the liaison with the FCA. This person will sign the rental contract, collect each artist's share of the rent and forward it to the FCA, and redistribute it at the end of the show. The Federation charges a total rental fee of \$400.00 plus GST for the two weeks show period. If, however, commissions on sales received by the FCA exceed the amount of rent paid by the participants, the entire amount of the rent is refunded. And that is based on combined sales, not individual sales.

Mention your show dates to everyone, get announcements in trade publications you are associated with (FCA News, etc.) and try to get some press from your local newspaper.

The invitation to the opening reception is critical. You know how much mail we all receive so your invitation needs to catch the eye and hold the attention. Make sure it features at least one of the best paintings you will have in the show. Personalize your invitations with a simple, handwritten "Hope you can make it". And send the invitations out in a timely manner. Earlier than four weeks and people forget, later than three and they have made other plans.

Participating artists must be present at the opening reception. It's not only the opportunity to bask in your accomplishments, it's a chance to explain your work - subject matter, mediums and the source of your inspiration. It is our experience that the largest number of paintings in a show sell at the opening reception so make it a very special occasion. Dress up. Have someone there (other than the FCA photographer) taking pictures. Get your closest ally (mate) to circulate and talk about your art. Get the press there if possible. People need both a reason to come and a reason to stay so plan to serve wine and other refreshments. The gallery should be packed, shoulder to shoulder, creating an air of anticipation and excitement and an energy that will spill over and linger for the remainder of the show.

After the opening, make every effort to get back to the gallery on several occasions. If possible let the gallery know when you will be there so they can advise potential buyers. Mix and mingle with clients. Buying a painting is often a major decision and sometimes just a wee chat with the artist is all it takes to close the sale.

Remember that exhibiting your work is a professional experience. The Federation wants to work with you to make your show a thrilling, successful, stepping-stone in your career. So cut this article out of the magazine, tape it to the fridge or your computer or your easel, roll up your sleeves and...**Good Luck!** (Slide entry deadline for Group Shows in the year 2000 is September 30, 1999 at 4pm.)

Post Script: I want to congratulate the members of the Quartet Exhibition and their various mates, siblings, and children for the outstanding job they did putting together their group show and opening reception. Bob McMurray acted as FCA liaison keeping Nancy and I informed at all stages of the planning. Peter Blewett took charge of the design and printing of the invitations and with help from Frank Pochyly they mailed out over 1200. Jack Rootmans' responsibility was food and beverage (it helps to have a son in the catering business) and a wonderful array of refreshments awaited the guests. Barbara Dale (Peter's wife) arranged for the regular gallery volunteers to come in an hour prior to the opening and hear a short talk from each of the artists about their work. This has helped them tremendously over the course of the show when talking to visitors and prospective buyers. There was a line-up outside when the reception began at 6pm and the gallery was jammed until it closed at 9. Twenty-two paintings have sold to-date and at time of writing the show has three more days to run. Way to go guys!

SUMMER WORKSHOPS IN FRANCE

Montaigut-le-Blanc '99

Painting with Kiff Holland
(French language also available)



July 10-28 • \$2,645 + travel
optional stay in Paris

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(604) 986-2262 for an information package.

TULIPS
Dorothy Sevcov
watercolour



ENDURANCE
Carmen Mongeau
acrylic

GARDEN
SPIRITS
Edna Bennett
collage



WEB SITE II
John Buckingham
watercolour



MARKET IN THE ALFAMA,
LISBON, PORTUGAL
John MacNeil, AFCA
watercolour



DEEPSEA RESCUE *Tony Guppy* oil



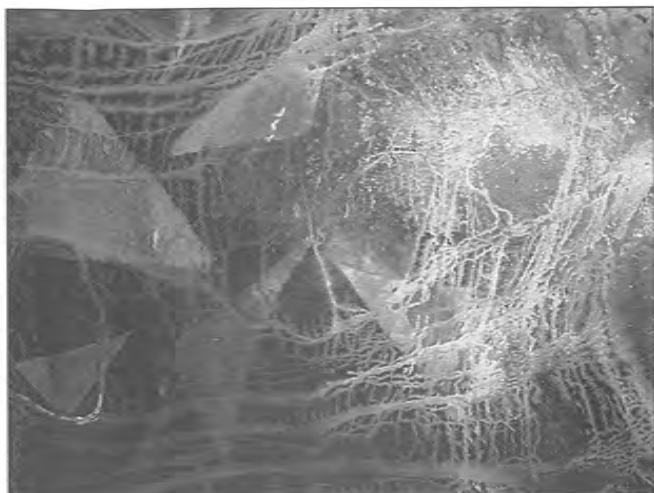
RETURN
Agatha Olfert
ink and acrylic



PARKSVILLE SUNRISE
June Boggs
pastel



NASTURTIUMS *June Raabe* watercolour



SEA DANCERS *Mary Tougas* mixed media

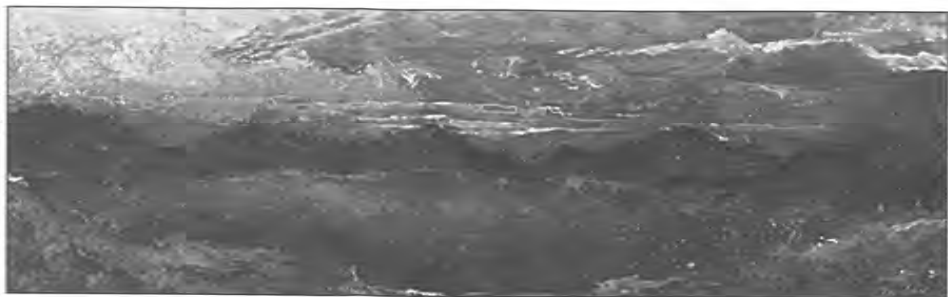
CONCEPTION *D. Sylvia Tucker*
gouache



CLEARING
Patricia Hart
acrylic



ABOVE IT ALL
Des Bevis
acrylic



MY PAL SPIKE
Sylvia Linn
watercolour



PINK ROSES
Mavis Zydyk
watercolour



DRUMBEG BAY, GABRIOLA IS.
John Girard
acrylic

MEANDERING THROUGH FORT LANGLEY

By Pat Lowes

Strolling along Glover Road in Fort Langley on a warm, sunny day in October was an exhilarating experience. Painters-in-Action members were fortunate to visit the Birthplace of BC Gallery, The Fort Gallery, the Galleria Gordana, and the residence and studios of Janice Robertson SFCa and Alan Wylie SFCa.

We began at "The Birthplace of BC", the home and gallery of Brenda and Kurt Alberts. Our gracious and informative host, Kurt, introduced us to the history of Fort Langley and its relationship to the paintings in their gallery. The Gallery had many paintings by artists featured in the special anniversary edition book of Fort Langley. Paintings by well-known artists, such as Alan Wylie SFCa, Janice Robertson SFCa, Brent Heighton SFCa, and Mike Svob SFCa beckoned us with their evocative images of Fort Langley.

The gallery and host were a wonderful introduction to the historic town; but restless nature tempted us to continue our planned journey across the street to the Fort Gallery where the talented owner and artist Suzanne Northcott was waiting to demonstrate her special pen and ink collage technique on wood. Seeing her demonstrate the technique from start to finish rewarded the group. It was a pleasure to watch her confidently drawing, painting and collaging paper to the small wooden boards. The resulting special "crackle" texture on the paper is something that must be seen to be appreciated. This demonstration was well organized and executed and we could see that the same care and attention to detail was evident in the paintings, ceramics, and art objects that were displayed in her gallery.



Suzanne Northcott demo

After another wonderful experience we continued by walking south along Glover road until we reached the immaculate home and studio of Janice Robertson and Alan Wylie. We were lucky to have Janice and Alan give us time

from their busy painting, teaching and travelling schedule to invite us into their home. Upon arrival, Alan cheerfully greeted us from his spacious studio adjacent to the front entrance and beckoned us to enter. The studio, built by Alan, has an aesthetic as well as functional floor plan; a place to frame pictures, to paint, to watch TV and to sleep; it even has a bedroom loft. After a short visit with Alan, Janice showed us through their carefully restored home into her bright, compact sunroom studio on the second floor. The room overlooked their lovely light dappled garden and looked like an inspirational place to paint. Here, Janice revealed her latest paintings and generally talked about her work as an artist. It was a delightful way to spend an afternoon, but again our schedule demanded that we press onward to our final destination.

After a brisk walk north past the Town Hall, the cemetery, and many unique shops, we finally reached the Galleria Gordana, where we were cheerfully greeted by Tanja, the gallery manager and daughter of the owner Gordana. We were somewhat surprised to find ourselves in a relatively new building as the façade blended so well with the rest of the street. The Galleria Gordana contained numerous original crafted objects and housed many powerful paintings by such well-known artists as Robert Genn SFCa and Kiff Holland SFCa. This spacious one room galleria was a pleasant place to conclude our journey for the day.

This trip was a learning experience and a fantastic way to be introduced not only to the work of wonderful artists but also the seductive atmosphere of Fort Langley and its people.

Thank- you very much to everyone for their participation in Painters-in-Action.



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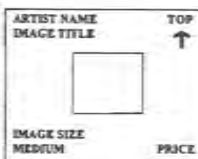
EXHIBITION / SALE ~ CALL FOR ENTRIES

WINTER JURIED SHOW

All Members - All Media

February 2 to 14, 1999
at the Federation Gallery, Vancouver

SUBMISSION IS BY SLIDE ONLY: Deadline for entry is Saturday, December 12, 1998 at 4pm. Slides must be 35mm colour in a 2" x 2" mount. Glass slides are not admissible. Please, no tape or labels except non-protruding silver tapes on the film or white tape on the mount which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed price. Indicate which direction is up - as per illustration.



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

ACCEPTED ARTWORK: Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. If accepted, your original paintings are due in the Gallery by Friday, January 29, 1999 at 4pm.

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

EXHIBITION REGULATIONS: Art work must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taught and not be less than 4" down from the centre-top of the frame. Glass with clips are not acceptable.

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.

CALL FOR ENTRIES

By Sue Mclvor

CALIFORNIA WATERCOLOUR ASSOCIATION

31st Nat'l Open Exhib'n - June 1-25. Cash and merchandise awards over & \$10,000. Open to Can. and U.S. artists in water-base media on paper. Juror Skip Lawrence. Slides due Feb. 12, 1999. For prospectus send #10 SASE to Dave Lester, 390 Hermosa Ct., Lafayette, CA 94549 or go to www.jps.net/cwa

WATERCOLOR ART SOCIETY HOUSTON

22nd Annual International Exhibition - March 15 to April 23rd. Juror Michael Schlichting, AWS. Deadline Jan 11, 1999. Watermedia only. For prospectus #19 SASE to John Ryall Was-H, 20703 Castle Bend Drive, Katy, TX 77450.

NORTHWEST WATERCOLOR SOCIETY

59th Annual Open Exhib'n, Seattle WA. Open to Can. and U.S. artists working in water-based medium on paper. Juror Dean Mitchell. Cash and merchandise awards totaling over \$8000. Slides due Feb 12. For prospectus send #10 SASE (US postage) to Barbara Britts, 1422 E. Roy St. Seattle, WA 98112.

CANADIAN NAT'L INSTITUTE FOR THE BLIND

The Canadian National Institute for the Blind's 20/20 Foundation is launching their inaugural fund raising campaign with Gala Art Auctions that will take place in Prince George, Kelowna, and Vancouver in the Spring of 1999. The CNIB is looking for Artists who are willing to contribute their works of art. Criteria:

1. Work must be original and accompanied by a Letter of Authenticity.
2. All mediums accepted including prints, sculpture, carvings, and paintings.
3. Work should be from 12" x 16" to 36" x 56"

Submit slides, portfolio, or samples no later than March 31, 1999. For more info, including artist benefits, contact Louise Taylor, Provincial Art Auction Coord. at 604-431-2027.

SIGNATURE APPLICATIONS

Members should start thinking about getting organized if they want to apply for signature status in 1999. The jury takes place in March and the 1999 application forms are available now at the gallery. Members who have been accepted in 8 FCA juried shows are eligible to apply - see form for details.

WELCOME NEW MEMBERS

October 8 to November 5, 1998

The following have recently joined the Federation:

Gay Adams	Marlene M. Balderson
Bill Barratt	Terry Bridge
Norma Elliot	Dave Fidler
Shadow Gordon	Jennifer Hall
Bruce Johnstone	Tom Love
Nicole porter	Mojdeh Pourhamzeh
Norma Thomas	Tony Wypkema
Dorothy Jarvis	Val Fournier

SUMMER WORKSHOPS IN FRANCE

Montaigut-Le-Blanc Art Centre (since 1980)

Set in Montaigut-Le-Blanc, a medieval hill village in the romantic Auvergne, is Paul and Babette Deggan's restored Summer School of the Arts. Surrounded by fields of giant sunflowers, with red poppies and lavender in bloom, this is an ideal setting for three weeks of lively painting and/or French language instruction while steeped in French culture and enjoying fresh country cuisine and wine.

From July 10-28, 1999 Kiff Holland will be teaching painting for all levels and mediums. Kiff, past president of the FCA was elected a Signature member of the American Watercolor Society in 1992. He has won awards in Canada and the US and teaches in the Design & Illustration Dept. at Capilano College in North Van. Joining Kiff in France will be language instructor and artist, Francois Richardier who is from the Auvergne region.

For those interested, Babette and Paul Deggan will be hosting a slide show, *Between Two Worlds*, in the birch Room 162 of Capilano College on Sun., Feb. 28. Reservations: Cacilda Tang, 984-4909. An art show of past students' and teachers' work at The Silk Purse Art Gallery, 1570 Argyle Ave in West Van., opens on March 23.

Price: \$2675 CA incl. courses, accomm., food, drinks, and 4 excursions from July 10-28. Travel is extra. Paris Option: July 5-9 the workshops will be complemented by an optional stay of up to 5 days in Paris with Paul Deggan as guide. Travel: Infinity Travel, Cindy Horton 604-986-2262.

ARTISTS BEWARE!

Copyright Infringement at the FCA
By Janice Robertson, 1st Vice President

Some disturbing news has come to the FCA board recently - two cases of copyright infringement involving artwork published in the Federation newsmagazine. Both of these paintings were copied from photographs, and members recognized the images from a book illustration and from a popular magazine.

Artists need to understand that if they copy from another person's image - a painting, print, or photograph - they are infringing on that person's copyright and may find themselves open to a lawsuit. It is the responsibility of each artist to familiarize themselves with the laws of copyright, as this is a fairly complex area. The safest thing to do is to work from your own source materials. After all, the image is the primary aspect of creativity and originality in any artwork.

The artists involved in these two cases have been contacted and the FCA board is currently consulting with our lawyer as to what must be done. FCA members must understand that they are expected to follow the rules of law and ethics in any work that is submitted, and failure to do so could result in cancellation of FCA membership. The FCA will never knowingly accept any artwork that involves copyright infringement.

PAINTING TOURS 1999

with accomplished BC artists
Harry, Caren & Mark HEINE

AUSTRIA PAINTING SEMINAR & TOUR

September 10 - 28, 1999

19 day tour with Salzburg and Vienna and 2 weeks on scenic Lake Millstatt
Painting classes in the mornings,
sketching outings and visits to historic cities, castles, lakes, museums etc
Can\$ 3990 includes air fare, bus, guide, hotels, breakfast and dinner daily, sightseeing, etc.

PAINT THE TREASURES OF TURKEY

April 25 - May 11, 1999

17 day tour - Istanbul, Troy, Assos, Kusadasi, Bodrum, Pamukkale, Cappadocia. Painting and sketching as well as sightseeing!

Can\$ 3690 includes air fare, bus, guide, hotels, breakfast and dinner daily, sightseeing, etc.

For the brochures outlining the programs contact:

SPECIAL TRAVEL INTERNATL.
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TESS HEINE at (250) 652 3664 in
Victoria

LETTERS

Dear Michele, I just finished reading your Nov./98 article in the FCA "rag" and I totally agree that we should have a more descriptive name for the newsletter. My suggestion is "Markings," because not all of us use "brushes" or "strokes" and the term is much more inclusive of the variety of ways our members create art; also, "markings" has further connotations - ie. The name will mark our members' passage from "Active to AFCA and SFCA status; it will remind us to "mark" our calendars for slide and exhibition deadlines, seminars, courses, and workshops; and it will "mark" members' activities from the Vancouver and other chapters and give them the recognition they deserve. **Marjorie Young**

To the Editor, I have always before found the Exhibition/Sale Call for Entries to be factual and fair. However, as a new member, recently an Active member, I was upset to find that the actual entry for Miniature pictures in this exhibition were not to be "By Slide Only," but by the actual, framed, ready to hang miniature.

I feel that this has disadvantaged those of us who are newer members, or who have never before entered this particular exhibition. Being a volunteer, I know that there have been other newer members who were unaware that the entry was to be by actual picture, and submitted very carefully taken, difficult to manage, slides of their miniature pictures. I would hope that in future all such calls for entries would state specifically what is required, not just the blanket SUBMISSION BY SLIDE ONLY. I also hope this will explain why so many slides of miniatures were submitted for this exhibition. **Sincerely, Ellie M. Fanning**

Dear Ellie, Your right, I see in the October News that the Miniature show called for "slides only." However, for this show, we did accept the original paintings as well as slides. Many members sent in slides and all entries, slide or original, were duly juried with every regard to equal consideration. 97 paintings were chosen from more than 200 entries. When Calls are advertised in the FCA News dates and other changing information are punched into an existing template. The change in submission formatting was missed. Sorry about the oversight. **Nancy Clayton, Gallery Manager**

Hi Michele, Thanks for the Grins/Grimaces/Gripes column of October - we DO need a forum to blast off and to hand out well-deserved bouquets (NOT "bucket - as TV's Hyacinth says). We individuals ARE inclined to think candid thoughts at times and it is to Vancouver's credit that our collective FCA shoulders are broad enough to face the feedback. It's healthy good stuff, and makes for good copy anyway!

Also, here are a few names for you to consider: The FCA News, the FCA Medium, the FCA Focus, the FCA Patina, the FCA Perspective, the FCA Panorama, and the FCA Artist. My only hope is that we don't use that well worn epithet, The Palette! **Cheers, Ron Wilson, Victoria**

Thanks Ron! And another thank you for the drawings which I will include in the next issue. Michele.

Hi! In lieu of submitting paintings, slides, or photographs with the Active Status membership application to the Federation, would images shown on my web site be sufficient for jurying? **Dave Cusimano, Toronto**

Dear Dave, I chose several images from your web site and printed them on a high-end colour ink jet printer. At the last Board of Directors meeting these were passed around to the Signature mem-

bers for feedback on their quality for the purposes of jurying. The consensus was that in this case, probably because the images were scanned at high resolution, the printed version was quite suitable for jurying to Active status. The Board cautioned that any type of image submitted for jurying must be of a high quality for the jurors to determine their suitability. This applies to photographs, slides, or computer images.

Susan Foster, Business Manager
PS. Dave's images were subsequently juried and he was accepted as Active. Now he just needs to send his cheque!

To Jeane Duffey, Standards Committee: With digital cameras on the market now, I understand some artists are using them for taking pictures of their art work and submitting over the computer for various reasons.

What is the consensus for galleries now, are they accepting this new type of technology for juried shows? Does the FCA gallery in Vancouver use this kind of picture print? I need a new camera and am unsure as to what an artist should buy if you want to do your own photography. It sure sounds like an exciting new field and would be so much faster to just submit over the computer. Naturally there would have to be standards set for these cameras as well.

Thanks, Bev Potchecary, North Okanagan
Dear Bev, As you will note in the above answer to David Cusimano, computer submissions for jurying to Active status have been approved by the Board. Members must simply take care that the resolution is such that the juror can judge the quality of the art. These submissions can be from photos scanned by your own scanner, photos on photo CD, photos on a web site or photos generated by a digital camera.

Unfortunately, this type of submission is not acceptable for entry into juried shows. With as many as 300 entries per show, the submissions must be in a like format for the jurors to view. As slides, if properly taken, are traditionally of excellent clarity and can be projected to a real life size, this is the medium of choice. This is not to say that digital images will not play a part in the future but certainly not until the technology has improved and there are more digital cameras around.

I am not an expert in photography but it is my understanding that the resolution obtained with even the high-end digital cameras still has a long way to go to match that of images taken with a 35 mm camera and fine grain, slow speed colour slide film. Perhaps our readers will respond with their experiences as I am sure many artists are considering buying digital cameras.

Susan Foster, Business Manager in the absence of Jeane Duffey

Hi All, As most of the members of the FCA are not within easy travelling distance to the Granville Island Gallery, it would be appreciated if the Federation Gallery Show details could be included in the Canadian Artists News. We would like to see a full listing of who was accepted, who the Jurors were, and who received awards. The photo display of some of the works accepted in the show is wonderful to see, but a full listing would also be appreciated. It would also be nice to have a general report including traffic, sales, comments, etc. **Alan Mark Cross, Victoria**

Dear Allan, The most obvious problem in publishing all the gallery statistics in the newsmagazine is space. However, some of the points of interest you requested could be published possibly as simple stats in a box each month in the newsletter (traffic, sales etc).

As far as awards are concerned - the awards and the recipients thereof are always published in the next possible newsmagazine, along with photos of the paintings. Show-lists, including award info, are posted in the gallery, then kept on record for use by the

membership. Publishing this often lengthy list in the FCA News has been considered but because of space requirements rejected. We have also considered publishing juror info but several jurors have expressly requested not to have their names advertised in the newsmagazine. We have respected this request since serving as a juror is a volunteer labour of love that is squeezed out of schedules already way overloaded and under-appreciated! I'll try that "stats box" next month so let me know what you think.

Nancy Clayton, Gallery Manager

THE ART OF TAXES

By Bob McMurray, FCA(accounting) AFCA(art)

Many artists wonder if and when they should start reporting their artistic activities for income tax purposes. Once they have the answer to that question, if it is in the affirmative, they wonder how.

This is the first of a two part series that tries to answer these questions in relatively simple terms. For some individuals, the question may be a bit more complex and it is always a good idea to consult a qualified, professional tax advisor where that is the case or where the individual has any areas of uncertainty. In the first part I will deal with your options as an artist - when you can report your activities and when you must do so. We should also, at this time, look at the advantages and disadvantages of reporting a business activity. In the second part I will deal with how to report your activities - what must you report, what can you claim, how to keep records, how to report and related Provincial Sales Tax (PST) and Goods and Services Tax issues (GST).

Firstly, the pros and cons of reporting your activities as a business for tax purposes:

- PRO: If your art business shows an excess of expenses over revenues (a loss) you can deduct your losses from other income. If you would otherwise be taxable, the loss will reduce your income tax and generate a refund. If you are not taxable and have other income, which causes a reduction in the amount of credit a spouse or equivalent can claim for you, the loss will increase the credit the other party can claim on your account and generate a refund.

- PRO: If you are keeping records for income tax purposes it would be very easy to add a few columns and include PST and GST if you wish to or have to register under those regimes.

- PRO: If you have no other income or do not qualify as a dependant for a spouse or equivalent the loss for the year will neither increase nor decrease your income tax. However, the loss can be carried forward and claimed in any of the following seven years should your profit levels increase to the point of being taxable.

- CON: If your art business shows an excess of revenue over expenses (a profit) in excess of your personal exemptions (approx \$6,500 for a single individual) the remainder will be taxable at personal income tax rates. Note that if you have income on which tax would be payable you are required to file an income tax return - this is not an option.

- CON: You will have to start keeping records of your transactions if you are not doing so already and this prospect intimidates some people. In my opinion, the pros will almost always outweigh the cons and it will be worthwhile for the artist to report the artistic activities as a business provided there is a reasonable expectation of earning income.

Secondly, how to determine if or to establish that you are carrying on a business: Revenue Canada sets out its criteria for addressing this question in their interpretation bulletin No. IT 504R. While it is not necessary to satisfy all of the criteria listed you should meet a significant number of them in order to support the contention that you are in business. The list of criteria is as follows:

1. How much time do you devote to the endeavor in relation to time spent in other endeavors (such as a job or business) and/or in relation to the total time available? In other words, is it something that you do on a regular basis in reasonable blocks of time or is it done more casually as if it were a hobby rather than a business?
2. Do you make an effort to show your work to other parties, including potential buyers, in public and private settings, i.e. are you making a concerted effort to exhibit your work to potential buyers?
3. Are you represented by an agent or one or more dealers? This again shows a sincere effort to expose your work to potential buyers.
4. What type of activity and how much time do you spend in promoting and marketing your work? This would likely be less if you worked through a dealer or agent and, again, shows that you are making an effort to derive revenue from the sale of your work.
5. How much revenue does your artwork generate and are you making progress in marketing it (increasing numbers of works sold and increasing scale of prices for artworks)? This demonstrates that your career as an artist is moving forward financially.
6. What is your historical record of profits and losses? If you show successive losses for five or more years, you could be asked to demonstrate to Revenue Canada that you do indeed have a reasonable expectation of earning income. However, this is not the sole criterion for deciding the validity of your business and, because of Vincent van G., they accept that you could go a very long time before actually earning a profit. Thus the other criteria come into play and you can still show that you have a reasonable prospect of earning income if you meet a lot of the other criteria. It would also be a great defense if you were to actually show a profit in one or more of the taxation years.
7. What variation are you experiencing in the value and popularity of your works? In other words are your prices going up and/or are your works becoming more sought after?
8. What type of expenditures are you making and what is their relevance to your artistic endeavors? Your expenses should be reasonable in relation to the type of work and marketing that you are doing.
9. What are your qualifications and educational background and are you receiving public and/or peer recognition? Are you receiving awards, honors, prizes and critical appraisal? These show the basis upon which your artistic career is founded and the progress that you are making in the eyes of the public and your peers.

You may not meet most of these criteria immediately but should be able to progress over a period of time to satisfy a number of them if you are serious about your art and striving to improve your own ability and standards. In addition, knowing what the criteria are makes it easier to meet them. The next installment, in February's newsletter, will deal with being in business as an artist - what to report, what to claim and some tax planning ideas.

ASK AN SFCA...

In a bid to seek a variety of answers while sharing the expertise of some of our more experienced members I submitted the same question to six signature members. What follows are their responses...enjoy!

QUESTION – What is the most effective way you have found to market your work and why?

Joyce Kamikura, NWS, SFCA, Vancouver: By no means am I an expert in marketing my paintings. However, urged by Michele Becker, our editor to write something that might help others to market their works, I've attempted to point out a few things that come to mind.

Defining your goals about how you want to market is a must. Do you want to be the artist-middleman, or do you want to separate the two functions and let galleries act as your agent? If the first option is your choice, there's a huge range of areas you might look at. For example, rather than marketing only original works, you might consider publishing and distributing copied images. The first option therefore takes an entirely different avenue from the second option.

I'll talk about the second option - that is to let your agents, namely galleries, do the marketing for you. In this, you are entering a business relationship with galleries, and should be treated as such. Clear understanding of each other's policies at the very outset, and compromising where it is needed will lead to amicable and long relationship between you and the gallery. The policies should cover areas such as commission rate for the gallery, terms of payment, framing

responsibilities, return of unsold paintings etc.

When you are consigning your work, have 2 copies of your consignments sheets; one for your record with the gallery's signature acknowledging the consignment agreement, and another for the gallery for its' record. Consignment sheets should include: 1) Date you art works were consigned, 2) Title of works, 3) Medium, 4) Your catalogue number, 5) Image size and framed size if work is framed, and 6) Price; framed retail, unframed retail or price to artist.

Professionalism is tantamount. Once you decide that your marketing method is through galleries, it is most unprofessional to sell from home, or to compete with your own agents. Of course there are some exceptions—e.g. charity shows. As dealing with any trusting partner, it is a good policy to let the gallery know of your activities that you think might affect the gallery.

Robert Genn SFCA, Surrey, BC: I'll answer the why part first - early on I wanted to find a way for my work to take care of itself and move onto other people's walls. I wanted dealers who were motivated so that I might be free to concentrate on my direction as an artist, to travel, dream, get ideas, and treat my working days as a joy rather than commute.

I figured that in order to be successful as a painter I needed two things - good work, and someone who thought it was good - somebody other than my mom. Furthermore, I didn't want too much of the anguish and deadline mentality that goes into regular one-man show. I wanted my work to be finding homes all the time, throughout the year, throughout my whole life.

My early relationship with one dealer led to another and another. I tried to limit my distribution to given areas and respect the dealer in those areas even during periods when he or she was not doing well or had less respect for the work I was doing at the time. I tried to be at least national in distribution. I thought of the dealer-artist relationship as a bonded partnership where he is out in the wind taking the bugs in his teeth, bridging between artist and collector, protecting the artist, sharing the magic with collectors. I don't interfere in the way he does business and I don't need to become bosom-buddies with all my dealers, but I do think it's a good idea to let them know what I'm up to. They need the stories. I don't want them wasting my time though, or, for that matter, influencing me. Dealers can be all over the place as far as taste and salesmanship are concerned. Like presidents they're not all perfect. Many are real sweethearts and others so-so. I look the other way sometimes and they keep working for me. It's an exercise in human nature, but isn't that what life's about? The point is not to let stuff get under your skin. It all runs like a mutual fund - with some good stocks and others that are laggards. But the end result is an excellent income so that I don't have to give it much thought.

Another point. I don't like ballyhoo nor do I feel I need critical approval. The work sells directly and simply because an empathetic dealer is able to do or say that little extra bit that connects. He is worth every cent of his commission.

Sounds terribly selfish - but I guess I realized that I was not much of a businessman so I needed businessmen and businesswomen to help me find my heart's desire. I've tried to express some of my ideas and methods in my book *The Painter's Keys*, in answer to the countless times I've been asked this question. You can get the book through the FCA.

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Ken Gillespie SFCA, Calgary: There are many variables that make the answer to this question different for each artist – ask yourself a few questions first:

1. What are your current marketing skills?
2. What kind of time and effort do you wish to spend marketing your work?
3. How closely do you want to have your hands on sales?
4. What is the nature of your artwork (know your product)?

I found that in the early stages it was helpful to get my work in front of the public in every way possible. Small group shows, art associations, auctions, galleries, and art shows such as the Calgary Stampede. This gives you feedback as to where your work might sell (is it marketable), as well as what venues suit you.

I have learned that I personally wish to spend my time painting rather than doing hands on sales. Gallery commissions seem high initially, but weighed against the time it takes to self-market your work, they are quite fair. I have tried to find galleries that I feel suit the type of work I do, and more importantly, ha a genuine interest in promoting it.

The best way to develop a strategy to market your artwork is to experiment. If you have a good product it will eventually find its niche in the market place.

Donna Baspaly SFCA, Richmond, BC: First ask yourself am I right for this job? Be clear. You know which decisions feel right inside yourself. Be guided by your own feelings. Lay out your goals: one year...two years...five years. What are your marketing objectives? Organize your time. Set a working schedule for painting, marketing, record keeping, and studio organization not to mention photo and slide records. This schedule should represent both realistic deadlines and commitment.

Develop a strong mailing list and hone up your people skills. Utilize this list by advertising to your new and repeat clients, use follow ups. Establish your best image – present yourself in your best light with a good appearance and confidence. Learn how to negotiate. I like to think of any transaction I go into as a win-win agreement. Anything less I get distinctly uncomfortable. If you don't have the warrior (marketer) in you, hire someone who does. Subscribe to trade magazines for ideas (DÉcor and Art News are good) and try to get newspaper or magazine coverage.

As your work sells take note of what periods are busy or lull. Have a body of work ready and the marketing tools needed to promote it. Try fabric designs; giftware; cards, galleries, and interior designers. Integrity should exist in everything from your artwork to the way you do business. Get to know your client and understand what they want.

You should also face what sabotages you from getting down and doing the marketing. My sabotage is the telephone or thinking I have chores, which are more important than the phone calls I should be making. Utilize whatever you can, including the Internet, and stay alert to your community.

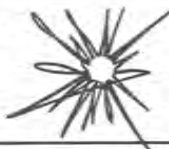
Bruce Crier SFCA, Courtney, BC: Marketing made easy – not likely! Marketing requires a tremendous amount of work and unless an artist is willing to invest a lot of effort (both mentally and physically), plus time and money into marketing their work it won't matter how talented or proficient they are as artists. In my case, I think I've tried just about everything, including Commercial Galleries, Private Shows, Groups Shows, Juried Shows, my own

Gallery, personal invitations, both expensive and not. Glossy five colour Brochures, Newsletters to keep in touch with buyers, Business cards, Letterhead, Prints and Art Cards, my own web site & e-mail (with lots of work making links and registering on search engines), Advertising in yellow pages, newspapers, magazines, Press Releases (FREE!), Teaching, Being involved in my community, and organizing artist "events." My best advice is to explore any all avenues to promote your work. Today, more than ever, it's very hard to market art successfully. Good Luck.

Ardath Davis SFCA, NWWS, KA, Victoria: Most artists would rather paint than market their work, but a time comes when expenses for supplies and framing have to be allowed. In the early days of my painting, I felt the need to exhibit in International shows to prove, mainly to myself, that I had something worthy to offer in upscale galleries. After being accepted in the requisite three annuals and becoming a member with signature status of the Catherine Lorillard Wolfe Art Club in New York I entered work in the 2nd Annual Open of the Salmagundi Club. Then I was granted membership in Northwest Watercolor, Seattle and Knickerbocker Artists of New York. The seventies and eighties were a busy period, much exhibiting, a one-person show at Leafhill Gallery each year, and later exhibiting at Harrison Galleries. Group shows may indeed be the answer for some artists, but I found the support of a good gallery and loyal patrons who in many cases returned and purchased works again and again the answer to marketing for me.

Is there a question you would like to see answered by some of our senior members? If so send it in to Michele Becker at the Federation Gallery or to fcanews@home.com and I'll do my best.

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:

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- Caroline Buchanan, NWWS
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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 & Joyce Kamikura and **Picture This Way in Acrylic & Oil** - Demonstrations of Painting by: Robert Genn & Alan Wylie. Each video has two 30 minute technique tutorials. Order by name and enclose cheque for \$44.95 (ea.) Canadian funds + applicable \$3.15 GST and \$3.15 PST + \$6.00 S/H, to **Federation of Canadian Artists**, 1241 Cartwright St., Vancouver, BC V6H 4B7 (or pick up your copy at the 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.

FRAMES - mostly USED & some NEW. Variety of styles and sizes, some with glass, some with plain mats, some linen liners. Contact Jo Scott-B at 738-2419

LUMINOUS GREECE early May 1999: 17 days 31st TUNLEY-PULEY ART PORTFOLIO WORKSHOP TO: Crete 5 - Santorini 4 - Kalambaka and Delphi 4 - Athens 2 for you to paint - photograph in this picture perfect country. If you wish to go on this specialised trip with Lorayne Tunley, AOCA, CSPWC and Gery Puley, CSPWC prebook now with refundable deposit to save your space. For details - contact Gery Puley, 344 Aurora Cres. Burlington ON L7R 2A9, or Lorayne Tunley, #2-116 Arthur Street, St. Catherine's ON L2M 1H7 1-905-646-0247

FALL COLOURS IN NEW BRUNSWICK Watercolour workshop October 4 - 10, 1998 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: inncove@nb.net.nb.ca OR check Gordon's web page: www.island.net/~henschel

New Zealand, Ted Sherwen - NZAFA. This internationally recognised New Zealand artist and tutor has announced his 1999 Water Colour Painting Safari locations: Auckland, January 24 - 30 NZ \$1625 Napier, March 14-20 NZ\$1295

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RESEARCHER seeks information on **Maud Rees Sherman, Artist, 1900 - 1976.** Also artwork for possible Retrospective Exhibition. Call Gary 688-1644 or E-mail: garysim@istar.ca

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VOLUNTEER IN THE NEWS

Dedicated to the Nanaimo Chapter Show

By Nancy Clayton

How many students did it take to fill a Volkswagen Bug or a phone Booth anyway? This crossed Gerda Hoffmann's mind recently as she planned the best way to pack a whole exhibit of paintings into her little red Toyota. Nothing to worry about, just 40 paintings beautifully packed in various and sundry boxes. She could, after all, use the trunk, the back seat, the back window and the front passenger seat. But remember nobody had to drive those overstuffed Volkswagens and phone booths anywhere. All Gerda had to do was get her knees under the steering wheel, gain free access to all gears and see her right-side mirror. Then avoiding lane changes, keeping turns to a minimum, and never backing up, she was on her way! Nanaimo to Horseshoe Bay was a snap. Probably the most challenging manoeuvre was getting into Granville Island. And what a relief to unpack everything and find all 40 paintings present and whole. But wait. All the empty boxes had to go back in the car for the ferry trip back to Nanaimo. Then two weeks later Gerda did it all again in reverse. In the rain, of course. Through all this Gerda maintained her sense of humour, remembered her purse and her glasses and got turned around in plenty of time to take the 3 PM ferry home. Impressive. Another Volunteer carries the show above and beyond!



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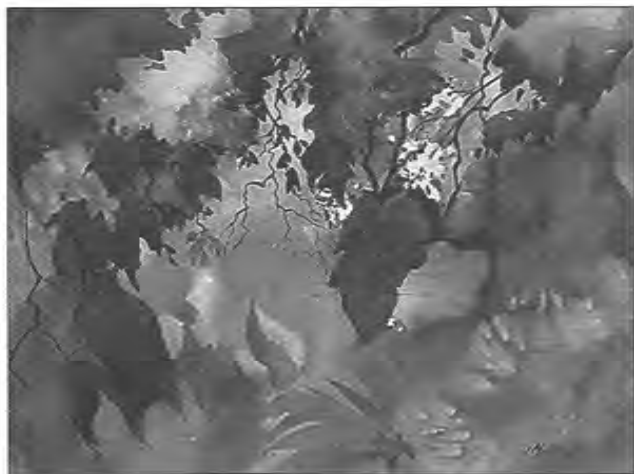


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watercolour

