



FEDERATION OF  
CANADIAN  
ARTISTS

JUNE 1999

# News



Alessandra Bitelli, SFCA Award

MARMALADE Ruth Sawatzky, AFCA watercolour collage

## *Spring Open Watermedia Show*



Award of Excellence  
CHINA NOOK  
*Diana Ponting* acrylic



WINTER-TIDES  
*Christine McDowell*  
watermedia



HomeLife Benchmark Realty  
Corporation Award  
LAYERS-BEACONHILL PARK  
*Sherry Mitchell* watercolour



Janice Robertson SFCA Award COUPLE *Erin C. McSavaney* acrylic



IRISES  
*Michiko  
Miyazaki*  
collage



## Federation Canadian Artists' News

is published 10 times per year.

Annual subscription rate is included in Membership Fee.

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

### Federation Gallery (and Mailing Address):

1241 Cartwright St. (Granville Island), Vancouver, BC V6H 4B7  
 Gallery: 681-8534 Office: 681-2744 Fax: 681-2740  
 Email: fca@istar.ca Website: http://www.artists.ca  
 Gallery open daily except Mondays - 10 am to 5 pm

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**FCA Elected Executive 1999/2000:**  
**President:** Janice Robertson, SFCA (888-2230)  
**1st V.P.:** Rick McDiarmid, SFCA (538-7436)  
**2nd V.P.:** Bob McMurray, AFCA (r 535-5069; o 576-9121)  
**Treasurer:** MaryEllen Klassen (415-2715)  
**Rec. Secretary:** Josanne van Hees, AFCA (538-3346)  
**Past President:** Alessandra Bitelli, SFCA (926-8921)

### Appointments to the Board 1999/2000:

**Member-at-Large:** Sue McIvor, AFCA (538-5577)  
**Membership:** Marjorie Turnbull, AFCA (941-7695)  
**Standards:** Jeane Duffey, SFCA RI (Hon.) (943-4406)  
**Communications:** Carol Short, AFCA (538-7155)

### Committees:

**Chapters:** Bob McMurray, AFCA (o 576-9121)  
**Foundation Program:** Alan Wylie, SFCA (888-2230)  
**Painters-In-Action:** Pat Lowes (274-5482)  
**Slide Coordinator:** Margaret Elliot, AFCA (940-8030)  
**Social:** Marjorie Turnbull, AFCA (941-7695)

### Staff:

**Gallery Manager:** Nancy Clayton  
**Executive Director:** Susan Foster

### Professional Services:

**Weekend Gallery Supervisor:** Ellen Poole  
**Bookkeeper:** Natalie Turner  
**Auditor:** Jones, Richards & Co.  
**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

(April 20, 1999)

President's report – in her opening remarks, new President Janice Robertson asked for good communication between all directors and committee heads and asked all board members to begin thinking about where the FCA is headed, both short and long term, in preparation for the strategic planning session to be held later this year.

Millennium Show report – Committee head Donna Baspaly gave a detailed report on next year's Millennium Show. We have received the first installment of the \$40,000 from A.I.M. Mutual Funds for the prize money and we have received confirmation that we have the space at Performance Works for the show. Donna will liaise with Susan to get confirmation letters out to the Jurors. The jury of selection will be made up of 3 SFCA's and 2 AFCA's. It was decided that Janice would be the exhibition spokesperson with Bob as backup. Donna hopes to find a design firm that will decorate the premises in exchange for advertising. Donna will advertise in the newsmagazine for a person to act as shipper/receiver for the show (a contract position). There was much discussion about the name for the show. Carol will contact A.I.M. to get their approval on this. Announcements regarding the show will be sent out as soon as we have approval for the name.

Executive Director's report – Susan will have a quote for the new computer and Y2K troubleshooting to present to the board at the next meeting. She will find out what dates are available in July for the strategic planning session. Susan will attend a grant writing seminar in May put on by the Vancouver Cultural Alliance.

Gallery Manager's report – Nancy was away with the flu. Susan advised that year to date painting sales are up significantly from last year. Nancy is organizing a "volunteer" party for the fall and Ellen Poole will assist. Mary Ellen reported that there are rooms available at Emily Carr for \$25 an hour to do our slide jurying. It was decided to rent one of these rooms for the Fall Show jury and see how it goes.

2nd Vice President's report – Bob read his suggested wording for advising Chapters on the changes in rules for obtaining active status. The Board approved. Bob will be visiting the Comox Chapter on June 2nd and Nanaimo on June 12th.

Member-at-Large report: Sue reported that she has received a commitment for \$1200 from the Aggressive Growth Fund to sponsor a colour edition of the magazine in June. Peter Phillips of RBC was instrumental in finding this sponsor. Opus sent five \$50 certificates. Sue read a very nice letter from Chris Tyrell.

*continued on page 23*



## Paint a portrait of your future

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What are you doing after work?

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### COVER IMAGE

by Ruth Sawatzky, AFCA

*Marmalade* is the most recent painting from my series about the most familiar subjects that are part of my daily life – the things I surround myself with and touch every day. Perhaps because I do not work from arranged still life, I can introduce something of the unexpected. My work begins totally abstract and then I introduce some realism. The initial textures created by the watercolours and the collage need to be secondary and only serve to enhance my 'idea.' Therefore I glaze over the collage to minimize its effect and to create harmony. My favourite part of the process is adding my marks or calligraphy at the end to creating a sense of movement within the finished work.

*Marmalade* has also been accepted in this year's BC Festival of the Arts.

The FCA would like acknowledge to the contributions of Sue McIvor and Peter Phillips, Vice President of RBC Dominion Securities Inc. in White Rock. Both individuals made contributions towards securing AGF as the sponsor of this colour issue. Thank you Sue and Peter, your hard work is much appreciated!

The FCA would also like to acknowledge and thank The American Growth Fund for its interest in and awareness of Canadian communities and its generous support of the FCA.

# OPUS

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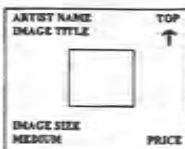
EXHIBITION / SALE - CALL FOR ENTRIES

## 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.

## CANADIAN SCENE Chapter News and Events

 CALGARY CHAPTER  
By Sharon Williams

We are beginning a new phase of our chapter life with the elections of a new Executive:

President;	Marianne Hunt
Vice President:	Peter Sim
2nd Vice Presidents:	Jean Pederson, SFCA Jean Strangeland
Treasurer:	Jocelyn Goodman
Secretaries:	Jim Wilford Karen Huehold

We wish them all a successful year and look forward to their fine leadership to take us into the new millennium.

At the time of this submission, the *Signature Members Show* is in full swing at the *Art Show Gallery*. There were 41 submissions, 20 of those were from signature members outside of our own chapter (11 artists were represented by 20 pieces). We will have to re-evaluate the benefit of holding such an invitational event annually, as the participation is somewhat lacking. We had three of Calgary's finest artists/curators do the jury selection for awards this year. They included Helen Hadala, instructor from the University of Calgary; June Montgomery CSPWC, ASA; and Kaye Burns, curator of the Muttart Public Art Gallery. The prizes were awarded as follows: First Place went to Jean Pederson, SFCA, for her painting *Serenity*; second went to Ruth Sawatsky, AFCA for *Double Exposure*; and third place went to Phyllis Ljuden-Elderkin, SFCA for *Petals of Pink #2*. Nerrisa Ng received an honourable mention for *Garden Tools*. The show has been very well received and many people have come down to see what the FCA's finest have to offer.

We recently completed our annual active members jury and want to welcome the following new active members to our group: Elsie Archer, Bruce DuPlessis, Barbara Ellis, Janet Elves, Lorna Hannett, Arlene Hobbs, Maureen Ireton, Roger Jackson, Dianne Loveland, E.J. Mullen, Dianne Middleton, Ellen Nobel, Eileen Pasishnek, Helen Joan Pollitt, Adele Safran, and Lynda Wheaton.

Bow Valley Square will host our next 'qualifying' show in May, so we are looking forward to some superb work and a wonderful turnout. Then we wrap up the year with our annual one-day *Show and Sale* in June. It has been an exciting and busy year, and I think we all look forward to a restful time of painting in the summer.

Have a good one!



## COMOX CHAPTER By Robert Ross

Our new Executive is hard at work and the previously vacant post of Demo and Workshop Coordinator has been split with **Kal Szucs** and **Gord Hynes** taking on Demos and Workshops respectively. Thanks very much to both of you.

Congratulations go to **Karl Rieche** for his fine watercolour show at the Filberg Gallery. Karl and his good friend, **Armin Witthoef**, partnered for this show but the very sad note for all of us who knew Armin is that he died suddenly prior to the show opening. Armin's paintings were ready however, and they, along with with Karl's work, made this show particularly special.

## VICTORIA CHAPTER By Alan Mark Cross

I am very happy to announce that, for the most part, our Executive from last year will be returning for another term, providing continued continuity for our Chapter. The new Executive is:

President:	Alan Mark Cross
Vice President:	Mary Ann Laing
2nd Vice President:	Jim Sweet
Secretary:	Barbara Burns
Treasurer:	Brian Norman
Publicity:	Kathleen Lynch
	Jim Sweet
Membership:	Bea Davies
	Margot Clayton, AFCA
Exhibitions:	Marney Ward
	Nancy Blake
Programs:	Margot Clayton, AFCA
	Mary Ann Laing
Grapevine:	Nancy Blake
Standards:	Lotte Zonnenberg
Phoning:	Sue Greenhaugh
Members-at-Large:	Ron Wilson
	Delia Sansom

We would like to thank all the members who worked hard, in their various positions last year, to make it one of the best years ever for the Victoria Chapter. We also thank those who agreed to be elected or re-elected this year, and look forward to an even better year.

Following the business part of our AGM, all those present, including guests, and artists, were treated to a very exciting two hour demo by **Peter Paterson**, AFCA. He demonstrated in watercolour and was very helpful in describing the tricks and techniques he used to create his glowing work of art. Thank you Peter for a very enjoyable and informative lesson.

We have started a new feature in our local *Grapevine*. Each issue will have a 'Featured Artist' page that can include a photo of one of the artist's paintings and a profile of the artist. Those wishing to participate should provide Nancy Blake (477-4459) with their info

- preferably in a format that will fit in our *Grapevine*. Check with Nancy for guidelines and details.

We are planning a picnic and sketch day in early June, details will be in the next *Grapevine*.

We were very pleased to have **Richard McDiarmid**, SFCA, give us a one-day watercolour workshop. His paintings were an inspiration to all who attended. He was generous with his knowledge of painting, spent lots of time on individual critiquing and gave individual help to each of the participants. It was a very enjoyable day and everyone left knowing that they had learned valuable information that they will be able to use on their own works. Thank you Rick, from the Victoria Chapter.

Congratulations to **Marney Ward** and **Alan Mark Cross** who were accepted into the *Spring Open Water-media Show* at the Federation Gallery in Vancouver.

Welcome to new Supporting Member **Jack Livesey**.  
Paint with feeling, paint with expression.

Not reporting this issue:

ARROWSMITH CHAPTER  
CAMPBELL RIVER CHAPTER  
CENTRAL OKANAGAN CHAPTER  
FRASER VALLEY CHAPTER  
NANAIMO CHAPTER  
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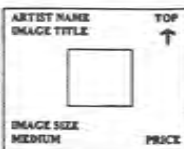
EXHIBITION / SALE ~ CALL FOR ENTRIES

## 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.

## Painters in Action MONDAYS

\* \* \* \* \*

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

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

Date	Artist/Subject
June 7	Brittani Faulkes, AFCA Basics of pen and ink Using ink, water media and resist
July 12	Marjorie Turnbull, AFCA Mixing mono prints with other media
August 9	Nerrisa Ng, AFCA Chinese Gongbi Flower and Bird painting: Academic style of the Southern Sung Dynasty (C. 1127-1279)
September 13	Karon Mitton Pastels: Ways of having Fun
October 18	Shirley Kolb Mixed watermedia
November 15	Robert McMurray, AFCA Oil painting

\* \* \* \* \*

### COMING IN JUNE TO THE FEDERATION GALLERY

#### PIECES OF EIGHT

May 25th to June 20

Opening - Tuesday, May 25, 6 to 8 PM

Featuring: Senior artists George Bates, Alessandra Bitelli, Jeane Duffey, Kiff Holland, George McLachlan, Jancie Roberston, Mike Svob, and Ann Zielinski.

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

#### RELATIVE ART (Member Group Show #3)

June 22 to July 4

Opening - Tuesday, June 22, 6 to 8 PM

Relative Art will feature the work of four 'related' teams: Kiff Holland, SFCA, and son Jonathan Holland; Jeane Duffey, SFCA, and daughter Susan Flaig; Nancy O'Toole, AFCA and son Michael O'Toole, AFCA; and Fran Jenkins, with her daughter Cathy Jenkins.

This show promises to entice and entertain visitors with a variety of mediums, personal styles, and similarities. With the addition of sculptors Fran and Cathy we will also be adding a dimension to the art displayed at the Federation Gallery. Definitely an exhibit not to be missed!



## GALLERY MANAGER'S REPORT

By Nancy Clayton

Can you believe it? Fast approaching the half way marker. It struck me recently the only way we might slow all this down is to put ourselves in some bored-to-tears situation-you know, where time starts to crawl past. Can you imagine it? Hope not. Actually this slippery slope can't be beat...

Everyone who felt inspired to comment, and many did, said they thought *The Student Show* this year was "the best yet!" It was a good one. All you thousands of artists sitting on fences out there about whether or not to take a Foundation Course, and then, which one or two to sign up for, would have been, could have been, should have been, influenced by this show of drawings and paintings. Besides, have you heard that Alan Wylie SFCA has invited a selection of additional instructors to join him and Tom Huntley AFCA for the drawing classes. Maybe that means that this means Alan has been freed up to teach some painting, too?...

The *Spring Open Watermedia Show* you see here in all its glory. See for yourselves. Does this make you far, distant, remote, and isolated members feel closer to the gallery? If you like this colour tell us. Several people worked hard for it partly because many of you responded so favourably to our wonderful *Medals Show* coloured issue. Maybe every issue could be in colour... What could it take?

Well, take the *Faces and Figures Show*, for example. Imagine all these flesh tones in colour...how else? This show has attracted a great deal of enthusiastic comment from gallery visitors. It is so exciting to see passers-by pulled into the gallery by these figurative paintings and some enthusiasts even came back the next day with friends. Good work everyone.

### FCA STATS May 4, 1999

Gallery Visitors:	April 99	3231
	April 98	2831
Paintings Exhibited:		249
Members Represented:		186
Paintings Sold:		13
Volunteer Hours:		217+

**TIP:** Having trouble with mould in your acrylic paint?

Try using distilled water when mixing.  
(Your pets will love distilled water too, because it won't have a film on it!)

from a Bruce Cryer, SFCA workshop,  
via an Abbotsford member.

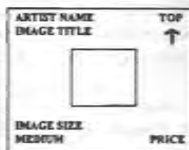
CALL FOR ENTRIES

## 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.

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## MEMBERS IN THE NEWS

The April/May issue of *International Artist Magazine* has a six-page feature article by Mike Svob SFCA. The same issue also features work by Britton Francis SFCA, Dorothy Oxborough SFCA, Ken Gillespie SFCA, and Don Farrell SFCA in the *Canadian Master Artists* section. Also look for an article on 'Competitions' by Jeane Duffey SFCA, illustrated by Alan Wylie SFCA, Susan Flaig, Donna Baspaly SFCA, Ruth Sawatzky AFCA, Ann Zielinski SFCA and Phyllis Ljuden-Elderkin SFCA.

In the next two issues watch for features on Myfanwy Pavelic, the Federation's *Millennium Show*, and Neil Patterson SFCA. These issues will also include works by Neil Patterson SFCA, Michael O'Toole AFCA, Daniel Izzard SFCA, Joyce Kamikura SFCA, Kiff Holland SFCA, Doris McCarthy, George McLachlan SFCA, Susan Williamson AFCA, Rose Zivot SFCA, Tom Huntley AFCA, Ken Prescott SFCA, Janice Robertson SFCA and Ardath Davis SFCA, as well as many other Canadian artists.

Congratulations to Ken Faulks and Rob Owen who won awards at the *Look 99* art show in Victoria. Also juried into the show were Judith Saunders, Sherry Mitchell, June Haynes, Marney Ward, and Nella Rogers, AFCA.

Congratulations to Sherry Mitchell who won the *Banner Competition* sponsored by the Victoria Business Improvement Association. One thousand banners will be produced and hung on lamp standards in downtown Victoria from May to December this year and again from May to December in 2000. Part of Sherry's award was a \$2000 cash prize. Well done Sherry!

Marney Ward, Rob Owen, and Alan Mark Cross were all successfully juried into the *B.C. Festival of the Arts*. Good work!

Mychael Barratt, an FCA member who lives in London, England has had a great start to 1999. One of his etchings was selected for the *National Print Exhibition* at The Mall Galleries. Then he was one of four

artists, chosen from over 100 applicants, offered membership in *The Greenwich Printmakers Association*. On top of that Mychael was also honoured to be named an Associate of *The Royal Society of Painter/ Printmakers* and can now add the initials A.R.E. after his name. Congratulations Mychael, we wish you continuing success!

Judy Tong, supporting member, has a solo show coming up at the Asian Centre Auditorium in UBC (1871 West Mall). Judy's show is entitled *A Tribute To Nature* and runs from June 12 to 20 with the opening reception at 3 PM on June 12. Have a great show Judy!

Yvonne Morrish, active member of the Kelowna Central Okanagan Chapter, was awarded Jurors Choice First place in the chapter's first Juried Show of 1999. Rick McDiarmid SFCA, selected the award winners. Yvonne also had a painting selected for the *Spring Open Watermedia Show* at the Federation Gallery. Congratulations Yvonne, keep it up!


Congratulations to Monika Montana Grant whose painting, *The Bay at Kowloon Festival*, is featured on the cover of the '99 NWWS invitation! Does this mean a prize is in the works?

## POLICY CHANGE REGARDING ACTIVE STATUS

The Board of Directors discussed the current policy wherein supporting members may attain active status by having a painting accepted in a FCA juried exhibit. In particular, concern was expressed about the lack of consistency in applying the standards for attaining active status that the current policy causes. In view of the Federation's desire to continue to maintain and protect its high standards the Board wishes to standardize the means of attaining active status membership.

To this end a motion was passed "that the policy of allowing supporting members to gain active status by having a painting accepted in a qualifying Federation juried show be rescinded for all shows juried after September 1, 1999, and that the membership be so advised."

As of September active status will be attained through submission. Members and non-members wishing to be juried to active status must submit either three original works or ten slides/photos of recent work. All submissions must be clearly labeled and accompanied by a biography and SASE. Non-members must also enclose supporting membership fees. Notification of results will occur two to three weeks following receipt of submission. Jurying from supporting to active status will be done by an AFCA or SFCA status member and may take place away from the Federation Gallery. Successful applicants will be required to pay the pro-rated dues of an active member.



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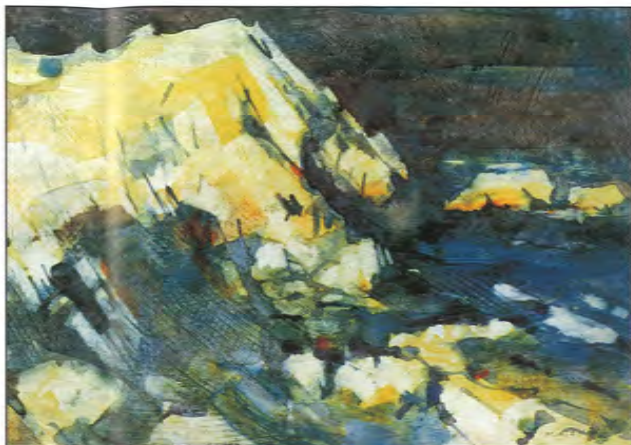
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watercolour



ROCKFALL II  
*Margaret Elliot, AFCA*  
watercolour

MEETING AT  
THE FORT  
*Bob Sheridan*  
watercolour



COUNTRY GARDEN  
*Alan Mark Cross*  
watercolour  
and gouache

TARA-M  
*Ligorio Viegas*  
watercolour







STILL LIFE  
(Tropical Paradise)  
*Jiang Han, AFCA*  
acrylic



AND MILES TO GO  
*Monika Montana Grant*  
watermedia



BOOM BOAT  
*Cas Lindsey*  
watercolour and ink



TUSCANY  
BIKES  
*Heidi Lambert*  
watercolour



WEEDS & ROCKS  
*Peggy Evans, AFCA*  
watercolour



MULLIGAN  
*Cynthia H. Murphy*  
gouache



DOUBLE  
HEADER  
*Alice Ruskin*  
watercolour



SPRING COTTAGE *Vi Tunstall* watercolour



PORTAGE  
*Channing Holland*  
watercolour



INTERNAL FLIGHT  
*Paul Van Ginkel*  
watercolour

DANDY LYONS  
*Merrilee Sett*  
watercolour



MY SECRET HIDEOUT  
*Yvonne Morrish*  
watercolour



MAGGIE  
*Kathy Kelly, AFCA*  
watercolour



UNTITLED #10  
*Chi-Keung Leung* watercolour

PRIMA EN MIAMI  
*Thomas Love* watercolour





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## FOUNDATION PROGRAM

This is an exceptional opportunity to learn from the best, while networking in the art community and enjoying the support of other eager students. Unlike many art schools, all the FCA's Foundation Program instructors are working, professional artists boasting many years of experience and membership in some of the world's most prestigious art societies. This year's instructors include:

**DON FARRELL, SFCA, RI, RBA, ANNE-MARIE HARVEY, DONNA BASPALY, SFCA  
JOYCE KAMIKURA, SFCA, NWS, SUZANNE NORTHCOTT, MIKE SVOB, SFCA,  
RICK MCDIARMID, SFCA, TOM HUNTLEY, AFCA, JANICE ROBERTSON, SFCA  
HELE KOWALLEK, KIFF HOLLAND, SFCA, AWS  
AND THE INTREPID, ALAN WYLIE, MFA, SFCA, CSMA, AWS**

**COURSE 100: DRAWING - days starting Monday, October 4th** - An all new beginners drawing course featuring several different teachers focusing on composition as well as technical skills.

**COURSE 101: DRAWING - evenings starting Monday, October 4th** - Same as Course 100 with the exception of on-location sketching. Three instructors this year.

**COURSE 110: ADVANCED DRAWING - days starting Thursday, October 7th** - This is an advanced drawing course focusing on composition and life drawing.

**COURSE 210: PAINTING MEDIUMS & TECHNIQUES - days starting Wednesday, Oct. 6th** - Instruction for beginners using acrylics, oils, and watercolour. Four instructors, including Alan Wylie, will teach a variety of different techniques and colour theory

**COURSE 211: PAINTING MEDIUMS & TECHNIQUES - evenings starting Wednesday, October 6th** - Beginner's instruction, covering the same material as Course 210

**COURSE 310: PAINTING THEORY & APPLICATION - days starting Tuesday, October 5th** - An advanced course in techniques of colour theory and application. Students can work in any or all of the mediums previously introduced.

**COURSE 311: PAINTING THEORY & APPLICATION - evenings starting Tuesday, Oct. 5th** - Covers the same material as Course 310

**COURSE 410: DIRECTED STUDIES - days starting Friday, October 8th** - This course has a variety of instructors providing guidance and critique. Students choose the direction and medium of their own projects. There will be no demos or new techniques. Instr. attend 9:30am to 12:30pm

**LOCATION:** FCA Visual Art Workshop, 1664 West 4<sup>th</sup> Ave., Vancouver, B.C.

**TO REGISTER, OR FOR FURTHER INFORMATION,**

Call Federation Gallery at 681-8534, Alan Wylie at 888-2230 or visit our web site: <http://www.artists.ca>

## PLAN TO SUCCEED

By Pat Lowes, Painters-in-Action

"Before beginning a painting decide what you want to say and let it evolve. Use your sketches, your feelings and memory of the subject rather than just your photo as a reference for your work," explains Jo Scott-B, AFCA, our demo-artist for April.

Jo shared her 'tools of reference:' her wonderful travel diaries, sketch books and thumbnail sketches (both in colour and values) with us. Scott-B explained how she uses these references as a foundation to



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build a strong composition in her painting.

With these compositional aids, she started her first canvas using a small brush loaded with red acrylic paint to block in a landscape on a large canvas which was pre-painted with a transparent mid-value red acrylic. "Use the principle of perspective and design to lead the viewer back into the picture plane," she explained. "Overlap the receding shapes, make the receding shapes bluer and smaller, use less contrast in colour and value in the background and reserve the sharpest contrast of colour and value for the focal point."

As Jo alternately painted her two canvases, she entertained us with some valuable painting hits such as:

- Work alternately on three paintings (prevents you from overworking one).
- Leave the painting somewhere where you can view it unexpectedly (you can often see compositional errors at a glance).
- Step back from the painting regularly to view it.
- Work the whole canvas not just one section when you paint.
- Follow one main rhythm (composition) line through the painting and consider it your viewer's entrance and exit into the picture.
- Find the light source and use it to create and unify interesting light and dark shapes to strengthen the composition.
- Arrange your equipment in the same spot every time so it does not break your concentration.
- Use contrasts in transparent and opaque paint (transparent underpainting and opaque overpainting).
- Block in positive shapes and paint out the negative shapes
- Leave some of the underpainting showing to unify the composition
- Create textures on the canvas by layering plastic wrap on wet paint, stamping foam shapes, and scratching off top layers of wet paint with a brush handle.
- Know what you want to say in the painting and say it clearly.

After the artist finished applying these 'hints,' a colourful impressionist landscape emerged from the textured red canvas. The painting appeared to be woven with vibrant colours from her favourite textiles from Peru: orange-reds, green-yellow, red oxide, viridian, ultramarine blue, phthalo blue, and quinacridone reds, echoed through her creation.

This was more than a wonderful informative demonstration of beginning a canvas; it was a way of thinking. Thank you Jo Scott-B for your effort in educating us.

## COLOUR VS. VALUE

By Rick McDiarmid, SFCA

'Value' in painting is defined as the relationship between light and dark. A relative measure of light and dark is made along a scale from white to black. A gradation of grey values along this scale is used to represent different light qualities in the painting process. This is the basis for compositional structure and communicating illusions of three-dimensional spatial relationships on a two-dimensional surface (i.e. our paper, board, or canvas surfaces). It is of particular importance to the representational painter who wishes to model form and light passage through the painting. Some painters rely heavily on this relationship with little interest in the range of colour or colour intensity used.

On the other hand, an awareness and interest in exploring subtler aspects of the interactive nature of colour has engaged some artists in a life-long study. From the Impressionist painters through many of the contemporary artists of the 20th century, colour has become the subject itself rather than a way to represent subject. Paintings that focus solely on visual phenomena created by colour relationships are typically non-representational. (A study of basic colour theory is helpful to better understand the semantics used to describe some of the visual phenomena associated with colour relationships - e.g., colour vibration, simultaneous contrast, colour temperature, optical mixing, colour volume, colour dominance, halation, etc.)

Value is one dimension of colour. At this point it is worth revisiting the three dimensions of colour that are most important as the basis of colour knowledge for the painter. They include colour or hue, colour value and colour intensity (sometimes referred to as colour saturation). It is important to remember that these relationships are relative not absolute. In other words, one compares colour, colour value, and colour intensity of any shape in a painting, to its

neighbouring shapes. Placing colour beside colour results in some of the visual phenomena mentioned above and our perception of the original colour applied can change drastically. This applies to all three dimensions. If you want a coloured shape to appear lighter without altering it, place a darker shape next to it. If you want it to appear brighter put a duller (less intense) colour beside it - or vice versa.

Determining the relative value of a colour or coloured shape means comparison to our value scale from white to black. Is the coloured area or colour sample light, middle dark, dark or somewhere in between? Assessment requires observation and painting practice.

Developing a great value study in grey scale is one step - converting this to a coloured image with equivalent light quality may be another challenge! This is especially true if we are painters interested in colour relationships, colour balance and harmony, and the ability of colour to evoke subtler responses in the viewer. Depending on what we are trying to achieve, some value contrast may have to be sacrificed. Alternately, the desire for powerful or dramatic light contrast may require sacrifice of colour intensity.

Light articulates colour, pattern, and many subtler qualities of our perception of subject matter. Knowing the light source and careful observation will help in identifying the value structure and colour relationships we may want to use in our painting. Although an intellectual grasp of the various approaches to colour selection (e.g. colour theory) is a good prerequisite, it will not ensure great colour relationships in our paintings. As is always the case, there are no short cuts and we must do our own exploration and homework. Refining our personal response to light and colour will be a direct result of learning how to manipulate colour, colour value, and colour intensity in our work.



**A & D**

**ALESSANDRA BITELLI  
& DON FARRELL**

### *Talking about Painting*

Ten 3 hour sessions every 2nd Tuesday 9:30 am - 12:30 pm  
Oct. 12 to Dec. 7, 1999 - Feb. 8 to Apr. 4, 2000  
at Buckland Southerst Gallery  
2460B Marine Drive, West Vancouver, B.C.

Info: Alessandra Bitelli-Ph:(604)926-8921 Fax:(604)926-8753



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## A CONVERSATION

By Michele Becker, Editor

*Dragan T. Zarić immigrated to Canada almost five years ago with his wife and son. In Serbia Dragan was a painter, professor, and curator. His last job in the art world, not counting a stint as a VAG security guard, was as the Director of the Contemporary Art Gallery in Bijeljina, Bosnia and Hercegovina. Educated at the University of Belgrade he has had solo and group exhibitions in Sarejevo, Belgrade, and Banja Luca. Dragan's recent solo show, at the Bau-Xi Gallery in Vancouver, was his first showing in Canada.*

*Dragan consented to share some of his thoughts about being an artist, a Serbian, and a émigré in a confusing world. What follows is a conversation that took place on a bench across from the Federation Gallery, over coffee and cigarettes, on a warm spring night in April of 1999.*



*"David, does the blue room of the abandoned garden still appear to you," oil on linen, 79"x55", 1997-98*

*Ed. - When did you come to Canada?*

*DZ - Let's see, I came to Canada four and a half years ago on October 25th, 1994. I came from Belgrade or, more accurately, a small city in Bosnia called Bijeljina. The war in Bosnia started in this city.*

*Ed. - Why did you leave?*

*DZ - Because I was living with a family, in Belgrade, in war-torn surroundings for 2 and 1/2 years. At this time I was the director of an important gallery and I had my own studio. I was fired because I wasn't a member of a political society. During war you have to be a member of a political society. I was well known and it was a dangerous time to be an intellectual with your own thoughts. I decided I didn't belong there anymore. It might have been different if I didn't have a family. It would have been okay to stay there. My friend was the President of the Yugoslavia Jewish Council and I asked him if he could help me. He offered to get us to Israel in 24 hours but I said "no thanks". Later he said "maybe Canada", which sounded good. My wife is a Forestry Engineer and when I told her, she said, "We're going to go to Canada. I am going to work and you're going to paint." We had an interview at the Canadian Consulate and did the medical exams. We had luck with the whole experience*

*Ed. - Your life has obviously changed but what has changed for you artistically?*

*DZ - I was painting when I left Serbia but my main focus was the gallery. As director I had the opportunity to give everything to our artists. They could be treated like kings with the respect an artist deserves. Artists don't get the respect they deserve, not there and not here. Often artists are used to help project, within a space, an opinion about art history or society.*

*When I came to Vancouver I worked at construction and demolition and then I got a job doing security for the Vancouver Art Gallery. Now I work on the movies painting walls or finishing floors. I have a few hours to go but soon I can join the union. It's okay. 10 to 14 hours a day and sometimes 10 straight days. When I'm not working there I am always at the studio. Everything I do is to make money for our living, to make money so I can paint.*

*My wife started working 2 or 3 months ago after sending thousands of letters throughout BC and Alberta. She now does floral arranging for eight dollars an hour. She likes it.*

*Very shortly after we arrived I made contact with some people here from Yugoslavia. They'd been here a little longer so we got a studio together. It took maybe 2 months before I was painting again because I was also looking for a job and we were quite stressed about money.*

*The show at Bau-Xi is my first show here in*

Vancouver. I have had a very good response from other painters and colleagues. What was really revealing was the response from a couple of people from my county. "Look at our paintings", they said. It explained a lot to me. They recognized the atmosphere of the paintings and it was like I was in Belgrade. It was important to me because it meant I am still myself. Despite everything.

*Ed. - How has your immigration to Canada affected the content of your painting?*

DZ - A lot. First of all when I was painting in Yugoslavia I wasn't thinking about money. I was painting as a celebration to show my poetics. But here everything is connected to money. I don't want to criticize or talk about communism, socialism or morality. I realize people here work hard to make money. It is okay to work hard but you must have open space for something else. People work so hard they don't have time to think about space or other things. It seems that people here are not happy when they have to retire. It doesn't seem natural.

My move to Canada has not really affected the content of my work though. Nor has what is going on in Serbia. I don't deliberately make political paintings, not like many artists in Russia or Attila Richard Lucas. I don't mind when art confronts society like Jasper Johns' *Flags* and Warhol's *Campbell Soups*. It seems like paintings here are mostly landscapes, still life, birds. Society is in there in subtle ways like faces on a bus and in the streets. But it's not as apparent as many European works.

*Ed. - Are your personal experiences revealed in your art?*

DZ - Mostly in nature. I see things. I am aware of the rain. When I paint, here in Canada, I am more aware of what people want to see but try to keep my own sensibilities. My paintings often reflect the darkness or the twilight because that accords with my sensibilities. My paintings seem dark but look at Goya. His work seems dark. My work is actually about my profession, about artists. It's funny, when I came here as a refugee I had to put stateless on my papers. I would like to be forever stateless. I am an artist.

*Ed. - Does Serbia enter your art at all?*

DZ - Yes because I spent 43 years there. But my art is mine not Serbian, I am a stateless Serbian. My art is about the state of the artist. Maybe in one hour I will have a stroke or get some bad news, who knows? In my work I can only keep trying to better myself. I know when I have made a good painting. I can feel it. There are a lot of good artists. Many have a lot of skill but they are not looking for an essence. Show me a man who sees a woman for the first time or a landscape that no eyes have looked at. I don't understand the big apples or the decorative flowers. They don't really say anything. Maybe it is because of the system that people are able to scratch deeper. Here

you can do anything but you are not able to change the system and money means too much. In Serbia the system is still changing. Our conversation here on Granville Island has a different meaning or a different sense than it would if we were having it in the Black Forest. This applies to my art too. My paintings are the same but coming to Canada taught me to be not so idealistic about my art. Outside pressures from the art market and other artists and my need to paint taught me to consider galleries and competition when I am creating. I think the Yugoslav art world is more critical in terms of pure art.

I think my approach to painting is like a soldier or warrior. I recently saw a reproduction of Jean Delacroix' *Lovers*. It was about the war between male and female. I immediately associated it with one of Francis Bacon's paintings. It was the same war but the lovers were gay. Life is very serious and there is a lot of conflict in life.

Did you know that the first bomb of the Second World War, on April the 6th, from the German Luftwaffe, was dropped on the National Library in Belgrade? I am waiting for NATO to start knocking down museums and libraries. Then they will say they had intelligence that Milosevic and his advisors were hiding there. The whole thing is awful and we don't know who to trust. I have many relatives and friends in Belgrade. I chose my profession and tried to make a peaceful life. My goal here is to lead a peaceful, ordinary life, to have a roof, to have something to eat and to make paintings. I want to make a good painting.

*Ed. - What is your good painting? Can you see it?*

DZ - Yes. The painting has a sense of a new reality. In the new reality you can achieve only if you know yourself, if you dig very deeply into your own personality and don't let anyone confuse you. I know myself. When I was accepted into the academy in Belgrade I knew I could be a painter. 500 people applied, 100 were examined and out of those 20 were chosen. I proved my talent and then I had to polish it and be the best I could be.

*Ed. - What about our public art institutions in Canada?*

DZ - It was hard working security at the Vancouver Art Gallery. They knew about my background but I was forbidden to talk about art with anyone. Their Munch exhibition was beautiful. I don't understand them though. They could be a great institution but they are in some kind of a cocoon. They are obviously knowledgeable people and they have a great space but there must be over 2000 artists in Vancouver and the Gallery isn't in any way theirs. Why don't they take a month out of the year and show what local artists are doing? Why don't they have a salon? They are not representative of what is happening now

*continued on next page*

Dragan T. Zarić continued from previous page

in Vancouver or British Columbia. But that is their system and how they are established.

*Ed. - Where do you think the art of painting is headed?*

DZ - I did an interview on CBC radio and they were talking about the 'end of God' and the purposes of religion. I think they were talking about the urban landscape. Maybe this will be the next 'movement' in art. It will give the world a new aspect of art. Art will get more personal. It will be about personal philosophies and sensibilities and show a very personal way of seeing things.

*Ed. - Closing thoughts?*

DZ - The way of the artist is okay. We chose our profession and we struggle to continue with it. It's okay.

*"Golden Gray",  
oil on linen, 79"x55", 1996-1998*



## FCA ARCHIVES UPDATE

By Ellen Poole

One quiet Sunday afternoon in April a charming older gentleman strolled into the gallery. We started a conversation like people do and he identified himself as **Ken Godwin**, confessing he'd been a member of the Federation some time ago. He'd stopped painting four years ago when his wife died, but is planning to start again soon and showed me a small pocketful of watercolour tubes as evidence of his intentions.

In the early '80s Godwin won an **Allan Edwards'** painting and on picking it up, the irrepressible Edwards persuaded Ken to become an FCA member so he could learn to paint. So he did - also becoming a valuable member of the construction crews that not only renovated the initial Water Street Gallery in '82 but gutted and rebuilt the Richards Street Gallery in '85.

I happened to be working on the archives so I quickly turned to volume 3, section 3, pages 3 and 13. Lo and behold, there was Ken's face grinning back at us! And I was glad to add a name to the photos in the book, previously unidentified. Serendipity perhaps?

Many thanks to **George and Christine Grant** (see below) for contributing historical FCA papers to our archival collection. George served as Vice-president in the '80's, in charge of the members' gallery while Christine acted as Saltspring seminars and workshop registrar. (Their home is a virtual art gallery from ceiling to floor and I was thrilled to view their collection!).

Also, thanks to **Ralph Roper** who donated a number of back copies of the FCA NEWS that he has been so diligent in selling ads for these many years.

So what do YOU have to add to the FCA Archives? Please call me, soon.





**AIM FOR ARTS**  
By Donna Baspaly, sFCA,  
Co-Chair of the Millennium Exhibitionn

Warm greetings to everyone. Just a quick word to let folks know that *AIM FOR ARTS* is launched! The ball is rolling!

Many people in the Federation had a vision to bring an International Exhibition together that would be Canada's finest and largest competition in history. The Federation, already responsible for eight international shows, seemed a likely host for an art show of international stature.

What makes *AIM FOR ARTS* significant is that through the generous sponsorship of A.I.M. Mutual Funds and other ancillary sponsors, the FCA is able to offer more than \$40,000 in prizes to participating artists. We are also pleased to have secured the Performance Works Building adjacent to the Federation Gallery to display this show.

All the Millennium Committees are hard at work to make this a spectacular exhibit. However, now things are heating up and moving along. **WE NEED YOU!** We really do! If you have a special talent, helpful connections, a second language, or just idle hands we would appreciate any assistance you could lend.

There is no 'I' in the word 'team'. Each and every one of us, if we give this the best we've got, can make our exhibition a project to be proud of and one that will be remembered as an international art event.

Please contact Faith Robertson at 604-599-9951 if you can offer your services on a volunteer basis.

Come on out, be part of the fun!

*The energy of colour,  
the reason to create.*

*To stir an emotion  
of a time and a space.*

*The life long adventure  
to slow down the pace.*

*To capture the moment,  
a person, a place.*

*Let the work open your soul  
to this visual state.*

Mike Svob



**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-Guption 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 **FEE:** \$250.00+GST



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## CLASSIFIED ADS

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

**Picture This Way in Watercolour & Mixed Media** Painting demos by Mike Svob and Joyce Kamikura; or **Picture This Way in Acrylic & Oil** Painting demos by Robert Genn and Alan Wylie. Each video has two 30-minute technique tutorials. Order by name and enclose cheque for \$44.95 ea. Canadian funds + \$3.15 GST and \$3.15 PST + \$6.00 S/H to Federation of Canadian Artists, 1241 Cartwright Street, Vancouver, B.C. V6H 4B7 (OR, pick up your video at Federation Gallery and save \$6.00 S/H). Full Copyright reserved.

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

**FALL COLOURS IN NEW BRUNSWICK** Watercolour workshop October 4 - 8, 1999 at Inn-on-the-Cove, St. John, New Brunswick by GORDON 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/~henschl

**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

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

**Summer Art in Campbell River 1999** - Carol-Lynn Davidson presents a course in watercolours Monday to Thursday June 14-18. Registrations now being accepted. For details or brochure phone 250-923-4143 or 250-934-6043.

**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

## NEW MEMBERS

April 14 to May 12

Carmen Anderson-Cano	Elsie Archer
Lyne Armstrong	Audrey Birks
Janet Boydol	Sharon Brewer
Kimberley Brownlee	Kevin Chai
James Chou	Mandy Cohen
Charlotte Dickey	Bruce DuPlessis
Barbara Ellis	Janet Elves
Fred Forster	Larry Frieson
Edith Gelin	Yoshiko Godo
Deborah Harford	Jen Hart
Juliette Hecher	Mary Jacobsen
Cathy MacLeod	Merry Meredith
Anne Moore	E. J. Mullen
Elma E. Neufeld	Ellen Nobel
Kirsti Pickens	Will Rafuse
Marian Richards	Ellen Russon
Adele Safran	Hilda Soper
Maureen Smith	Crystal Strode
Teresa Strukoff	Mary Ann Tateishi
Derek Tove	Suzanne van Egmond
Marilyn Vooy	Margaret Weeks
Lynda Wheaton	Susan Wilson

### Board Meeting Highlights continued from page 3

News Magazine report - Michele advised that Chapter participation in the magazine was down. Board members will assist Michele in contacting Chapters and asking them to get their reports in to the FCA by the 1st of every month. Michele is advertising for 'Regional Editors' to assist with gathering information for our members.

Publicity & PR report - Carol's portfolio will be called the 'Communications Committee.' Carol presented a number of suggestions to promote the FCA and she will work with Nancy on these. Carol will also get together with Susan to find out what advertising has been done in the past and come up with a plan for 1999.

The next meeting will be May 18th at 5 PM.

### CORRECTION

Ron Wilson's web site was reported as having a dot where there should have been a dash in May's issue of the FCA News. The correct web address is:  
<http://members.home.net/rwfineart/wildlife.htm>

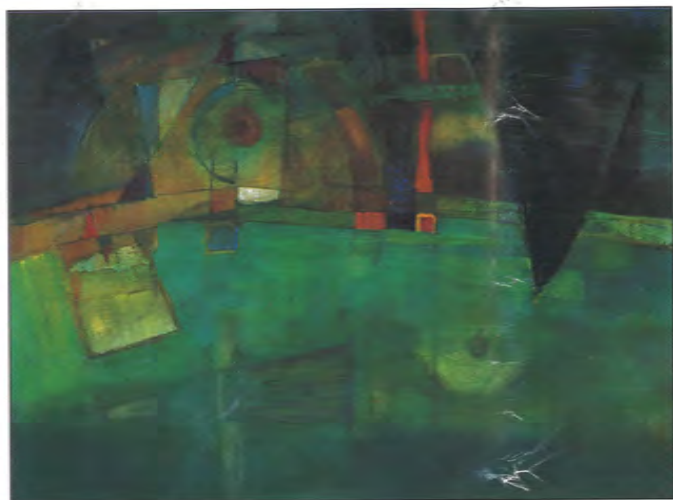


Award of Excellence

WISTERIA *Brittani Faulkes* acrylic ink



Award of Excellence  
GLOWING FIELD  
*Sheila Symington, AFCA*  
acrylic



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REFLECTION

*Martine Gourbault*  
watermedia

Award of Excellence  
THE SIDNEY DAILY

*Larry Mason*  
watercolour

