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A Federation of Canadian Artists Publication – JULY/AUGUST 2016 \$5

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SPECIAL PLEIN AIR FEATURE



PASSION OF PLEIN AIR

JANE APPLEBY

-12-



MY APPROACH TO PLEIN AIR...

MICHAEL KING

-20-

FEATURES

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ON THE COVER



William Liao Nate
12" x 12", Oil, \$550
1ST PLACE
FROM LIFE 2016

This portrait was painted from a life model within three hours. I used a 3" flat brush with Burnt Sienna to build shape, and block light and shadow. Then I changed to a mid-size brush to model the forms, play with cold and warm colors, and blur and sharpen edges. Finally, I used a small brush to add some details. I left the clothing simple and plain, to contrast with his face.

Nate is an English teacher from Nigeria. He is also a good singer; while I painted his por-

trait, he sung the songs he wrote. His songs are soulful and blue, that is what I wanted to catch from him. Like Lucian Freud said, "I don't want the picture to come from me, I want it to come from my models."

Art Avenue

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Gallery: **604-681-8534**
Office: **604-681-2744**
Fax: **604-681-2740**

**1241 Cartwright Street,
Vancouver, BC
V6H 4B7**

Email: artavenue@artists.ca
www.artists.ca



FEDERATION
des ARTISTES
CANADIENS



FEDERATION
of CANADIAN
ARTISTS

GALLERY EXHIBITION CALENDAR SEPTEMBER – DECEMBER 2016

WWW.ARTISTS.CA

Exhibition Dates	Days	Exhibition Name	Open / Member Only	Juried	Qualifying	Awards	Prizes	Dossier	Opening (1st Thur. 6–8pm)	Submission Deadline	Painting Due Date
September 6 --18	14	Scenes From Western Canada	M	Y	Y	Y	Y	N	September 8	August 12	September 2
September 20 – October 2	14	BIMPE	Rental	n/a	n/a	n/a	n/a	n/a	N	n/a	n/a
October 4 – 23	21	Annual International Representational Show (AIRS)	O	Y	Y	Y	Y	Y	October 6	August 26	September 30
October 25 – November 6	14	Concept	M	Y	Y	Y	N	N	N	September 23	October 21
November 8 – 20	14	Sketch	M	Y	Y	Y	N	N	N	October 14	November 4
November 22 – 27	6	Ten Squared Fundraiser	O	N	N	N	N	N	N	November 16	November 18
November 29 – December 23	25	FCA Signature Medal Show	M	Y	N	Y	Y	N	December 8	November 11	December 2

Paintings by Numbers – FCA Annual Fundraising Gala

Exhibition programming and submission deadlines are subject to change. Please check at www.artists.ca or call 604-681-8534

DIRECTOR'S COMMUNIQUÉ

FEDERATION GALLERY 2.0



Patrick Meyer
FCA EXECUTIVE
DIRECTOR

I am so very proud of the improvements we've brought in over the last two years; the refinement of what was built by the teams that came before us, and also the new services we have introduced. But this isn't an article about our online critiques, expanding chapters, or increasing the number of exhibitions. Instead, this is a report to our members about the results of the hard work that went into improving our gallery over the last year.

Staff and volunteers have invested blood (I cut my finger twice!) sweat and tears into stepping up our game at the Federation Gallery on Granville Island in the hopes that changes to the gallery would make a positive impact on our sales.

Yes, there are the hard to see improvements like getting the roof fixed, or updating our security system and insurance features to keep your artwork safe. However, it's the cosmetic changes, starting with our new front desk, that our gallery patrons see. The buying (or not) of artwork is heavily influenced by the setting in which it is sold. If the gallery comes across as

unprofessional, patrons may assume the same of the artwork. So, we looked at the Federation gallery with fresh eyes and proceeded, over the last 18 months, to make various changes; some large, some small, but all significant, at least subconsciously, to potential buyers.

Gallery Coordinator, Helen Duckworth, has put a lot of effort into creating a gallery space that invites visitors to stay longer and to engage with the artworks on display. This starts with the diligent pre-planning of the layout of each exhibition, the provision of more signage – inside and out - outlining the intention of the show, as well as offering visitor seating and reading space. Helen also took great care in the effective display of our shrink wraps and product merchandising. And then there are small things like patching the holes every time we take an artwork off the wall or sweeping the gallery more often. Gallery visitors are spending about twice as long in the gallery now and seem to be feeling more at ease.

As important as those aesthetic improvements are the steps that we are now taking, once a potential buyer voiced interested in an artwork. We ask for the clients contact details and what artist / style / artwork they are interested in and record this information on a so-called 'Patron Inquiry Form'. Each time we receive a patron inquiry form, Helen follows up with an email and adds them to our database. We also introduced a Client eNewsletter, which makes sure (potential) buyers and collectors stay connected and are informed of future events and exhibitions at the Federation Gallery.

But nothing says "success" quite the same way as actually selling artwork. And the Board

has asked me, rightly, whether the changes and expense were worth it. Yes, it makes us look more professional, but are we selling more? I was happy to report to them in April during our first quarterly financial report of the year that sales were indeed up over previous years.

We were aiming at increasing sales by 20%, but secretly I was hoping for 40%; that'd be a fantastic increase while other galleries in town have been shuttering their doors. The previous five years have been pretty steady for us, which was great in and of itself as we didn't lose ground when the economy bottomed out. But this year we increased, significantly. Not just 20 or 40%. We didn't even just double our sales. Our sales for Q1 were 400% of what came the years before. We sold over \$34,000 worth of art in the first 3 months of the year! To be fair, we haven't maintained that rate of sales, but we're still running at double last year which in itself is fantastic, far beyond my hopes and expectations.

But there's always more. One of the next steps for the gallery was to hire a student to work full time in the gallery for the summer. Usually we have volunteers working the gallery but during the summer we're short as volunteers take vacations too! (Thank you all for your hard work throughout the year.) Tianna, our new temporary full time summer staff member, will have the time to thoroughly learn everything about the exhibitions and the participating artists so we can be even more effective at selling your work.

Truly an exciting time to be involved with the Federation. Just wait till you see what else we're planning!

Seventh Annual International Representational Show

FEDERATION des ARTISTES CANADIENS  FEDERATION of CANADIAN ARTISTS

2016

A.I.R.S.

Grand First Place Prize \$2,000

Best Figurative / Portrait \$300

Best Landscape / Urban Scene \$300

Best Still Life \$300

Submission Deadline: August 26, 2016 at www.artists.ca

Nicole Sleeth, Detail from "Suzanna", Oil on Linen, 46" x 39"
A.I.R.S. Grand First Place Prize Winner 2015

BRITISH COLUMBIA

Elaine Antifaev	<i>South Surrey</i>
Anil Auluck	<i>Vancouver</i>
Marc Baur	<i>Bowen Island</i>
Kailyn Beecher	<i>Vancouver</i>
Graham Bibby	<i>Vancouver</i>
Jacqueline Buchanan	<i>New Westminster</i>
Colleen Bugg	<i>North Vancouver</i>
Kun Yue Chen	<i>Richmond</i>
Christina Clarke	<i>Vancouver</i>
Danielle Dickson	<i>Nanaimo</i>
Linda Edwards	<i>Vernon</i>
Judy Evans	<i>Calgary</i>
Helen Farina	<i>Burnaby</i>
Sheryl Fossett	<i>Oliver</i>
Willow Friday	<i>Nanaimo</i>
Leora Gesser	<i>Grand Forks</i>
Barbara Hague	<i>Gabriola island</i>
Kathy Hale	<i>Lake Country</i>
Lydia Hibbing	<i>Tumbler Ridge</i>
Rick Hovey	<i>Vancouver</i>
Eleanor Kingston	<i>Kaleden</i>
Valerie Kordyban	<i>Vernon</i>
Julia Kothlow	<i>Vancouver</i>
Steven Hanju Lee	<i>Surrey</i>
Hanying Li	<i>West Vancouver</i>
Denis Mayer Jr.	<i>Burnaby</i>
Norma McCachen	<i>Parksville</i>
Aaron Metz	<i>Westbank</i>
Brenda Mickleburgh	<i>Surrey</i>
Carmen Mongeau	<i>Nanaimo</i>
Ken Morgan	<i>Qualicum Beach</i>
Laura Nelson	<i>Fernie</i>
Wendy Porter	<i>Kelowna</i>
Maria Puglisi	<i>Surrey</i>
Gail Purdy	<i>Maple Ridge</i>
Patrick Rebstein	<i>Vancouver</i>
Camille Savage	<i>Vancouver</i>
Linda Scarfo	<i>Kamloops</i>
Lorraine Sherwood	<i>Coquitlam</i>
Lily Spence	<i>Burnaby</i>
Terresa Tetar	<i>Langley</i>
Li Tung	<i>North Vancouver</i>
Liang Wang	<i>Surrey</i>
Doug Wasilieff	<i>Salmon Arm</i>
Norma Wilkinson	<i>Penticton</i>

ALBERTA

Catherine Fuller	<i>Calgary</i>
Mary Ann Hews	<i>Calgary</i>
Wendy Lockie	<i>Calgary</i>
Sheila Ma	<i>Calgary</i>
Aniko Vida	<i>Edmonton</i>
Kevin Wilson	<i>Edmonton</i>

SFCA LORNA HANNETT, AFCA GERDA VOLZ, Active member LYNNE MARTINS and artist friend BARB CLARKSON, of Burns Lake, BC, got together to honour 42 local mothers and grandmothers for Mother's Day. The tribute was on display for two weeks and at the end of it, each woman was gifted their own portrait. Shown on the attached photos, just a few of the happy recipients.



Kathy Hildebrandt

KATHY HILDEBRANDT ASA, SCA, PAC, MPAC, AFCA, PSA, IAPS/MC will be participating in the 28th juried International Association of Pastel Societies exhibition to be held at the historic Salmagundi Club in New York, NY. Her painting, "Hey Yo-Yogi" was selected from 984 entries from around the world and will be on display from June 5 to 17, 2016. She also had 5 paintings selected into the Richeson 75 Still Life & Floral exhibition. Crash Landing, First Loves and Slap Shot were selected as Finalists and Inspiring the Artist's Life and The Pepsi Generation were selected as Meritorious Entries. All 5 will be published in an upcoming book.

PAGE SAMIS was featured in an exhibit with Vancouver Plein-Air Painters in the VanDusen Botanical Garden Library in June. Furthermore, Page was participating in the 17th annual Art in the Garden North & West Vancouver in May.



Page Samis



Becky McMahon + other FCA members

Active member BECKY MCMAHON and other FCA members, who are also part of the local Blind Bay Painters group, participated in a special painting challenge this winter. A picture was chosen as a reference material and then enlarged to a 2" x 2" photo piece. This photo was then divided into 48 small squares. Each participant was given one piece to paint onto a 6" x 6" canvas. All they were instructed to do, was to keep the edges lined up by squaring the canvas and picture. None of the artists got to see the whole picture until they assembled the individual small canvases. Each piece was glued on with heavy acrylic gel. The completed painting is 36" x 48" and one of the group's members made the support/frame for it.

GERI WATSON, Active member of the FCA, was the sole guest artist at Vancouver Fashion Week held at the Chinese Cultural Centre downtown Vancouver Mar 14–20, 2016. She exhibited ten of her original paintings, including "A Clothes Line" honouring the designers who were showing their newly created lines of clothing. "A Clothes Line" 16" x 20", acrylic on paper, framed 22" x 28".



Geri Watson

JEFF WILSON AFCA will be taking part in "Art in the Park", an art residency in Glacier National Park in early August. It is organised by Parks Canada and the Revelstoke Visual Arts Society, and the resulting work will be part of a touring group show in 2017.



Cindy Mersky

CINDY MERSKY, AFCA, SCA is one of 10 international Artists selected to attend the Farindola International Arts Festival in Farindola, Italy. The residency takes place from July 27 – August 10, 2016. Each Artist will produce works to exhibit during the festival 'La Sagra del Pecorino', which attracts more than 10,000 visitors annually.



Ira Hoffecker

IRA HOFFECKER had an exhibition, entitled 'Berlin Identities' at the Jewish Zack Gallery in Vancouver. For this exhibition Ira has prepared several paintings that talk about the former Jewish quarter in Berlin, the Scheunenviertel. It is a huge honour for Ira to have been invited to show her work at the Zack Gallery. Moreover, Ira has accepted the offer of Transart Institute/ Plymouth University to study with them as of June 2016, in order to do gain her Masters of Fine Arts degree within the next two years.



Jill Charuk

JILL CHARUK is thrilled to announce that her painting "Here Comes The Sun" won Best In Show, a \$1000 award in the South Delta Artists Guild juried show Oil & Water.

NEW MEMBERS

ONTARIO

Hilary Clark Cole
Vasile Ghiuta
Andrew Sookrah
Bob Tunnoch

Gravenhurst
Toronto
Toronto
Toronto

QUEBEC

Rodica Dascalu
Rosi Maria Di Meglio
Patricia Morris

Laval
Senneville
Pointe-Claire

CURRENT EXHIBITIONS

SONIA MOCNIK was pleased to be selected to have her first solo show at the Unitarian Church, 949 West 49th June 1 to July 3rd. She will also be showing her watercolour paintings as part of the Summer Show for the Hycroft Painters at the Hycroft Gallery, 1489 McRae Ave, Vancouver. Opening Reception July 6th, 6:30-9:00 Gallery hours: Mon-Thurs 9:30 AM-4 PM.



Sonia Mocnik



Jeff Wilson

JEFF WILSON AFCA has an exhibition entitled "Back in the Eastside" at the Smithers Art Gallery in Smithers, BC. The exhibition runs from Aug 16 to Sep 10, with a Reception Aug 19, 7-9pm.

KATHY BAKER is delighted to have her painting, "Man In Plaid" accepted for the International Watercolor Society's First Canadian Biennale. It will be on exhibit at the Ferry Building Gallery in West Vancouver from July 5-25th.



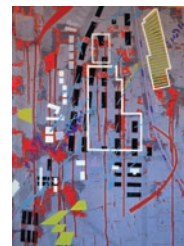
Kathy Baker



Joan Chivot

JOAN CHIVOT has a solo show entitled "Inspirations from the Boardwalk", a place she frequents every day. The show runs August 2-30 at the Northern Artist Gallery in Sudbury, Ontario, with a reception on August 6.

IRA HOFFECKER is pleased to announce that her painting 'Camp Moschendorf II' has been shortlisted together with 53 other paintings for this year's John Moores Painting Prize 2016 in Liverpool, England. The paintings will be exhibited as part of the Liverpool Biennale at the Walker Gallery in Liverpool from July 9th to November 27th 2016.



Ira Hoffecker

VICTOR LOTTO will be demonstrating watercolour painting at the Art Gallery of Greater Victoria's TD Moss Street Paint In on July 16 and at the Bowker Creek Brushup in Oak Bay on August 7.



Nancyanne Cowell

NANCYANNE COWELL is now represented by JD STEVENSON Gallery. The "Inaugural Exhibition of Artists" will be held July 2 to August 31, 2016. The grand opening reception is July 2nd, 3:30 - 8:30pm, 9768 Willow Street, Chemainus, British Columbia.

The North Okanagan FCA are fortunate to have members from all over the Okanagan Valley, our borders expand from Lake Country through the greater Vernon area to Salmon Arm including Tappen and Enderby, BC. This summer the following artists are exhibiting their work in two unique artist operated initiatives: In Peachland, BC at Gallery 97: Colleen Faulkner and Sherry Kalloch. In Enderby, BC at the Courtyard Gallery: Gail Dyer, Cynthia Langford, Marg Froess, Diane Larsen, Pamela Furlong, Margaret Robertson, Terry Greenhough, Dawn Scott.

Paintings by Numbers 2016

FCA Annual Fundraiser

Monday, September 26, 7-11pm

TICKETS AVAILABLE NOW at www.artists.ca

Tinyan Chan, SFCA, Detail "Golden October", Oil on Canvas, 20" x 24"
From Paintings by Numbers 2015

CHAPTER NEWS

ARROWSMITH CHAPTER

RECENT EVENTS

The Arrowsmith Artist retreat on Hornby Island in May was a terrific success. Anna Zielinski shared her studio and video of her painting process which was a high light for all of us. The Hornby Island Dive School is a wonderful place for painting—eating their wonderful meals and hanging out with old friends and making new ones. I am sure this retreat will become an annual event.

PLEIN-AIR PAINT OUTS

Arrowsmith Chapter now has a summer schedule for plein air get-togethers once a week. For a schedule check the Arrowsmith website.

RECENT SHOWS

A BIG CONGRATULATIONS TO ALL ARTISTS JURIED INTO THE ARROWSMITH CHAPTER SUMMER SHOW :

The show will be held at the TOSH 10 Gallery and Studio, ground floor of the Old Schoolhouse Arts Centre:

122 Fern Rd West, Qualicum Beach

Tuesday June 14 to Monday June 27.

Opening: Wednesday June 15, 2 – 4 pm

Hours: Monday noon to 4:30, Tuesday to Saturday 10 to 4:30, Closed Sundays

IN THE SPOTLIGHT

Signature member Cindy Mersky has been accepted into the annual FARINDOLA INTERNATIONAL ARTS FESTIVAL in Farindola Italy July 27 – August 10, 2016. Cindy has been accepted into the visual arts residency program and with 10 other international artists, she will produce work to be exhibited in the festival. Favoloso! We look forward to hearing about her experience upon her return.

Peggy Burkosky will be heading overseas from June to August in Japan, painting in Tokyo, exhibiting and conducting a watercolor workshop at the ExaART Gallery in Kyoto as well as demonstrations in the seaside Kobe Hyogo region at the Kobe Westward Centre .

CALGARY CHAPTER

The Calgary Chapter meets on the third Tuesday of every month from September to May (excluding December) 7:00 pm – 9:00 pm at the Lakeview Community Association Hall, 6110-34 St. SW, Calgary, AB. All are welcome. The next meeting is September 21, 2016.

WORKSHOPS

The Calgary Chapter's first plein air workshop - This Morning Noon and Night Plein Air Painting Workshop - was held in the Banff-Kananaskis area-one of the most beautiful places in Canada- May 30, 31 and June 1. Calgary enjoys close proximity to these world-class tourist destinations. This workshop included plein air painting in the Alberta Parks area and nightly sessions indoors with Jerry Markham on Day 1 and Terry Miura on Day 2.

Our Terry Miura Landscape workshop demo was held in Calgary on May 26 th attended by over 40 artists.

Workshops are also open to non-members. To contact our workshop coordinators, Tami Hort Lathwell and Karen Oliver, for more information about the workshops, including registration, payment and exact times and updates, please visit <http://fcacalgary.ca> go to: Events – Workshops

IN THE SPOTLIGHT

Congratulations to Kathy Hildebrandt, AFCA whose pastel 'Inspiring the Artist's Life' was accepted in the '2016 Limitless' Federation Gallery online-exhibition.

A very special congratulations to Dee Poisson, AFCA, Donna MacDonald, AFCA and Kathleen Theriault, AFCA who were juried in as new Signature Members on March 13, 2016 by the Board of Governors of the FCA. Receiving Signature status is an impressive achievement. Three pieces by each artist were featured in the Success! 2016 show at the FCA Gallery on Granville Island from March 15-27, 2016: Donna's 'Schnauzer', 'Tourists' and 'What Dreams May Come', Dee's 'Cool Dogwood', 'Prickly Pear In Bloom' and 'Rose Hip Encore' and Kathleen's 'Open', 'Enigma 1' and 'In Rhythm'.

CHAPTER AWARD WINNERS

Kudos to Chapter Award Winners from our Juried Show and Sale, Absolutely Art – May 7, 2016.

FIRST PLACE: Linda Wilder, 'Creek Full Of Berries', *Acrylic, 12x36*

SECOND PLACE: Dawn Heinemeyer, AFCA, 'Spanish Glass and Orange', *Watercolor, 16x12*

THIRD PLACE: Hossein Jajouei, AFCA, 'Spring migration', *Watercolor, 18x22*

HONORABLE MENTIONS:

Tracy Kelly-Proctor, 'Gifts of September - Rimbey', *Encaustic, 30x30*

Kathy Hildebrandt, AFCA, 'You Like It, It Likes You', *Pastel, 21x21*

Janet Brenda Armstrong, 'Bragg Creek Thaw,' *Acrylic, 16x20*

WELCOME TO NEW MEMBERS

Warmest welcome to new members Pearl Taylor and Lech Kalamat.

FRASER VALLEY CHAPTER

WORKSHOP

Fraser Valley Artists have an upcoming 3 day workshop with Blu Smith in September at the Newton Culture Centre

Cost: \$330.00 (Members) \$355.00 (Non-members)

www.fraservalleyartists.com for more information.

MEETINGS

Our monthly meeting are every 2nd Saturday of each month at the Willowbrook Rec Centre Langley starts at 10am.

NANAIMO CHAPTER

NFCA FINE ART SHOW, JUNE 3-5, RECAP

Special thanks to Vida Newington, Kathryn Galvin and all the other volunteers who worked so hard to make our show a truly top notch event.

Great fine art came to Nanaimo!!

Congratulations to all the award winners!

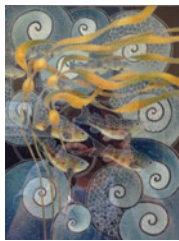
AWARD WINNERS/PRIZE MONEY:



1ST PLACE AND \$1000 PRIZE – 'Heliwell' by Denise MacNeill, 30" x 30" acrylic



2ND PLACE AND \$750 PRIZE – 'Appreciation' by Claudia Lohmann, 48" x 48", acrylic and pencil on wood



3RD PLACE AND \$500 PRIZE – 'Silver Wave No. 55' by Lisa Danesin, 10.75" x 8" watercolour & silver ink on paper

HONOURABLE MENTIONS

- 'Partytime' by **Jeanne Aten**, 16" x 20" acrylic on canvas
- Connections #3' by **Barbara Ann Scott**, 20" x 20" collage on canvas
- 'End Of Ride' by **Barbra Regamey McDonald**, 16" x 12" watercolour & Conte on paper
- 'Out of the Blue' by **Bev Robertson**, 24" x 24" oil on canvas

PEOPLES' CHOICE AWARD

\$500 Iron Oxide Gift Certificate for: 'Young Riders' by **Clement Kwan**, 40' x 30' oil and canvas

MEMBERS IN THE SPOTLIGHT

Congratulations to:



Tom Shardlow, AFCA, who had a number of paintings selected from the TNSC National Open Show to be subsequently displayed in the Salmon Arm Art Gallery. "Klemtu" was one of paintings selected. Tom also had two pieces ("Round Island" and "Gabriola No. 2") accepted into "Plein Air" at the Federation Gallery running May 10 to 22.



Catherine Taron, whose acrylic painting, "Trickster Moon", was accepted into the Federation of Canadian Artists' "2016 Culture" show at the Federation's Granville Island Gallery, which ran from April 26th to May 8th. She also had work in the Cowichan Valley Fine Arts Show, which ran April 27 to May 1 in Duncan, and another almost-simultaneous show at the Ladysmith Waterfront Gallery for the "100-Days" of painting show, which ran April 29 to May 1.

NORTH OKANAGAN CHAPTER

MEETINGS

The North Okanagan FCA is a thriving chapter of 70 members who meet the third Thursday of the month at the Vernon Community Arts Centre. Meetings include artists demos, painting critiques, paint-ins and more. For details on upcoming meeting dates and times, workshops, demos and shows, please visit: <http://www.northokanaganfcaartists.com>

IN THE SPOTLIGHT

Welcome to our new members Valerie Kordyban and Linda Edwards.

Congratulations to the following artists who were juried into active status, Laura Ashton, David Powter and Linda Edwards. We are looking forward to seeing your work in our next show.

Congratulations to the following artists who were selected from the Kamloops 9th Annual TNSC National juried exhibition to show their work in the Salmon Arm Art Centre: Colleen J. Dyson AFCA, Juve Furtado AFCA, Margaret Robertson and Maryanne Jespersen. This show runs from May 7–28, 2016.



Cynthia Langford

Cynthia Langford had a painting, "Mt Ida Reservoir" accepted into the juried CO-FCA show, Oasis 2016 at the Peachland Art Gallery July 1– August 1, 2016



James Postill

James Postill was asked to create a mural showing the history of the Powerhouse Theater building in Vernon, BC, from the days when it generated power for Vernon to its transformation into a local venue for plays. The top right-hand corner of the mural is the scene from the Powerhouse's version of the Mad Woman of Chaillot, staged for the theatre's Nov. 23rd, 1963 gala opening. The mural will be unveiled July 1, 2016.

Martha Moore SCA was recently juried in to elected status with the Society of Canadian Artists (Toronto).



Barry Rafuse (left), Martha Moore (top)

Barry Rafuse SFCA, and Martha Moore SCA have their paintings in Arte funkcional in Kelowna. Martha will be the featured artist at the gallery in June 2016.



Amanda Shatzko

Amanda Shatzko has a solo exhibition, "Brilliance" in the Waterfall Gallery, 1540 West 2nd Avenue, Vancouver, BC. The show will run from June 16 – 30, 2016. (two photos attached)

Mike Jell, Maryanne Jespersen and Martha Moore SCA have paintings accepted in the FCA Limitless Online Exhibition running June 1 – August 31, 2016.



Mike Jell



Maryanne Jespersen



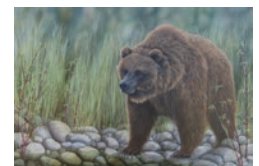
Martha Moore



Martha Moore

Martha Moore's painting "Moon Rising" was accepted in the FCA Postcard Exhibition, also running June 1 – August 31, 2016.

Valerie Rogers is having a show of her work titled "The Wildlife" at the Revelstoke Public Art Gallery from June 3-30, 2016.



Valerie Rogers

NEXT MEETING: Thursday, September 15, 2016

PEACE RIVER CHAPTER

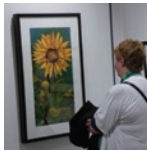
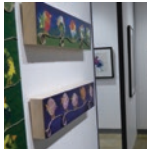
THE LONG AND THE SHORT OF IT

The Long and the Short of It opened in Peace Gallery North in Fort St. John on May 6 and was the 10th juried exhibition of the Peace River Chapter of the Federation of Canadian Artists. Attendance at the Opening was sparse due to the wildfire challenges in our region affecting some of our members and friends, yet it was probably our strongest show to date.

The theme for the show gave participants the opportunity to stretch their perspective by using a canvas with dimensions with a ratio no less than two to one.

Fifteen members of the Chapter had work included in the show with a total of forty pieces on exhibit. All Pieces in this show were placed in the Qualifying category. This is the first time this has occurred in the history of this Chapter.

The diverse work of the members of the PRFCA were sure to evoke reaction by the viewers to many of the pieces in the exhibit and give them cause to reflect on the wonderful world of Art and the people use it to express their relationship to the world.

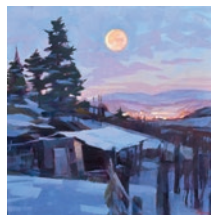


SOUTH OKANAGAN CHAPTER

IN THE SPOTLIGHT

Congratulations goes to:

- Anne Marie Harvey who was awarded the Thompson Nicola Shuswap Chapter Open show Artist Choice Award.



Anne Marie Harvey

CHAPTER NEWS

- June – plein air at the Marina demo by Anne Marie Harvey – weather permitting.
- The critique group celebrated its 1 year anniversary May 3rd.

UPCOMING EXHIBITIONS

- July 8-25th -Tinhorn Creek, Oliver B.C.
- Aug 02 – Sept 16th -Shatford Centre, Penticton B.C.
- Oct 11-Nov 7th-Art at Nk'Mip Winery, Spirit Ridge, Osoyoos B.C.

IN MEMORIAM

It is with great sadness that we announce:

- FCA-SOS member Agnes Sutherland has passed away on Mar 25/2016
- Past active member Hiram J. Dockray passed away suddenly Dec 28/2015

NEXT MEETINGS

June 4th – location to be determined.

July – no meeting

Aug 27th – Leir House Penticton, B.C. at 10am

THOMPSON NICOLA SHUSWAP CHAPTER

RECENT SHOWS

2016 National Show, Kamloops. The show was a great success again this year, with entries from as far away as New Brunswick and Quebec. Thanks to all who entered and to those who helped out with delivery, set up and take down. Here are the award winners:

SFCA AWARD, Anne-Marie Harvey SFCA, 'December Moon'

1ST PRIZE: Justin Maas AFCA, 'Gypsy Eyes'

2ND PRIZE: Maryanne Jespersen, 'Spences Pastels'

3RD PRIZE: Colleen J Dyson AFCA, 'Across the Tracks'

TNSC AWARD: Judy Sims, 'Dancer #2'

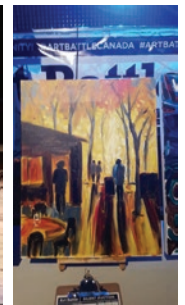
AWARDS OF EXCELLENCE:

Suzanne Dansereau, 'Prairie Field'; Janice Cleland, 'Mt. Ida'; Lee Caufield AFCA, 'Hayfield with Hawk'

IN THE SPOTLIGHT

Debbie Milner-Lively AFCA Wins the First Kamloops Art Battle!

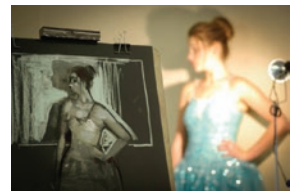
Congratulations to our own Debbie Milner-Lively for winning the first Art Battle held in Kamloops. 12 artists in 2 groups of 6 completed 18" x 24" paintings in 20 minutes. The top 2 from each group, 4 artists in total, did a final paint off, again doing 20 minute paintings. Deb rocked it! She is off to the finals in Vancouver. We wish her lots of luck!



OTHER NEWS

Passion for Painting – a great success.

In keeping with the mentoring and education goals of the FCA, the TNSC held a demo day with our jurors. Rick McDiarmid SFCA did a wonderful New Orleans scene, showing us how to suggest figures and use light to define his focal point. Andrew McDermott SFCA did a loose and impressionistic acrylic of palm trees with his characteristic bright colours coming through. Then, after a great potluck lunch, Trish Armstrong-Gibson AFCA joined them in working from a live model.



Andrew McDermott



Trish Armstrong-Gibson

VICTORIA CHAPTER

UPCOMING MEETINGS:

The Victoria Chapter meets on the third Thursday of every month from September to May at the Windsor Park Pavilion in Oak Bay, 2445 Windsor Road from 7:00pm to 9:00 pm. Next meeting September 15th 2016.

ANNOUNCEMENTS:

The Federation of Canadian Artist Victoria Chapter's 75th Anniversary

Exhibition will be held at the Cedar Hill Recreation Centre, 3220 Cedar Hill Road from June 23rd to July 6th, 2016. Meet the Artists: Saturday, June 25th from 2 – 4 pm.

IN THE SPOTLIGHT:

Congratulations to our award winners for the Victoria Chapter Spring Show:



1ST PRIZE: Linda Darby



2ND PRIZE: Shirley Schmidt



3RD PRIZE: Sharlene Stushnov-Lee AFCA

HONOURABLE MENTIONS: Kathy Cameron AFCA, Carol Koebbeman, Rose Tanner.

Jurors: Clement Kwan SFCA, Anne Hudec SFCA and Lisa Riehl AFCA.

WEST KOOTENAY CHAPTER

RECENT SHOW:

A successful juried exhibit, entitled 'Off the Wall' of 38 pieces from the West Kootenay Chapter was held at the Touchstones Museum of Art and History in Nelson, B.C. during the week of May 13-18.

The works were of various mediums including watercolour, acrylic, graphite, ink and oil. There were 12 participants and 5 awards.

1ST PLACE: Elaine Alföldy – ‘Sunflowers In A Jar’

2ND PLACE: Stephanie Gauvin – ‘Sparkle’

3RD PLACE: Brigitte Desbois – ‘Shutty Bench - Early Evening’

AWARDS OF EXCELLENCE:

Lucy J Bates – ‘Drinnon Pass, BC’

Astrid Pinkerton – ‘Rialto Fountain’

Sandra Donohue – ‘Knock, Knock’

UPCOMING WORKSHOP:

“IT’S ALL ABOUT THE STORY”

The West Kootenay Chapter of the FCA is excited to be hosting a 3-day Water Colour workshop, “It’s all about the Story”, with Rex Beanland from Calgary Alberta.

Rex has been painting since childhood, and continues to be inspired and fascinated by that mysterious interaction between water and pigment. “The nature of water is such that it can’t be controlled and, as a watercolourist, I must let go and enjoy the ride, rewarded for this by the many spontaneous surprises watercolour offers.”

Rex’s current focus is the Urban landscape - excited by the energy of cities and his fascination with the people that bring them to life. Join the West Kootenay Chapter for this 3 day workshop as we learn from Rex how to tell a compelling story that draws the viewer into a successful watercolour painting.

To join us for this exciting workshop, or for more information please contact Alison Graeme at alisongraeme@telus.net. View Rex’s website at rexbeanland.com/



AGM 2016:

Our AGM is scheduled for June 4, 2016 at the Kootenay Gallery in Castlegar at 10am with regular meeting to follow.

FCA PLEIN-AIR PAINT OUT

The FCA Paint Out is an outdoor painting adventure that aims to celebrate the joy of Plein-Air painting, giving our members an opportunity to network and socialize with fellow artists.

There will be more FCA Paint-Outs this summer, so keep an eye out for announcements on our website, eNewsletter and facebook page. For more information http://artists.ca/get_involved

Here’s a collection of photos from the second Plein-Air paint out at Spanish Banks beach on June 22 by member artists Enda Bardell AFCA and Sonia Mocnik.



Enda Bardell AFCA (top), Sonia Mocnik (middle), FCA member artists at the FCA Pain-Out (right)

SUMMER PLEIN AIR FEATURE

PASSION OF PLEIN AIR



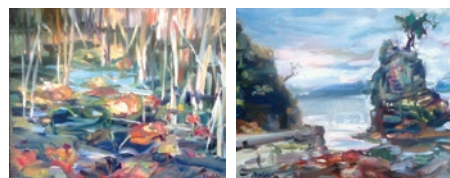
By Jane Appleby

Painting Outdoors, or *en plein air*, might be challenging at first, but once a working routine is established, it can become a passion all of its own and even a standard method of painting. Monet comes to mind painting large canvases by his backyard pond, which also suggests

you do not have to go far to be inspired: a balcony or car with open windows can be a first step.

When working outdoors with acrylics or oils, the *alla prima* direct application of paint is usually the standard technique. However, certain considerations made ahead of time can be part of this practice, including drawings, value studies, notan structures and thumbnails with cropping options. Implementing fundamentals of painting such as colour theory, perspective and atmospheric depth offers endless possibilities of rendering a scene.

At the same time, plein air painting—frequently equated with studies—brings with it



the freedom to be more explorative, playful, and innovative. The degree of abstraction one chooses for a scene often presents the most riveting aspect of a plein air and can help develop an artist's personal style. For instance, an artist may use a strategic design to abstract, or a more intuitive response. Shapes can be altered and repeated or spaced differently, natural details may be portrayed flattened, have adapted colour or texture. The result is the artist's personal response to the landscape at a given time. David Hockney's playful landscapes are a good example.

For me, the landscape seems to play a visual song that I attempt to transpose into my own score with colourful brushwork. I may work the brush in high key staccato notes while using longer flowing motions for low key notes. I often intensify colours because they

elude a strength, demanding a more emotional response. In other areas I may subdue a strong tone by muting or veiling it. This sometimes takes great effort. The more I study colours outdoors the more hues I see in them.

Plein air painting not only trains the eye, but also heightens our senses, including the awareness of things beyond ourselves, and allows the awe of creation and natural beauty to be experienced.

In addition, the great outdoors also has a say in the work we do. Not only does the light change dramatically but so does the temperature and the way the paint flows; shapes and shadows move, and all sorts of distractions occur, including mishaps, which inadvertently find their way into our paintings—such as a poor bug landing in thick paint. Nonetheless, sacrifices have to be made.

In the end, fresh air, packing light and practicing various skills is good for us. We become part of nature's creative process by painting it and find an opportunity to put to work our heartfelt best effort—That's the Passion of Plein Air!



Please see Jane's plein air videos on YouTube: [Jane_Appleby_Art](#).

SUMMER PLEIN AIR FEATURE

BEWARE! 5 HEALTH HAZARDS OF PLEIN AIR PAINTING



By Wendy Mould, AFCA

Yes I know, you think I am crazy!

What could possibly be bad about Plein Air Painting? Fresh clean air, relaxing atmosphere, away from the hustle and bustle of life, being "At One with Nature."

I am just getting ready to "head out paint". My passion is

to camp and paint: on the beach, in the forest, on the bluffs, anywhere that catches my eye.

However, you'll be amazed at the Hazards!

Part of the problem I think is that artists are crazy people. As an artist you get all excited at some of the goofiest things: the light falling on the water; waves pounding on the beach; the tall, old growth firs standing quietly on the trail. You grab your gear, set up and start to work. Your family knows you are lost for hours, maybe even days.

But are you prepared?

1. Sunburns – (Probably the first thing you would think of) Even if you start in the shade the light will change and sooner or later you



I am tucked in close to the cliffs, out of the wind but note that foot!! One burnt foot coming up!

are in the sun. I am usually pretty careful: hat, long sleeves, shady spot but watch out for your feet. I was working away and quickly shifting when my work was in the sun but who thinks of their feet!

2. Bug Bites – I am more a spring to fall Plein Air painter so the bugs are out when I am out! You never know when those guys will get you. Again, those sandaled feet, sitting on a log and painting; who knew there were such things as sand fleas! Later, sitting on the rocks, surf is pounding, painting a lighthouse. Medium breeze off the water so no bugs,



Good breeze off the ocean, what bugs could be here?!

right? Well, except for the few hiding behind my ears out of the wind. Let me tell you, their bite meant business.

3. Eye Strain – This is an issue – Sunglasses or no Sunglasses? I am in the sunglasses camp. When I paint, I am usually there for hours and the glare off the paper and the scenery can be brutal. Yes, I do agree that sunglasses change your colour perspective a bit. Definitely not the time to have those rose coloured glasses. I find if I start the picture with sunglasses it is better to finish it with them. That way the colours are consistent.

4. Muscle Strain – So easy to do! You find your spot, set up and you are away. Who pays attention to time! You are in “The Moment”! Hours can fly by and you haven't really moved. Your arms, back and feet can scream their head off but you know what it's like. “I will just finish this spot, then break, wait, I need to darken that spot, okay, no, that line is too sharp...”



On the Trail – Ink work is fun, but takes time

I have been lucky. My dog Rusty, paints with me; either on my lap if I am sitting or at my feet. He has a 1.5 hr limit and then he says we need to stretch. He is soooooo right!

5. Heat Stroke/Frost Bite/Dehydration –

Again this is so easy to do! Remember, we are in The Moment! Am I thirsty? Cold? Hot? Who thinks of these things when the light is changing! The excitement of moving in on a picture is all you feel. Then suddenly you are done, you step back to admire your work and... “I am sweltering and I haven't had a drink for hours!” Like I said, part of the problem is Artists are crazy people!



Easy to forget time here!!

Of course there are more hazards: bear bits, cougar attacks...(when Rusty got restless and wanted to go I realized the coyotes were vvvvvvery close! Actually, he made me realize they had been making a noise for some time, I just hadn't really paid any attention. We got out of there very quickly!)

BUT despite the hazards the adventure is worth it! Spending time observing and painting life is an experience like no other. Every picture will definitely have its own story!

Head out and paint but remember, like any outdoor adventure you need to be prepared!

Wendy Mould, AFCA, CDM is an instructor, presenter and active member with several Fraser Valley Art organizations. Spring, summer and fall, finds Wendy out and painting. To see Wendy's work: www.artbywendy.com For Art Techniques and Art Business Tips see her blog: www.artbywendysblog.blogspot.ca

FEDERATION GALLERY
EXHIBITIONS
JUL/AUG 2016

CANADA CONTENT
JULY 6 – 17, 2016

SUMMER GALLERY
JULY 19 – 31, 2016

SMALL, SMALLER,
SMALLEST
AUGUST 2 – 14, 2016

PAINTING ON THE EDGE
AUGUST 16 – SEPTEMBER 4,
2016

ISOLATION VARNISH WITH ACRYLICS



By David
Langevin, SFCA

Q: I was given your name as the most knowledgeable person to contact regarding my difficulty in applying a good quality finish to a painting that I have completed. I have applied an isolation coat as recommended by Golden, ie: 2 parts Golden Soft Gel to 1 part water.

Applying by soft brush the result has been unacceptable vertical brush marks. Golden info says just do a second try on top. Hence a second set of brush marks, this time vertical.

I feel sure that a 3rd try will further compound the problem. Except for the fact that I like the painting under all this mess, I would chuck it and say better luck next time. I haven't even tackled the varnishing stage and will not until I solve the first stage. So I have 2 problems— first how to fix it and second how to be more successful next time. I'd appreciate any advice you might wish to pass on to me.
Best regards, Jack

A: Hi Jack,
Unlike oil paintings that just need a thin coat of picture varnish, acrylics need an ‘isolation’ coat of varnish to protect the painted layer. The final picture varnish has solvent in it, and is removable by using solvents. Since acrylic paint is sensitive to solvents and would be damaged if it comes into contact with solvents, we have to protect it with an isolation varnish layer before adding the picture varnish. Getting a smooth even coat without streaks with the isolation varnish is a difficult challenge for sure. Your varnish dried before it

had time to level out, that is why you have the brush marks remaining. It also may help to put a box over the painting while the varnish dries so that the moisture stays in and slows down drying time.

I have made some adjustments to the mixture that Golden recommends and I find it works much better, especially if the painting has a lot of texture, like mine sometimes do. I add another part of GAC 500 medium to the mixture, and more water if necessary. So, it would be 2 parts Soft Gel, 1 part GAC 500 and 1 part (+) water. This mixture has much better self leveling properties.

I put it on quite thick, spread it out with a brush and then tip the painting vertically and tap it on the floor on all sides so the varnish flows out evenly and eliminates brush marks.

For questions of a technical nature contact David at: david@davidlangevin.com.

To view an archive of technical Q&A's go to davidlangevin.com

FCA MEMBERSHIP RECOGNITION AWARDS

Congratulations to the award winners and a huge thank you to all those amazing volunteers for your continued support, we could not do it without you!

DISTINCTIVE ARTISTIC ACHIEVEMENT AWARD



HAROLD ALLANSON, SFCA

www.haroldallanson.com

Harold Allanson, SFCA was awarded the Distinctive Artistic Achievement Award for accomplishing excellence in the field of Fine Art and in recognition of his outstanding contributions to the artistic community. This award comes with the FCA lapel pin made of 3.8g sterling silver.

Harold Allanson, SFCA, TWSA, holds a life-long interest in drawing and painting, but was unable to fully express his talent until taking early retirement eighteen years ago. Since then it's allowed him the luxury of being able to paint for several hours most days.

His realistic watercolours are representative of his life experiences and observations, often depicting working friends, people he's met, their lives and their jobs. The west Coast of BC where he lives, the ranch lands of the interior where he grew up, and those thirty-five years spent as a long haul trucker provides him with a first-hand knowledge for his paintings.

Harold's bold, realistic work expresses strong composition, use of colour and light, that's generally not seen in most watercolour paintings. He paints for his personal enjoyment and in doing so hopes others viewing his work will find pleasure as well.

Harold Allanson joined the FCA in the 1990's. He moved from Supporting to Active Status in 2000, received his AFCA in 2003 and in 2010 finally SFCA Status. Harold served as Chapter President of the Nanaimo Chapter and as FCA Chair of the popular FCA Gabriola Workshops from 2009-2011. Was awarded honorary Lifetime membership in 2009.



OUTSTANDING VOLUNTEER AWARD

FEDERATION GALLERY VANCOUVER



BARBARA CADARIO

Gallery and Volunteer Coordinator, Helen Duckworth, about Barbara Cadario:

"Barbara Cadario has been a member and volunteer with the Federation of Canadian Artists since 1997.

She is a cheerful painter who defies classification, choosing to use a variety of media to express a broad range of subject matter. Aside from

her painterly accomplishments with the FCA, Barbara is also an indispensable asset to the head office and Federation Gallery in Vancouver. Her passion for the arts is contagious and her approach to life keeps us all motivated. She is always eager to help where she can, she's reliable, dependable and gives her best effort to every role she takes on. From FCA Ambassador, greeting visitors and helping with fine art sales, helping with the mass mail out of Art Avenue magazine, serving drinks at Paintings by Numbers, hanging exhibitions as part of the FCA Hang Team, to special events where she's read stories to children and taken part in mini-residencies, Barbara is an inspiration. I can't quite find all the words I need to express just how thankful I am that Barbara is one of our volunteers. I can however find the words to say how very pleased I am to see Barbara's efforts recognized in this award. It is well deserved and we look forward to her participation at the FCA in all its facets, for many years to come."

ARROWSMITH CHAPTER



HELENE MCINTOSH

Arrowsmith Chapter President, Disa Marie Hale, about Helene McIntosh:

"Helene is a talented artist who has been with the Arrowsmith Chapter since 1998. We have been extremely fortunate to enjoy her warmth, positive attitude and skill as a communicator within our membership. She has held most positions, including President, is one of the first to put up her hand to volunteer or sign on the dotted line to help. It is time her generosity be rewarded!"

CENTRAL OKANAGAN CHAPTER



LYNN TRIBE

Central Okanagan Chapter President, Rod McAuley, about Lynn Tribe:

"Lynn Tribe has been an active member of the FCA since 1983! She has been secretary of the Central Okanagan Chapter for more than 5 years. In that time she has diligently attended and recorded the minutes of nearly every general meeting and most committee meetings. This year she has had to step down as secretary due to pressing family matters. Even so she is still volunteering her time with setting up workshops and with our annual OASIS event. Lynn truly exemplifies an FCA volunteer and is worthy of special recognition."

FRASER VALLEY CHAPTER



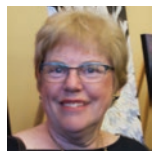
MARNEY-ROSE EDGE, SFCA

Fraser Valley Chapter President, Connie McClinton-Wicklund, about Marney-Rose Edge, SFCA:

"Marney-Rose has volunteered for various positions on our board since joining the chapter in 2007. Communication is so important in any organization and Marney-Rose stepped up as the Secretary for four years keeping everyone informed, even those who did not have email back then. She also held the Vice President position and arranged inspiring demonstrations and presentations for the group for the last three years. Marney-Rose has brought in local artists in all visual art mediums and included other arts such as book making, marketing and the inspirational talk by Richard Theriault, Printmaker/Muralist. She is an inspiration to our members by going from Active Status to SFCA, our only Senior Signature member in the chapter. As such she voluntarily juries new members and shares her experience to encourage and inspire all

members to seek higher goals within the FCA plus in their art careers. Currently she is our Workshop Chair and is bringing another dimension to our education program with international and nationally acclaimed artists."

NANAIMO CHAPTER



DAWN ZINTEL

Nanaimo Chapter President, Tom Shardlow, AFCA, about Dawn Zintel:

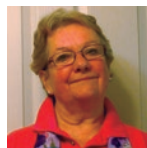
"Dawn is our Art Avenue and Vancouver FCA contact person as well as Communications and Website Coordinator. She also handles our digital records. Dawn has served Nanaimo FCA unflinchingly for many years and is a most valuable member of our executive."

THOMPSON/NICOLA/SHUSWAP CHAPTER

SANDRA CONWAY

TNS Chapter President, Cathie Peters, about Sandra Conway:

"Sandy has been in charge of arranging volunteers for all of our shows for many years now. She is instrumental in setting up both the Open and our Chapter Shows. Whenever you need someone to do a job, Sandy is there with a willing attitude. She is also a key member of the TNSC Executive, helping plan meetings, demonstrations and shows. Every organization needs a volunteer like Sandy."



JEANETTE ARDERN

Cathie Peters further about Jeanette Ardern:

"Jeanette has served on the TNSC Executive for several years now. She is in charge of membership, an often thankless job when it comes to annual renewal dates. Jeanette attends every meeting, helps set up coffee and food, and is there with information and a warm welcome for new members. For each show, Jeanette is there to work during set up, reception and repackaging of shipped pieces for the Open Show. She has a good eye for placement of artwork and is part of our show committee."

THE BIGGER PICTURE



By Peter Stuhlmann, AFCA

Dear Artist,

After the artist's statement (a topic I will address in a future issue) the biggest issue to plague a painter is this business of trying to attract attention. Now I know you might be inclined to suggest "Just learn how, and then paint well!" but you would be wrong.

Oh so very wrong, Grasshopper.

What do you do when your pictures just aren't enough? Fortunately you've come to the right place. I've got some handy 'hooks'—to steal from our cousins in the music industry—with which to garner your fair share of attention. First, you must realize that attention is the new currency. Currency, as the term suggests, is a moving, fluid thing. The good news is that it can be diverted your way. The bad news is that you might have to be willing to set yourself on fire for it.

To start, we need to look at the history of attention-getting. Art history is your friend here. In the days before indoor plumbing you gained favour—attaching yourself like a lampry to an established master was step one. You had to paint well, of course, but the point was availing yourself of the correct introductions. You wanted to end up in a nobleman's house—king or queen was best. From there

you made the king/queen look good. Making them taller often helped. Removing unsightly goiters, weird nasal forests—and correcting other unfortunate features helped even more.

Things didn't change all that much when monarchy yielded to merchant class—you simply painted those folks instead. Then, moving right along, we arrive at Manet, who discovered painting prostitutes was a great way to receive attention. Prostitutes featured, for similar reasons, in the works of Seurat, Toulouse Lautrec, and Picasso. Don't try this today—not nearly exciting enough.

Having an exceptional beard was another strategy. People notice monumental beards. Monet is the ideal study. On his death in 1926 they found seventeen tubes of cobalt blue, two baguettes, a wheel of brie, and Renoir's sister in his monster of a beard. Monet did plain air of course, but quit as he was bothered too much by birds wanting to raise their chicks on his chin to concentrate on lilies.

Van Gogh, experts believe, suffered from mental illness—and that this explains slicing his ear as if it was fine Gouda. Not true. He did it for shock value, which he recognized would result in attention. Unfortunately he was too far ahead of his time, and folks indeed thought him nuts. Not that it was entirely unsuccessful—after all, we're discussing it now.

One of my favourite masters—Dali. No question a genius of attention. His moustache alone wins hands down. With that, however, he was just warming up. Walking a pet ant eater around Manhattan—we can only dream. You absolutely must study this man and his ability to create buzz. You could, for example, follow his lead—taking a symbol that frequently features in your painting, and blow it

up several orders of magnitude and use it to decorate your roof. I have in mind folks who paint nests here. It can be anything though—and it will get noticed. A giant pinecone might work, and I don't see why a forty-foot statue of your cat wouldn't. I briefly considered keeping penguins in the fridge of my studio. I don't use them as symbols—they're just cute. Never followed through on it—you're welcome to that one.

Warhol's another, but now it's your turn. I'll get you set up. Take an inventory of your times. Look around you—notice how popular plain air/environmental painting has become. What you do—this one's yours too, if you want it—you kick it up to an entirely, never-before-imagined, level. Plain air on Everest. That's right. Paint out on the Bugaboos? Please. We're talking plain air above eight thousand meters—and without supplemental oxygen. I guarantee you'll be famous the minute after you pop up your little alpine easel. You can even get the paint manufacturers to sponsor you—I'm willing to bet no one's ever used their colours there before. Don't worry, the edema will eventually clear up.

Bears are a popular feature in today's art. I can't think of anyone who's put on a bear suit, and set up their easel beside the real thing as they're trying to snatch salmon from a river. You put a three-minute clip of that sort of non-stop action on YouTube—and just watch the hits pile up. Hits can be turned into sales.

The point to all of this is simple. The public doesn't just want your paintings—they want your story. If there's a chance of death, even better. And with the helpful insights offered here, you'll be a legend!

THE FCA'S 75TH ANNIVERSARY 1941–2016

2016 MARKS THE 75TH ANNIVERSARY OF THE FEDERATION OF CANADIAN ARTISTS, A BIRTHDAY CELEBRATED BY NOT MANY OTHER ART ORGANIZATIONS IN CANADA. IN THIS SIX-PART SERIES, TOGETHER WITH FCA HISTORIAN, ELLEN POOLE, WE WILL EXPLORE THE FCA'S EVENTFUL HISTORY, REVISIT IMPORTANT MILESTONES OF OUR PAST AND GET TO KNOW INSPIRING ARTISTS AND VISIONARY LEADERS OF THE FEDERATION.

CHAPTER FOUR – OUTSTANDING WORKSHOPS, DEMONSTRATIONS, AND EXHIBITIONS



By Ellen Poole
FCA HISTORIAN

Federation Gallery Shows – As we learned in the previous article of this series, Edwards is credited with reactivating the once very influential Federation of Canadian Artists and helping to establish the FCA's first gallery space in Gastown, Vancouver. The first

Fall Exhibition in the new gallery, with the Hon. Grace McCarthy as special guest at the opening reception, attracted 215 entries from 115 artists—the calibre of work never having been as high before! This show also went on tour to other parts of BC and Alberta.

However, this was only the beginning of many more “travelling” shows in the 1980's and 1990's—that were sometimes shipped as far as eastern Canada, the USA, or even Mexico. An indication of calibre is the exhibition of FCA work that the prestigious Charles and Emma Fry Art Museum, in Seattle, mounted in November 1980. This was later followed by a most successful exchange of “Travelling Shows” (organized by FCA President Jeane Duffey in the 1990's) between senior artists of the Federation and similar groups of painters in Australia and New Zealand.

Small sculpture was still being exhibited at Federation Gallery until the early '90s when



Allan Edwards Demo – Salt Spring Island, 1980's

it became understood that this type of art required more specialized expertise than the FCA could provide. Two-dimensional visual artwork of high technical quality by emerging and professional artists was what the gallery had become known for.

Salt Spring Island Seminars – Although in his mid-60s at the time, Allan Edwards was amazing in his accomplishments and creative abilities. A huge promoter of the FCA, Edwards moved to Salt Spring Island, BC, where he continued to teach, paint and exhibit until his passing. The Federation's annual “Salt Spring Island Seminars” were introduced in the 1980's, intriguing students from every direction. Distinguished artists came—with pleasure—from as far away as Alabama, California, Washington, Oregon and even Hawaii, to join the Federation's favourite Senior painters in tutoring at these workshops. Many Salt Spring students will recall instructors William Reese, Kathy Wengi O'Connor, Linda Doll, Rex and Joan Brandt, Carol Barnes, Judi Betts, Stephen Quiller, Carl Christophersen, Al Brouillette, Carrie Burns, Jane Burnham and Carl Dalio, among others. Teachers and pupils all loved the total immersion of painting on Salt Spring, outdoors and in, from morning until night.

After Allan Edward's death in 1993, Alan Wylie described him as, “A man of unwavering artistic beliefs, a sharing and compassionate



Kathy Wengi O'Connor – Salt Spring Island, 1984

man with an unbridled enthusiasm for the arts and the artists.” Tom Huntley said further: “Allan was principally responsible for starting the Seminars on Salt Spring Island. He had made expanded plans for a permanent art school—which had to be put on hold for a better time when the economy became healthier (sadly, that time never came).”

AIM For Arts! – An International Art Exhibition

– Having moved to Granville Island in early 1998, and with the 2000 Millennium fast approaching, the FCA Board—with Janice Robertson, SFCA as Board President

at the time—decided to sponsor a really “big” show, an exhibition that would be open to artists around the world! They knew that \$50,000 in cash prizes—including a \$25,000 “First” Prize—would be ‘noticed!’



AIM For Arts, 2000

AIM Funds Management Inc., an international finance company, agreed to be our chief financial partner. Services, plus additional funding, was contributed to a grateful FCA from over 24 additional firms and individuals in the community.

The FCA invited artists from all over the world to submit to this unique show and received a phenomenal 1,340 entries from 33 countries. The 210 selected artworks included artists from Canada, the USA, China, Switzerland, Israel, Malta, Australia, Germany, Ukraine, England, New Zealand, Mexico & Chile.

Donna Baspaly, SFCA, served as Chair (and, over 180 FCA members participated as volunteers). A team of seven Signature (SFCA & AFCA) members had the tough job of jurying those many international entries for the AIM for the Arts! show; and a team of five illustrious guest artists, Robert Davidson, OC, RCA; Don Farrell, SFCA, RI, RBA; Doris McCarthy, OC, RCA, CSPWC, OSA; Myfanwy Pavellic', OC, RCA; Ann Zielinski, SFCA, AWS, NWS; and (as Alternate Juror) Robert Genn, SFCA, were selected as the Awards Jury.

In the Fall of 2000, this hugely successful International Exhibition became the toast of Vancouver's Granville Island for five weeks, situated in the Performance Works building across the street from the FCA's own

permanent Gallery. The 210 featured artworks represented varieties in style, medium and attitude, "together, embodying the desire to translate the human experience into something identifiable."

And, the Federation's mandate, "to share and promote the passion of the visual arts through exhibition, education & communication" was enhanced through AIM for Arts' global intentions.



Salt Spring Island, 1985



Salt Spring Island, 1984 – FCA Archives

DRAWING FROM THE PAST – FOUNDATIONS FOR THE FUTURE

IN THIS NEW REGULAR FEATURE, MARK ANTHONY WILL INTRODUCE OUR READERS TO THE FOUNDATIONS OF DRAWING.

INSIGHTS INTO THE GRAND TRADITION OF REPRESENTATIONAL DRAWING



By Mark Anthony

I quite often get to experience seeing new art student entrants sweating at the brow over the idea of taking the death defying leap into drawing from observation. There are so many modern resources today, technical and otherwise, that make the experience of creating an artwork possible. Happily, I also experience seeing these, 'I'm at the stick-man level,' brave adventurers launch themselves into complex traditional figure and portrait observational studies within weeks. They're ecstatic. 'I didn't know I could really do that!' ...they say. So, we are lead to a few obvious questions.

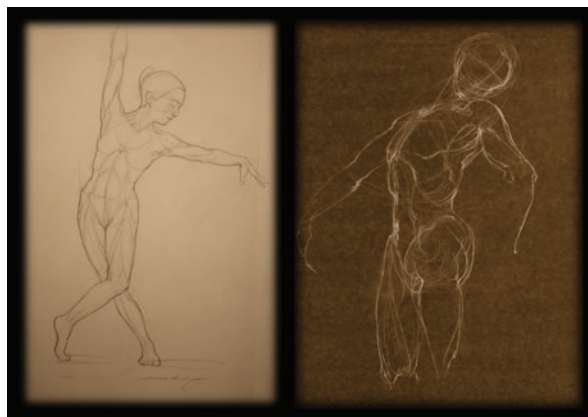
Is good drawing reserved for the divinely blessed and talented? Isn't drawing just a step towards a painting? Is there something within all of us that just needs to be tapped, tweaked

a little, and pleasantly explored in order to participate in this grand tradition that spans 500 years?

Here are two reasons why I believe that we all have the ability within us. First, all children naturally want to draw just as they desire to walk, talk, dance, etc. Go ahead, put a pencil in the hand of a one-year-old for the first time. In a moment you've opened up a reality that stays with him for a lifetime. We are programmed

to want to draw. Second, watch a newborn respond to her mothers facial and vocal expressions. It never fails to amaze me that she already knows how to respond to and communicate a visual human language. Again, we were programmed to understand a visual poetic language facilitated by the human face and gesture of the body. Now, add to this equation the number of humans that you observe in one day, in one month, in one lifetime. What is the point? If you have a fear about drawing well, just get to work. You already know the human subject well. Soon you will touch inherent attributes and abilities that draw you to an intuitive understanding of the human form.

So what then is the bridge between this natural ability and actually drawing a portrait or figure with confidence and skill? Is the book available on Amazon or can one simply download the app? Simply put, as one develops a definable foundation understanding of the visual world around (through study and practice, of course), he can eventually learn to reverse engineer and re engineer any subject in terms of structure, anatomy, movement, volume, form and light and shadow, etc. Then, throw in an ideal classical understanding of visual beauty as defined by the ancient Greeks and Renaissance Masters and you really have something. It may sound like a lot, but remember, we have all been observing our beautiful



world around us all of our lives.

A good drawing program will develop observational skills in a definable way and equip the artist to the point of being able to execute blind gestural figure studies (no model, see examples) with confidence, just as Michelangelo would have done on the Sistine Chapel Ceiling. The great masters created masterworks that demonstrated their depth of visual understanding with great virtuosity. Some drawings are executed as studies for a grand painting or sculpture. However, many are created as masterworks. This visual discipline stands apart from painting in many ways and employs a healthy overlap with sculptural understanding and volumetric form.

So what is the point? Draw, draw, draw, people! And, learn to do it well. Let each project be an exciting journey into visual understanding. A well-executed drawing can be as powerful as any great painting. To build a commanding skill of drawing observationally with visual understanding is the difference between leaving the studio wondering 'did I do it right' to saying 'I did it absolutely right...no, I did it better than right, according to true ideal classical tradition.'

Please feel welcome to contact Mark Anthony at pw.artstudio1@gmail.com for information on traditional drawing programs.

EXHIBITION CALLS

SCENES FROM WESTERN CANADA

ENTRY DEADLINE: AUGUST 12, 2016

PAINTINGS DUE: SEPTEMBER 2, 2016

Landscapes, cityscapes for seascapes from Western Canada. Any subject matter, any FCA supported medium, any style. *Open to Active members and Signature (AFCA / SFCA) members.*

A.I.R.S

ENTRY DEADLINE: AUGUST 26, 2016

PAINTINGS DUE: SEPTEMBER 30, 2016

Annual International Representational Show – open call to artists worldwide. Any subject matter, any FCA supported medium, only representational and semi-representational style. *Open to all FCA members and non-members.*

365: ONLINE EXHIBITION AND CALENDAR

ENTRY DEADLINE: AUGUST 28, 2016

PAINTINGS DUE: NO DELIVERY NECESSARY

Online only exhibition. Submit for the chance to win cash prizes and a feature in the print calendar for 2017. Any subject matter, any FCA supported medium, any style. Landscape (horizontal) orientation required. *Open to Active members and Signature (AFCA / SFCA) members.*

THE FCA 75TH ANNIVERSARY EXHIBITION

ENTRY DEADLINE: SEPTEMBER 4, 2016

PAINTINGS DUE: TBD

The FCA 75th Anniversary Signature Celebration and Exhibition marks seventy-five years of artistic excellence at the Federation of Canadian Artists. All Signature Members are invited to showcase one work that best demonstrates their artistic strengths and achievements. *Open to Signature (AFCA / SFCA) members.*

Entry regulations and submissions on-line at www.artists.ca.

All submissions on-line only. If you are having problems with the on-line system call Helen Duckworth at 604-681-8534 or email us at fcagallery@artists.ca.

Entry fees and number of submissions are defined for each show in the on-line submission process.

EXHIBITION REGULATIONS: Environmentally sensitive artwork, such as water-colour and pastel, are required to be framed under glass or Plexiglas unless it is varnished in an archival fashion. Artwork must be submitted with a conventional hanging device attached and the work must be framed or prepared in a professional way for display in the gallery. Unframed canvases must have all sides wrapped in canvas with no staples showing. The FCA reserves the right of refusal to hang any artwork that is deemed to be not suitably prepared. It is understood by the applicant of any show submission that the FCA abides by the Canadian Copyright laws and therefore all work must be declared to be the original work of the submitting artist. No artwork will be accepted that is found to be a copy or derivative of another artist's work, nor can works produced in class or workshops be submitted. All paintings submitted and accepted into a juried show must be for sale in order to hang in the gallery. The gallery will take a 35% commission on all sales. Your GST number should be made available to the office. The FCA has limited insurance coverage, and while it is the priority to ensure the safety of paintings held in the gallery, the FCA cannot take responsibility for any damage or loss incurred during the time the work is in transit to or from the gallery or while in the gallery. Artists submitting work for exhibition in the gallery must agree to allow the FCA publishing privileges of that work.

ART CLASSIFIEDS

LEADING EDGE ART WORKSHOPS – FALL 2016

CALGARY

Joan Fullerton	Mixed Media	September 21–25
Blu Smith	Abstract	September 30–October 2
Brian Smith	Portraiture	October 13–16
Mike Svob	Acrylic/Oil	October 17–20

EDMONTON

John Stuart Pryce	Acrylic/Oil	September 16–18
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JASPER

Dominik Modlinski	Plein air	September 9–11
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WINNIPEG

Brent Laycock	Acrylic	October 20–22
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For details please see www.greatartworkshops.com

Louise Hall	403-233-3789	louise.hall@shaw.ca
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SUBMISSION DEADLINE: AUGUST 1, 2016

Art Avenue – Print Rates – Display Ads

Art Avenue is published every two months and is mailed, free of charge, to all 2,350 FCA members. In addition they are sold at the Federation Gallery and distributed at special events to artists and art buyers. Present full circulation is 2,400, of which 92% are artists, and 8% are collectors, dealers, and supporters of the arts.

Full Colour	MEMBER			NON-MEMBER		
	1 Time	3 Times	6 Times	1 Time	3 Times	6 Times
Double-page spread (centre of magazine)	\$1,600	\$1,400	n/a	\$1,800	\$1,600	n/a
Full page (inside, 8" x 10.5")	\$800	\$700	\$600	\$900	\$800	\$700
Half page (inside, 8" x 5.25")	\$500	\$400	\$300	\$600	\$500	\$400
Quarter page (inside, 3.75" x 5.25")	\$215	\$185	\$160	\$265	\$235	\$210
Banner (inside, 8" x 2")	\$200	\$175	\$150	\$250	\$225	\$200
1/8 page (inside, 3.75" x 2.5")	\$160	\$140	\$120	\$190	\$170	\$150
Business Card (inside, 3.5" x 2")	\$140	\$120	\$100	\$160	\$140	\$120

Art Avenue – Print Rates – Classified Ads

Per word (100 word maximum)	MEMBER	NON-MEMBER
		\$0.40

All prices are subject to GST. To place an ad, please contact Stefanie Steinwendtner at 604-681-2744 or email artavenue@artists.ca.

CORRECTION:

Janet Strayer wishes to clarify a confusion in her last Artist-En-Route column in the May/June edition.

The incredible dome of the Pantheon in Rome, completed in 125 CE, was the model for Brunelleschi's famous Renaissance dome.

The corrected sentence in the article should have read:

Rome, where the ancient Colosseum nods to Renaissance feats like Brunelleschi's dome, itself modeled on Rome's ancient Pantheon, the treasure troves of the Vatican, and of unsurpassed Florence.

FRAMING YOUR ARTWORK: IT'S ALL ABOUT SALES



By Ted Fraser
FEDERATION GALLERY
TECHNICIAN

You spend a great deal of time considering every detail of your painting, from composition to colour and form and everything in between. And if you hope to sell your work, presenting your painting in a frame needs as much attention and professionalism as you are trying to convey in

your artwork.

It's true, framing is expensive and it can be difficult to contemplate spending money on a more costly frame for a painting that may or may not sell. The good news is that sales of paintings at Federation Gallery are up so your chances are better. However, choices you make for framing your painting can make or break a sale. In an effort to help you sell your work I'd like to offer some suggestions based on my experience at the Federation Gallery.

There are no hard and fast rules for framing an image but a good rule of thumb is the old adage that "less is more." Simple, clean lines is better. Heavily textured, sculpted and ornate frames are out of favor and difficult to sell. Bold, bright colours in a frame can look amateurish. Let your frame compliment your painting but let your painting shine through. Wood frames don't necessarily need to cost more than metal frames but they look richer and more timeless.

Framing should reflect less the subject matter and more the painting style. A frame that is chosen to reflect the subject matter of the painting can often do more harm than good. Let's say your painting is a beautiful beach scene. A frame made to look like logs can compete with the image and overwhelm it. Such a frame would have far less of a chance of working with existing furnishings in a room. While we like to think otherwise, when we sell art in a gallery it is seen as a product and lots of people buy art to match their couches. A fair number of buyers will see the quality of the frame as a cue to assess the quality of the work. A good painting

in a poor frame will likely be confused for a poor painting.

Your frame should be new or undamaged and free of scratches and dents. A visitor to the gallery may like a painting very much but if it needs to be reframed they are much less likely to buy it. Customers often ask if they can have a reduction in the price of a piece if the frame is damaged. It can devalue your work and your time and effort in creating it. Most visitors to the gallery don't see the process that goes into a finished painting, they see the finished product, including the frame. If that product is not presented as well as it can be it will hurt your chances for a sale.

The matt surrounding your painting should be clean and without the little bits that can sometimes get between the matt and the glass. If you recycle a matt from one painting to another make sure it's in good shape. As with the frame, allow your matting to compliment the painting. Wider is always better with a matt; a narrow matt looks cheap. Bright colour in a matt can be as off putting as they are in a frame. Stark white matting can be a little too dazzling, I've learned the hard way. It used to be FCA policy that matting had to be white but that's no longer the case. Just a hint of a colour warms the matt up along with the whole presentation; neutrals are best. And remember that the walls of the gallery are white so your piece should avoid blending into the background. If your painting does not require a matt, consider a wider frame. A wider frame makes the artwork appear larger and more commanding.

Make sure your frame is sturdy. Mass produced frames just don't hold up over time, especially if you're changing the image in the frame multiple times. In the instant that a customer holds your painting in their hands a less expensive frame feels very light and can undermine the work put into a painting. Somehow, a picture that weighs more in a customer's hand seems like a better buy. It has substance and strength and instills confidence in the artist, the painting and in the purchase.

Not everything needs to be framed. Larger oil and acrylic paintings on heavy duty stretchers can look great without a frame whereas a smaller canvas looks better with a frame. Gallery policy is that canvases don't need to be framed but if you go that route, you must finish the sides of the canvas with paint. Canvases must be gallery wrap canvases. Don't allow staples to show on the sides of your painting or strings of canvas to hang.

However you decide to frame your painting, your finished presentation should consider

the front, back, top and bottom of the frame. It should look as clean, new and considered as possible. Framing is just as much a reflection of the artist as the artwork itself and should look professional. Professionalism is what we all want for ourselves and for the Federation of Canadian Artists as we grow and make our mark in Canada and around the world.

Some housekeeping rules to be aware of:

All artworks delivered to the gallery must be wired for hanging with d-hooks and wire. Do not use string or plastic line. The gallery will replace unsuitable hardware and charge the artist \$20.00 for each artwork without the proper wiring hardware.



The d-hook is the required hardware for gallery hanging. Wire your frame at about one third of the vertical height and ensure that the wire is taut.



Please don't use eye hooks. These can damage other paintings in storage and can also cause damage to the gallery walls.



Saw tooth hangers that come with smaller frames are ineffective in a public gallery setting and they caused paintings to be knocked off the wall until we discontinued them. Please wire your work with the required d-hooks.

MY APPROACH TO PLEIN AIR...

MICHAEL KING

I started plein air painting seven years ago, just on the cusp of its progression to popularity. The fact that I could do it anywhere, just leave the house and go, no photos needed, is what appealed to me.

Over time you learn what draws you in. I prefer strong shadow patterns, trees and structures such as barns, power poles or a meandering river. What keeps me coming back, however, is the challenge.

My plan for plein air painting is to scope out a desired location, taking into consideration the sun's travel in the sky, and lay down some sketches in my sketchbook along with a few value studies. All to work out the design, composition and eye travel before I start.

I have stuck to this plan on many occasions and I can say from experience it does work. My paintings end up more complete. Not necessarily finished, just more complete. But, plans change and steps are skipped. I'll walk up to a scene, setup and, win or lose, I paint.

So why wouldn't I always follow my plan? For the challenge of it and because I like to sketch. This does often lead to failure, though, which I embrace. I have an education in design but not fine art. I never had the opportunity to fail in art school. I need to fail now to learn. I think everyone does. Failure is addictive; it's my educational 'crack'. The more I fail, the more I learn not to fail. Painting then becomes easier.

How do you learn from your mistakes? Rely on your current knowledge of painting, ask a friend or a mentor to critique your work, join a critique group or post in an online forum. What matters is to understand the mistakes made.

Enough about ideologies, let's get into a painting.



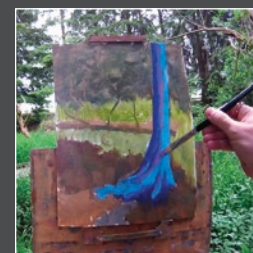
I had painted this tree before; however, the spot I usually paint from was taken over by a fallen tree. Reassessing the scene, I wandered looking for a good light and shadow pattern.



Since this was during the Opus Outdoor Painting Challenge and I had painted this tree before, I just wanted to dive right in. I mentally established the composition of the painting as I setup my gear, then sketched the concept directly on the board after I was setup.



I followed with a rough block-in of colour of the subject, ground plane, foreground and background shapes. The key was to make my best judgement on values and then adjust them on the second pass.



The second pass aimed to add more dimension. The tree gets a light side, a dark side and a new violet midtone; bringing the tree to life.



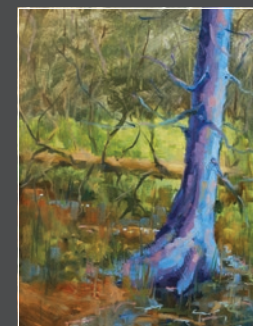
I started altering values to add more depth and to ensure a lead in to my focal point. On location, the grasses behind the tree looked of one value but I darkened most of the grasses on the far left to create a gradation of dark to light with the intention of guiding the viewer towards the tree.



This worked, but I wanted to move the eye more quickly to the tree so I increased the value and chroma of the grasses where the back meadow meets the trunk of the tree. This provided a stronger value and temperature gradation in addition to increasing the contrast between the shadow side of the tree and the meadow.



Indication of detail was added with a rigger brush by flicking in grasses and twisting in water reflections. Adding these smaller strokes within the larger broad strokes gave an illusion of detail without having to paint it all. For some texture, I used the butt of my brush and scratched into the paint in various locations.



The final pass was about tweaking values and adjusting edges; softening some in the outlying areas, while sharpening others in and around the focal point.

It seemed Mother Nature had a plan for me that day; having the fallen tree in the background really made it a stronger composition. I title it "Fallen Brethren".

In the end, plein air painting is more about leaving information out, than it is about putting it in. Pay attention to your focal point and let the peripheral information be there for context.

To see the full process of this painting in action visit my YouTube channel at www.youtube.com/MichaelKingArtWorks

www.michaelking.ca

SUMMER PLEIN-AIR WORKSHOP WITH MICHAEL KING

Join Michael for a Summer Plein-Air workshop on July 23 & 24 on Granville Island. Participants will develop and hone their outdoor painting skills with instruction covering go-to composition & design strategies for plein-air, adjusting tonal, using colour temperature to make areas sing, and how to say what you want in the time you have.

For more information and to register visit www.artists.ca/education