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\$5



CROSSING BOUNDARIES

MAY 9 TO 21, 2017



1ST PLACE:
MARC GRANDBOIS *Rain Vapors on the Saguenay Fjord*
acrylic on panel, 20" x 24"



2ND PLACE:
ROBIN TIMMS
Back Country, West Coast
acrylic on canvas, 36" x 36"

HONOURABLE MENTION:
TOM SHARDLOW, AFCA
Road to Nemiah No. 2
acrylic on canvas, 16" x 20"

HONOURABLE MENTION:
FARAHNAZ SAMARI
Dancing Boats
oil on canvas, 24" x 30"



3RD PLACE:
MICHAEL RADFORD, AFCA *Storm Coming, Hwy 5A*
watercolour on paper, 13" x 20"

LANDSCAPES

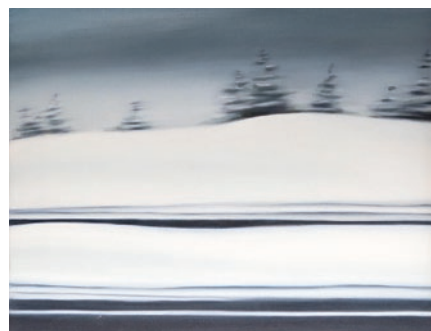
APRIL 25 TO MAY 7, 2017



1ST PLACE:
SIMONE (XIMENG) GUO *Neighbour's Front Yard*
oil on wood panel, 24" x 30"



2ND PLACE:
PATRICIA LINDLEY *Winter Salt Marsh*
pastel on archival board, 15" x 18"



3RD PLACE:
PATRICIA MORRIS *Apres-Ski Drive*
oil on canvas, 14" x 18"

HONOURABLE MENTION:
LINDA KALMAN
English Bay Dawn
watercolour on paper,
11" x 14"

HONOURABLE MENTION:
JUNICHI HASHIMOTO
False Creek in Winter
watercolour on paper,
19" x 27"

HONOURABLE MENTION:
GRAHAM BIBBY
Two by Sea
oil on linen, 28" x 22"



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION



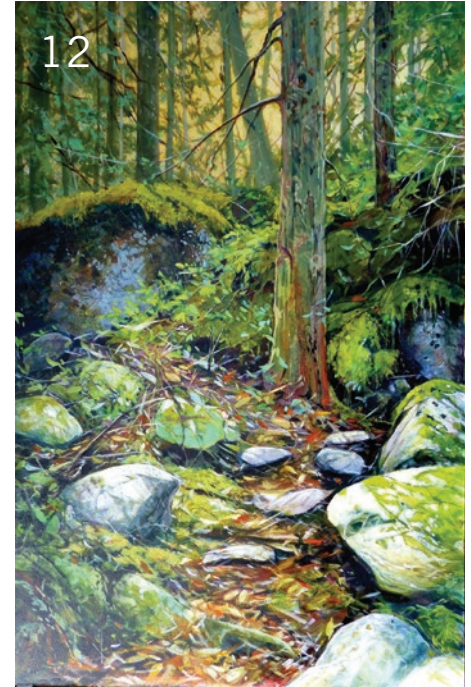
02

Landscapes: Linda Kalman, *English Bay Dawn*



02

Crossing Boundaries: Farahnaz Samari, *Dancing Boats*



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Janice Robertson, *Forest Glow*

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- 02 2017 Landscapes
- 15 2017 Muse

ON THE COVER

1ST PLACE, MUSE

CAMERON ROBERTS

Ready in Reflection

oil and pastel on board, 38" x 21"

"Creativity is the only path upon which you will ... find yourself, lose yourself and become yourself".

— by Cameron Lee Roberts

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- 11 Collaborative Art –
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Artists meet regularly to compare notes
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- 15 Big Red Dots
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the past two months?*
- 16–17 Success! Part II
Showcasing new AFCA & SFCA members



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Muse: Yuki Cormier, *Maiko Katsuna*



15

Big Red Dots: Sheila Mather, *Morning Poplars*, sold for \$1250

Art Avenue
JULY/AUGUST
2017

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AA DIRECTOR'S COMMUNIQUÉ



A common thread that I've heard both from exhibition jurors and instructors providing critiques is the need for artists to revisit the foundational principles of their technical skills. Many artists, even those accepted into exhibitions, could benefit from work on their foundational skills. Perhaps you've taken workshops or have read books, but how can you know what valuable information you missed? How do you know what you don't know?

Being a visual artist without understanding and applying your fundamentals is like being a professional writer who doesn't understand grammar, or a musician who cannot play scales. Poor writing makes it difficult to get your message across and detracts from the story.

With enough practice, an artist will become competent at his or her pursuit. But with effective instruction, practice, exploration and feedback, an artist can excel at it.

While "the foundations" may not sound like the most exciting thing to spend your time on, it is difficult to be creative when you struggle with composition and brushwork.

Do you have any unfinished paintings? Ever spend hours pushing paint around and getting nowhere? Know your painting isn't working but don't know why... and certainly don't know how to fix it? Can't seem to find your "style" and can't communicate with paint the way you want to?

Stop wasting your time and making yourself frustrated. Once you get your foundation down you can build a solid artistic career or just get

back to enjoying your process. This is necessary work if you want to be good at what you do.

One key role of the FCA is to provide quality mentorship and instruction to its members. In addition to providing weekend workshops, we have decided to offer something more sequential, cohesive and all-encompassing.

The new Foundations Program will make it easy for artists to assess their skills and help them brush up on what they're lacking. Over a period of ten weeks, just one evening per week, participants will be exposed to all the foundational skills. Participants will have the option to attend a follow-up weekend workshop shortly thereafter.

The line-up of instructors is also stellar. Each of these instructors are wonderful artists in their own right and also have at least a decade, and often two decades or more of teaching experience. We've lined up different instructors for each evening so you can benefit from the collective wisdom of all these instructors: Alan Wylie SFCA, Gaye Adams SFCA, Jan Crawford AFCA, Janice Robertson SFCA, Lalita Hamill AFCA, Liza Visagie, Mark Anthony, Paul Chizik, Rick McDermott SFCA, Suzanne Northcott SFCA.

The Foundations Program has been designed to help our members become better artists, achieve better results, get into more exhibitions, and sell more work. If you are interested in finding out more about the program or to register, visit our website www.artists.ca/education

Patrick Meyer
EXECUTIVE DIRECTOR

AA NEW MEMBERS

Lynette Barnes	West Kelowna, BC	Shokoufeh Eghbal	Dubai, UAE	Kai Liu	Hamilton, ON	Fran Schlosser	Calgary, AB
Sylvie Bart	Parksville, BC	Christine Fletcher	Vancouver, BC	Rain Longson	Delta, BC	Svetlana Simeons	Calgary, AB
Lori Beaulieu	Victoria, BC	Wendy Framst	Prince George, BC	Jani Mankikar	Vancouver, BC	Mary-Ellen Smiley	Enfield, NS
Margreet Beekman	Rimbey, AB	Clement Fung	Vancouver, BC	Angela Menzies	Sooke, BC	Francine Street	Parksville, BC
Doris Biddle	Maple Ridge, BC	Johanne Galipeau	Vancouver, BC	Cherisse Mia	Calgary, AB	Marnie Tamaki	Vancouver, BC
Kathy Bradshaw	Saskatoon, SK	John Garfitt	New Westminster, BC	Angela Muellers	Brackendale, BC	Brian Tate	Vancouver, BC
Cherie Braham	Kelowna, BC	Hang Jian Guo	Vancouver, BC	Homa Naeli	Tehran, IR	Zoya Tavakoli	Shiraz City, IR
Ken Briggs	Kearney, ON	Shelley Hakonson	Dawson City, YT	Yash Nagaraj	Burnaby, BC	Lillian Tetreau	Pender Island, BC
Cecile Cameron	Quesnel, BC	Linda Harman	Nanaimo, BC	Jeanette Orydzuk	Prince George, BC	Andrew Thoma	Hornby Island, BC
Yolanda Campbell	Kelowna, BC	Kevin Hopkins	Wendover, ON	Catarina Oudendag	Kelowna, BC	Nadiya Tkachenko	Vancouver, BC
Paul Corpus	Scarborough, ON	Ettore Iannacito	Calgary, AB	Niels Petersen	Nelson, BC	Sandra Tomchuk	Surrey, BC
Lorenzo Cromwell	Port Colborne, ON	Bella Ibragimova	Saint-Laurent, QC	Sherry Petryshyn	Fort St. John, BC	Karma Vance	Prince George, BC
Jackie Deck	Kelowna, BC	Yildiz Ilkin	Markham, ON	Barbara Pickering	Calgary, AB	Lynda Vowell	Calgary, AB
Sharon Dippenaar	Cambridge, UK	Karen Irving	Vancouver, BC	Joanne Probyn	Vancouver, BC	Susan White	Parksville, BC
Kathy Dolan	Espanola, ON	Pamela Jones	Calgary, AB	Flora Rahimzadeh	North Vancouver, BC	Cam Wilson	Edmonton, AB
Marg Dorazio-Migliore	Langley, BC	Shahla Karbalaie	Vancouver, BC			Nancy Wilson	Toronto, ON
May Duffield	Calgary, BC	Tina Karpenchuk	Bowmanville, ON	Veronica Roth	North Vancouver, BC	Kees Wouters	Vancouver, BC
Hilda Earl	Burns Lake, BC	Kathleen Kot	Ottawa, ON	Deri Russell	Elmwood, ON		

1. CANADIAN IN US COMPETITION

L'Anse-St-Jean, Quebec-based **Marc Grandbois** has been selected to participate in the Cape Ann Plein Air Painting Competition and Festival in New England, US. Marc is the only Canadian showing with 40 artists from across the US in the competition. This noteworthy competition, which offers significant prizes, runs from October 8 -16 in Cape Ann, where famous US artists Winslow Homer, Fitz Henry Lane and Edward Hopper painted en plein air. Marc was also chosen to participate in the Parrsboro International Plein Air Festival in Nova Scotia in June.



Marc Grandbois, *Burnt forest in Park des Grands-Jardins*

2. PRESTIGIOUS BIRDS IN ART EXHIBITION

Victoria, BC's **Rose Tanner** has had her oil on linen painting *The Birders* selected for the internationally renowned 42nd Annual Birds in Art Exhibition held at the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin. The show, which **Robert Bateman**, SFCA described as showcasing "the best of the best in bird artists," will be held September 9 – November 26. Robert will also be participating.



Rose Tanner, *The Birders*

3. BAY OF CHALEUR PAINTING AND DRAWING SYMPOSIUM

Calgary, AB artist **Sheila Schaeztle** will be a Special Guest Artist at the 3rd Annual Bay of Chaleur Painting and Drawing Symposium, September 22-24, in her hometown of Dalhousie, New Brunswick. The juried symposium will include 30 top visual artists from the region who will participate in workshops, talks and an "ImprovArt" event, a live painting show of art that will be auctioned.



Sheila Schaeztle, *In the Background*



Pauline Truong, *Entangled Web*

5. SUSAN J. FALK'S SOLO SHOW

Susan J. Falk had a solo exhibition and artist's talk called "Living Colour" with landscapes and figurative work at The Fort Gallery, Langley, BC, from May 17-June 4. Painted in a pure colour palette in oils, her large landscapes depict an entangled mass of water, multicoloured foliage and brambles, inspired by a walk in Campbell Valley Regional Park, South Langley. One of two openings was held outdoors in the beautiful garden at the gallery.



Susan J. Falk, *Tangled Wetlands*

6. 14TH ANNUAL "OIL & WATER" SHOW

Ronald Straight had four of his paintings accepted into the 14th Annual "Oil & Water" art show at Gallery 1710 in Tsawwassen, BC, which hung from June 1-24. Over 300 entries from artists across BC were submitted and juried by FCA's **Perry Haddock**, **Pat Peacock** and **Andrew McDermott** (and \$3,000 in prizes were awarded).



Ron Straight, *High Strung*

AA MEMBER SHOWS

1. **Cheryl O'Byrne**, AFCA is one of five selected artists to participate in the 2017 Calgary Stampede Western Showcase "Artist Ranch Project," an initiative that interprets Western Heritage through Contemporary Art. It is held at the Calgary BMO Centre throughout the 2017 Calgary Stampede, July 7th–16th.

2. Toronto-based **Kay Paynter** is in a group show at Art Square Gallery, opposite The Art Gallery of Ontario, Toronto. Her "Oh Canada!" theme honours the country's sesquicentennial. The exhibition, from July 3–17, includes work inspired by BC's Peace River district. Kay also exhibited with Riverdale Group at Sunnybrook Hospital where she sold all five works submitted.

3. **Becky McMahon** has three paintings and an illustrated journal in BC-based Art in the Park shows: The Port Moody Arts Centre, June 15–July 16; Peachland Art Gallery, August 2–30; and Kelowna Rotary Centre for the Arts, September. They were produced from Artist in Residence at Glacier National Park last summer where Becky was one of 12 artists from BC and Alberta.

4. **Jane Saborio's** paintings from Mexico will be shown in a joint exhibition at Arts Council of Surrey & Newton Cultural Centre, 13530-72 Ave, Surrey, BC, August 2-31. Opening: 1-3 p.m. August 12. Jane's work was produced during her participation in the season's "Camino de Arte" in old town Mazatlan.

5. The Art Gallery of Guelph is featuring work by **Kathleen Schmalz** in a four-person exhibition titled "When We Were" until August 27. It showcases large scale works "created in response to plein air experiences." Kathleen's oil painting shown here is 2' x 12'.

6. West Kootenay artist **Robyn Gold** will be showing her colourful abstract art at Pynelogs Cultural Center & Art Gallery, Invermere, BC until July 9, and is participating in Central Okanagan FCA's group show "Oasis 2017" at Peachland Art Gallery until July 31.

7. **Sandra Donohue** is participating in Castlegar's 21st Annual Summer Art Walk from June 26–September 17 with paintings at Kalawsky Chevrolet and Central City Shoes — along with other Culture at the Confluence painters. Her studio in Robson, BC will be open for the Columbia Basin Culture Tour, August 12 & 13.

8. **Ann Willsie** and **Jeff Wilson**, AFCA have a collaborative show, "Progressions," at the Armstrong Spallumcheen Museum and Art Gallery, Armstrong, BC. The exhibition runs from August 10–Sept 2. Opening Reception: August 10.



02 Kay Paynter, *October's Tribute*



04 Jane Saborio, *Autumn Bouquet*



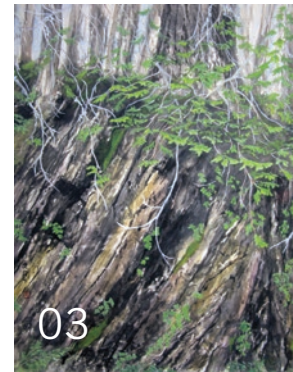
06 Robyn Gold, *Winged Whispers*



08 Ann Willsie, *By the Rail Trail*



01 Cheryl O'Byrne, *Arabella*



03 Becky McMahon, *Tangles*



05 Kathleen Schmalz, *Western Islands*

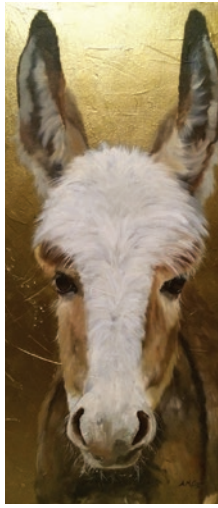


07 Sandra Donohue, *An Apple a Day*

CALGARY



Ray Swirsky, *La Calle*



Amanda Crozier, *Sunshine*

EXHIBITIONS

Calgary Chapter's "Absolutely Art" show was held on May 26 & 27 at the Earl Grey Golf Club. Award winners were: 1st Place – **Amanda Crozier**, *Sunshine*, 2nd Place – **Ray Swirsky**, *La Calle*, 3rd Place – **Judie Popplewell**, *Spook*. Members **Rosemary Bennet**, **Rex Beanland** and **Susan Beanland** are hosting the 8th Annual "Art in the Garden Show & Tour" along with two other artists on August 12 & 13 in Rosemary's extensive gardens. Location: 3443 Kerry Park Rd. SW. For more info: crobertslee@gmail.com, 403-249-4814.

ARROWSMITH



Perrin Sparks, SFCA, *Frank Armitage*

ARTISTS' RETREAT

A group of Arrowsmith Chapter members travelled mid-May to the Hornby Island Diving Lodge for a 4-day artists' retreat. The members explored scenic Hornby Island, BC, with sketchbook, paint and camera. **Perrin Sparks**, SFCA mesmerized the group with a pastel portrait demo as she used warm and cool layering to build up the portrait of her live model. The next evening, **Ann Zielinski**, SFCA presented a talk and slideshow regarding "track of vision": ways to lead a viewer's eye around and within a painting. On the last day, Ann invited the group to tour her spacious Hornby Island studio — a perfect ending for the relaxing retreat.

VICTORIA



Carol Koebbeman, AFCA, *Taking a Break*

EXHIBITIONS

The Victoria Chapter Juried Spring Show was held at the Victoria Arts Council Bay Centre Gallery, May 13-26 AT 636 Fort Street. Award winners were: 1st Place – *Taking a Break*, **Carol Koebbeman**, AFCA, 2nd Place – *Spring Blossoms*, **Peter Paterson**, AFCA, 3rd Place – *Cove Dreamscape*, **John Pryce**, AFCA, Honourable Mention – *Mount Douglas Sentinels*, **Mark Cramer**. Honourable Mentions – *Into the Mystic*, **Catherine Taron & I'm Not Buying it**, **Carol Koebbeman**. Also, **Sherie Welsford** had her first national show success with two of her graphite artworks accepted into the Thompson Nicola Shuswap Chapter's 10th Annual National Show (April 21 – 30).



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WEST KOOTENAY



David McEown's painting demo

WORKSHOPS

West Kootenay Chapter hosted two workshops with the help of an Arts Mentoring Grant from the Columbia Kootenay Cultural Alliance. **Teressa Bernard**, a dynamic artist and engaging instructor, taught use of acrylic gels/pastes, glazing, compositional theory, and preparation of collage papers. **David McEown** taught an unforgettable watercolour workshop that included setting up "glows" using complementary washes, creating atmosphere, employing hard and soft edges, and creating the illusion of space to suggest perspective.

ART WALKS & SHOWS

Several WKC members are participating in Castlegar's and Nelson's summer Art Walks, June-September, and the Columbia Basin Culture Tour, August 12 & 13, thanks to the Columbia Kootenay Cultural Alliance. Members **Sandra Donohue** AFCA, **Helena Edmison**, **Astrid Pinkerton**, and **Barbara Pistak** exhibited at the VISAC Gallery in Trail, BC, in a show called "All Squared Up" throughout May.

NORTH OKANAGAN



Barry Rafuse, *Gold Panning*

DEMONSTRATION

At the May NOC meeting, special guest **Barry Rafuse**, SFCA gave a review of FCA judging methods and point system, and critiqued 20 paintings as a judge, addressing strong points and areas that needed development.

SHOWS

Members **Barry Rafuse**, SFCA, **Linda Franklin**, AFCA and **Valerie Rogers** were invited to participate in Salmon Arm Art Gallery's "The Blue Trail" show, running until July 15, which explores the diverse waterways of Canada. The Chapter's group show called "Our Canada" at the Vernon Performing Arts Centre's Coatcheck Gallery runs from May 15-July 17. "An Okanagan Palette—Moments in Time" exhibition is a collaboration between **Linda Hunt** and **Holly Smith**, showing September 7-30 at the Armstrong Gallery. This collection in oil, acrylic and watercolour features stunning colours of the Okanagan Valley, and celebrates the formation of the new Okanagan Rail Trail. Opening Reception: September 7, 7-9 p.m.

SOUTH OKANAGAN-SIMILKAMEEN



Diane Bennett-Way, *Nuts About Palm Trees*

UPCOMING EXHIBITIONS

July 21-Aug7/2017: "Art at Tinhorn Creek," Tinhorn Creek Winery, Oliver, BC
July 15-16/2017: Summer Chapter Show and Art Walk, Noble Ridge Winery/Liquidity Winery. There will be 16 art stations throughout connecting wineries, plein air painting, wine tasting and a "Vine Dining" evening.

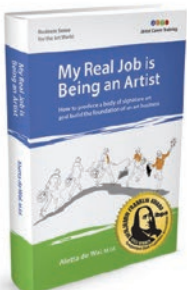
CALL FOR ARTISTS: SOSFCA's "Connections" National Juried Art Show and Conference: September 22-October 26 at Shatford Centre, Penticton, BC. Open to all FCA Active members. For information/registration, visit: www.fca-sos.ca

PAST SHOWS

"Spring Colours" Art Show at the Osoyoos Art Gallery in April saw a three-way tie for Honourable Mention: **Mike Jorden's** *On the Sunset Trail*, **Lyse Deselliers'** *What a Snow fall*, and **Marianne Meyer's** *In the Middle of Nothing*. 1st Place: **Diane Bennett-Way**, *Nuts about Palm Trees*, 2nd Place: **Deb Tougas**, *Nowhere to Hide*. "George and Friends" Art Show and concert was held in June on the Leir House grounds, with some SOSFCA members showcasing work in art booths.

Artist Career Training

"My Real Job is Being an Artist" is here!

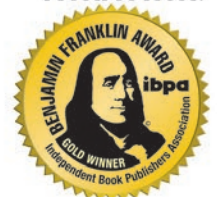


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THOMPSON NICOLA SHUSWAP



Chen Wang, *Offering and Asking*

10TH ANNUAL NATIONAL ART SHOW
TNSC's 10th Annual National Art Show in April at the Old Courthouse Centre for the Arts, Kamloops, was our best and biggest Open Show with good attendance and rave reviews. Congratulations to all of those accepted into the exhibition. Jurors **Roberta Combs**, SFCA, **Marney-Rose Edge**, SFCA and **Debbie-Milner Lively**, AFCA gave inspiring demos at the "Passion for Painting" full-day event that precedes the Art Show.

National Art Show winners — 1st Place: **Chen Guang Wang**, *Offering and Asking*, 2nd Place: **Justin Maas**, AFCA, *Someday Never Comes*, 3rd Place: **Renata Kerr**, *Daybreak*, SFCA Award: **Roberta Combs**, SFCA, *The Lonely Waiting*, TNSC Award: **Patricia Smith**, *Captain America's Boo-boo*, Award of Excellence: **Bernice Stearns**, *Cool Evening*. Award of Excellence: **Jane McDougall**, *Chickens Can't Fly*. Award of Excellence: **Mike Jell**, *Pine Tree (Okanagan Lake)*.

CENTRAL OKANAGAN



Justin Maas, *Rhiannon*

OASIS SYMPOSIUM & ART SHOW
The COC's annual OASIS Symposium held in April was, again, a wonderful event. It included two days of demos, discussions and workshops with **Andrew McDermott**, SFCA, **Ingrid Christensen**, SFCA and **Charlie Easton**, SFCA in the company of like-minded individuals. The national OASIS Art Show will be held the month of July at the Peachland Gallery, Peachland, BC.

EXHIBITIONS

Our chapter's online shows have been a popular and welcome addition. The "Sketches" show – 1st Place: **Justin Maas**, AFCA, 2nd Place: **Kathy Hale**, 3rd Place: **Dianne Postman**. The "Watercolour" show – 1st Place: **Juve Furtado**, 2nd Place: **Kit Bell**, AFCA, 3rd Place: **Cecile Derkatch**. The painting images are posted on the website for one month, and can be purchased directly online. Also, **Laurie Koss**, SFCA had a hugely successful opening at the Hambleton Gallery, Kelowna, BC. Little red dots everywhere!

CLASSIFIED ADS

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LEADING EDGE ART WORKSHOPS

FALL WORKSHOPS

CALGARY

Elizabeth Wiltzen *Painting Plein Air* (Canmore/ Banff) September 7-9

Brian Smith *Figurative Abstraction*
September 14-17

Annie O'Brien Gonzales *Expressive Mixed Media*
September 26-30

Eleanor Lowden *Figure in the Landscape/Acrylic*
October 14-16

Mike Svob *Value and Color Oil/Acrylic*
October 26-29

EDMONTON

Brian Smith *Figurative Abstraction*
September 21-14

WINNIPEG

Eleanor Lowden *Figure in the Landscape/Acrylic*
October 20-22

www.greatartworkshops.com louise.hall@shaw.ca
403-233-7389

OUTDOOR PAINTING FESTIVAL

September 29-October 1, 2017 Cavan Millbrook, ON

- Plein Air Painting Challenge: \$3500 in Prizes (1st Place: \$1500, 2nd Place \$1000, 3rd Place \$500)
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- National Open Competition
- 65 participants were in the 2016 Festival
- Sponsored by Cavan Art Gallery/Galerie Q

For more information: Valerie Kent, 705-944-9444
www.outdoorpaintingfestival.com

WORKSHOPS

CHAPTER	CENTRAL OKANAGAN		
DATE/TIME	1-Day Workshop, June 24th, 9:30 AM–3:30 PM	2-Day Workshop, Sept 23 & 24, 9:30am–4:00 pm	1-Day Workshop, Oct 14, 9:30am–3:30 pm
LOCATION	Rutland Activity Centre, 765 Dodd Road, Kelowna, BC	Central Okanagan Sailing Club, 4220 Hobson Rd, Kelowna BC	Central Okanagan Sailing Club, 4220 Hobson Rd, Kelowna BC
FEATURED ARTIST	Acrylic Glazing Techniques with Jan Crawford	Landscape Fundamentals with Jerry Markham: Oils & Acrylics	Fun with Expressive Water Media by Dianne Bersea
COST	Members of FCA-COC \$100, Non-Members \$125	Members of FCA-COC \$250, Non-Members \$275	Members of FCA-COC \$90, Non-Members \$105
MORE INFO	https://centralokanaganfca.com/		

COLLABORATIVE ART— PROFESSIONALS TALK SHOP

By Carol Crenna

When a group of full-time artists meet regularly to compare notes, the results benefit all in surprising ways.

Inspired by the art business book *I'd Rather Be in the Studio* by Alyson Stanfield, FCA member Enda Bardell launched an Art Marketing Salon in 2010. "Salons," according to Stanfield, are self-directed meetings for groups of artists to pool informational resources to increase business.

Initially using the book and Stanfield's Art Biz Coach course materials as guides, a small group now gathers in the comfort of a living room to talk shop. Vancouver artists Elisabeth Sommerville, Sally Clark, Jeanette Jarville, Jeff Wilson, Jeanne Krabbendam, Edward Peck and Enda Bardell meet once per month for two hours within a fairly structured format.

Enda explains, "In this business, it is important to support each other. When we share information, we all win. Without our Art Marketing Salon, none of us would be as enriched working on our own, randomly picking up information at exhibitions and events." Elisabeth Sommerville agrees, "With Stanfield's help, our salons have been immensely valuable for me to learn how to market myself and my art as a business."

GROUP DYNAMICS IS IMPORTANT. It is a major benefit that the members vary in their approaches to art and to marketing, and each contributes unique skill sets. In this group, one is immersed in online marketing; another is a proficient proposal writer; one attends many gallery exhibitions; another has extensive experience teaching art. The most seasoned member has knowledge of the regional art scene, galleries' reputations, and common business challenges.

WINS AND GIFTS? Meetings remain regimented to cover as much as

possible in the allotted time and allow each member to speak. The salon begins with every person sharing their month's "wins": this may include acceptance into an exhibition or festival, new gallery representation, upcoming solo show, artwork sales, or obtaining media exposure.

After each member has listed these successes, he or she freely offers "gifts" to the group. These include valuable information that the member has learned, and contacts made for a variety of opportunities that would benefit others. (See highlighted list.)

CONSIDERATIONS FOR ORGANIZING A SALON: "Even though we are very different, there is high a level of trust. This has taken time to build. We allow each other to have a difference of opinion," states Enda. Jeff Wilson agrees, "It provides a venue where we can discuss art-related issues in a frank and friendly manner." The group also doesn't fear competition or have feelings of "one-upmanship" partly because they have very different artwork styles.

Sally Clark admits, "I have learned an enormous amount about marketing from the salons, but my main enjoyment is from exchanging ideas—the 'salon' part of the Art Marketing Salon." Elisabeth states, "My sales have increased because of marketing tips and opportunities shared. Even seemingly insignificant ideas sometimes lead to bigger things."

Because Stanfield's book advised keeping a daily journal, this has enabled them to recognize and acknowledge their own growth. Little accomplishments made during the month add up to more than they initially realize and give themselves credit for. This recognition keeps them buoyed.

Final minutes of the meeting are slotted for feedback. "Being an artist can be an isolated existence as you practice your craft alone, and then work on marketing alone. This group offers a social situation to talk about what is effective and what is not. It is a great forum for sharing frustrations and working out how to address issues," offers Edward Peck.

"Many artists don't have the confidence that comes with regular encouragement. I like the fact that you're expected to brag about yourself at these meetings. An interested audience offers suggestions about how to improve or expand ambitions," concludes Elisabeth. "I work in a studio with many artists, but find they don't talk amongst themselves to the extent our group does. I look forward to our salons every month!"

*Alyson Stanfield's I'd Rather Be in the Studio: artbizcoach.com/irbits/
Course by Art Biz Coach: artbizcoach.com*

"GIFTS" PROVIDED AT THE SALON

01. Opportunities for high profile submissions (eg. the new Vancouver Lipont Art Centre seeking artists)
02. Art donation requests from organizations & auctions that receive the most advantageous promotion (eg. Vancouver General Hospital)
03. Websites promoting exhibition calls (eg. Eve Lees' The Artist's Journal & ArtRubicon.com)
04. Worthwhile memberships/subscriptions (eg. Canadian Arts Council, Alliance for the Arts, FCA, Instant Coffee, BC CARFAC, Opus Art's newsletter: "Call For Artists" listing)
05. Copyright & royalty information (eg. Government organization called ACCESS gives royalties to artists with artwork published in books)
06. Recommended reading (eg. Sharon Loudon's book, *Living and Sustaining a Creative Life*, Chris Tyrell's book *Artist Survival Skills* & the magazine *Art News*)
07. Grant application information (eg. Canada Council's funding deadline & tips to help the process)
08. Exhibitions & events worth attending (eg. Vancouver Art Gallery's latest "Claude Monet's Secret Garden" exhibit)
09. Industry trends (eg. a movement called Art Rage)
10. Public locations that offer space for exhibitions & workshops (eg. Richmond BC's City Hall accepting art submissions)
11. Online sales opportunities (eg. TorontoArt.info)
12. The best online hosting (eg. www.fineartstudioonline.com)
13. Art residencies (eg. Newfoundland's Lunenburg School of the Arts)
14. Technical information (eg. photography tips, formats to send large email attachments to recipients)
15. Media requests (eg. audition call for TV talk show highlighting Vancouver artists)
16. Art rental/placement/licensing opportunities (eg. North Shore Community Arts Council, VAG Art Rental & Sales, Farmboy Fine Arts)

JANICE ROBERTSON: ART ON HER OWN TERMS

By Carol Crenna

Janice Robertson, SFCA, has received international awards for her lush landscapes and liquid seascapes that sell globally. Listed in “Who’s Who in Canada,” Janice is a signature member of Landscape Artists International in addition to being former FCA president. It is interesting then that she was originally determined never to paint. AA talks to Janice about tenuous beginnings, trial and error techniques, and teaching.

AA: *You’ve been surrounded by artists your entire life.*

JANICE: Yes. My grandmother’s two sisters were artists. And my sister, Suzanne Northcott started painting early in life. I was keenly interested in her work, and she’d encouragingly say, “You were the one that was good at art as a kid.” Instead, I did sewing, knitting, rug hooking, stained glass, crocheting and needle point, but didn’t want to “do what my sister did.” But I gave up in my 30s, and started painting because I wanted artwork to decorate the walls of my first home, but couldn’t afford to buy it.

AA: *Did it come easily?*

JANICE: A lot of my first art instructors told me that I had to loosen my style. I really had trouble with this. But as soon as I quietly gave myself permission to do what came naturally, my painting became stronger.

AA: *Has your style changed?*

JANICE: My style has gotten looser as the years have gone by! But it was a natural evolution, not forced. Now I encourage new artists to express themselves despite others’ judgements.

AA: *What helped you to gain confidence?*



Sunny Grove, 36" x 24", acrylic

JANICE: Confidence is very important to paint well; yet most beginners don’t have it. I joined the FCA after painting six months, and it has been an enormous influence in my evolution as an artist. Gaining active membership and receiving awards was affirming. It said, “You are good enough.”

AA: *You and Suzanne joined the FCA at the same time. Did it feel competitive?*

JANICE: Not in the slightest, partly because our painting styles are very different. Suzanne is my biggest supporter, and isn’t a competitive person. We appreciate and critique each other’s work. We have always been close so it’s wonderful to be able to share this interest.

AA: *And the other artist in your life: do you and artist husband Alan Wylie work together in the same studio?*

JANICE: Goodness no!! We have always had our own studios, and are pretty territorial about our spaces. Mine is a loft on the top floor with lots of light, and his is the entire basement.

AA: *Do you critique each other’s work?*

Janice: Nothing goes out of my studio until Alan has seen it. He gives feedback, and I trust his opinion, even if I don’t always apply it. When I offer Alan advice, he usually justifies why he has done something in a certain way, but then may change it afterward.

AA: *Do you collaborate on paintings?*

JANICE: No...except we just completed our first mural together. Alan is an international muralist with a master’s degree in Murals and Mosaics. Our mural for the BC Farm Museum in Fort Langley, revealed in mid-June, depicts the history of agriculture. It is 16 square feet, combining six 4x8 foot panels.

AA: *You trained as a teacher before being an artist. What will you teach at the FCA Retreat?*

JANICE: I have worked out systems to be able to paint outdoors because I find it very difficult. I figure out my composition with a 15-20 minute thumbnail sketch/value study, which I lean on while painting during changing sunlight. With no time outside to add details, instead I put in “the bones” of the composition, and block in values: areas of light and dark (suggesting the mass and contour of each object).

I don’t preplan colours, and I use a limited palette (approximately eight colours). I begin with a layer of opacity and then build on it with many glazing layers. If wanting to create a light colour within a dark area, like a lime green leaf catching the light within dark foliage, instead of mixing lime green with white and applying it directly, I create more luminosity and richness by painting an underlayer of a very pale colour or white, and then adding a lime green glaze overtop.

On an average painting, I may add up to 15 layers of glaze as I build details on the big clumsy shapes that I began with. Details evolve as the painting progresses, with certain layers of glaze covering a large area and others covering a portion of one object. Knowing how much colour to add to the medium depending on the effect takes practice. Transparent paint is used in glazes; a murky colour occurs with opaque pigment. Pigments’ personalities range from delicate and unobtrusive to strong ones that obliterate everything else. I will teach these painting techniques and traits.

AA: *What are your favourite colours?*

JANICE: I use exclusively Golden acrylics. My full palette includes a dozen colours. I use a lot of Quinacridones because they are jewel-like, beautifully transparent, and quite strong: Quinacridone Red, Quinacridone Burnt Orange, Quinacridone Gold. I have mostly transparent pigments, and make them opaque if needed by adding white.

AA: *What is your process?*

JANICE: I start with basic shapes over the entire panel first, and then

work detail in towards the end. I continually work all over the painting so I can relate to the whole as I make decisions. I let the painting be boss: I begin, and then step away from it and say, "What does it need the most now to move forward?" I deal with that aspect, step back again, and ask the same question. I have no idea what it's going to look like when finished because this step-by-step process follows what the painting asks for.

AA: *Do you begin with an underpainting?*

Janice: I usually underpaint in one or several colours. However, I work on a white surface if using scraping techniques—lightness achieved by scraping off dark paint. *Sunny Grove* panel was started with drips and loose tree trunks scraped out with a rubber scraper from a strong-coloured wash applied with a large brush. I have become very interested in marrying abstract techniques with realism. I find this exhilarating!

AA: *Do you have advice on gallery representation?*

JANICE: I'm usually represented by 5-6 galleries at one time. I have been rejected from just as many as I have been accepted at. Not every gallery is the right fit; find one that is trustworthy, believes in what you



Purple Sky, 30" x 40", oil

do, knows what they're doing, has work compatible with, but not competing with yours, and can give results you expect. Don't be too eager. Some people market their work too soon. By putting it out there, you are beginning to establish your profile, even if your work is not as strong as it will be. Take your time, and work on skills first to avoid having to "overcome" a first impression.

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FCA EXHIBITION CALENDAR JULY–SEPTEMBER 2017

EXHIBITION TITLE

	LIMITLESS 	Summer Gallery 	Small, Smaller, Smallest 	365 
SUBMISSION DEADLINE:	July 28, 2017	July 21, 2017	August 4, 2017	August 25, 2017
OPEN TO:	INTERNATIONAL OPEN CALL	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members
DELIVERY DEADLINE:	N/A	August 4, 2017	August 18, 2017	N/A
EXHIBITION DATES:	August 1 – October 31	August 8 – 20	August 22 – September 3	November 1 – December 31
RECEPTION (1ST THUR. 6-8PM)	No	No	No	No
QUALIFYING	Online Exhibition – No	Yes	Yes	Online Exhibition – No
PRIZES OR AWARDS	Cash Prizes and Bursary Support	Awards in Title	Awards in Title	Cash Prizes and Calendar Feature

EXHIBITION TITLE

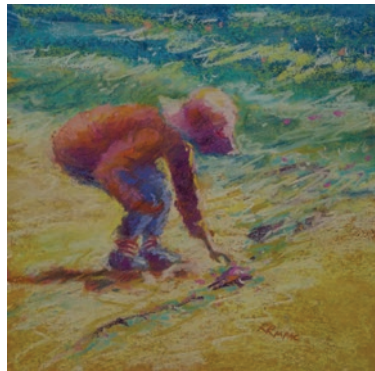
	ten² 	Scenes from Western Canada 	Acrylics in Action 	Annual International Representational Show 
SUBMISSION DEADLINE:	August 11, 2017	August 25, 2017	September 8, 2017	September 8, 2017
OPEN TO:	INTERNATIONAL OPEN CALL	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	INTERNATIONAL OPEN CALL
DELIVERY DEADLINE:	September 1, 2017	September 8, 2017	September 22, 2017	October 6, 2017
EXHIBITION DATES:	September 5 – 10	September 12 – 24	September 26 – October 8	October 10 – 29
RECEPTION (1ST THUR. 6-8PM)	Yes	No	No	Yes
QUALIFYING	No	Yes	Yes	Yes
PRIZES OR AWARDS	FCA Fundraising Exhibition and Sale	Awards in Title	Awards in Title	Cash Prizes

AA FEATURE

BIG RED DOTS

WHAT PAINTINGS SOLD? A sampling of what recently sold at the FCA Gallery:

NUMBER OF PAINTINGS SOLD WITHIN THE PAST 2 MONTHS
35



RUTH RODGERS *Touch the Stars*
 Pastel on Canson Touch, 8" x 8", \$225
PURCHASER: from Vancouver Island, BC



PERRY HADDOCK
Kloochman study #3
 Acrylic on panel, 7.5" x 5", \$200
PURCHASER: from Seattle, Washington, US



GUY WALL *Depression*
 Acrylic on canvas, 36" x 48", \$2800
PURCHASER: from Vancouver, BC



CHERYL QUIST *Flight of Fancy*
 Mixed media on canvas, 16" x 20", \$325
PURCHASER: from Georgia, US



MARC GRANDBOIS
Black River in St. Simeon, QC
 Acrylic on panel, 10" x 12", \$485
PURCHASER: from Vancouver, BC

MUSE

JUNE 5 TO 18, 2017



3RD PLACE:
 JETTA WILLIAMS *More Than Skin Deep*



2ND PLACE:
 WILLIAM LIAO *Life and Fate #4*

1ST PLACE:
 (ON COVER)

HONOURABLE MENTION:
 XIWEN CHEN
Peter Paul Rubens's pond
 mixed media, 36" x 36"

HONOURABLE MENTION:
 YUKI CORMIER
Maiko Katsuna
 acrylic, 48" x 36"

HONOURABLE MENTION:
 MARC GRANDBOIS
A rainy day in the boreal forest
 acrylic on panel, 30" x 24"

AA SUCCESS!

A two-part feature celebrating the talent, expertise and hard work of Canadian artists recently awarded their Federation of Canadian Artists signature status: AFCA & SFCA



BEV ROBERTSON, AFCA

▶ **LOCATION:** Shawnigan Lake, BC ▶ **FAVOURITE ARTIST:** Ray Ward's seascapes; Marney Ward's florals ▶ **FAVOURITE COLOUR:** Phthalo Green Red mixed with Cadmium Red Dark for black-like darkness; Cadmium Yellow Light added to white to create Bokeh lights for non-focal point interest. ▶ **# YEARS AS PROFESSIONAL ARTIST:** 5 ▶ **BIGGEST CAREER MOMENT:** My first solo show two years ago at the Gallery at Matticks Farm made me feel that I was taken seriously as an artist. ▶ **INSPIRATION:** My interest is in macro floral paintings, especially after discovering Marney Ward's work. I painted in acrylic until I took Mark Heine's workshop using low odour, faster drying, water soluble oils. ▶ **BACKGROUND:** I have no formal training. I was laid off from my job as a kitchen designer and decided to paint full time in 2012.



CATHERINE SHEPPARD, SFCA

▶ **LOCATION:** Surrey, BC ▶ **FAVOURITE ARTIST:** Dianna Ponting, SFCA ▶ **FAVOURITE COLOUR:** Terry Ludwig Intense Violet—super dark purple that I use to replace black ▶ **# YEARS AS PROFESSIONAL ARTIST:** 30 ▶ **BIGGEST CAREER MOMENT:** Having my *Barkerville Prospector* pastel accepted into AIRS. Gallery Coordinator Helen Duckworth's enthusiasm gave me courage to continue using pastels. ▶ **INSPIRATION:** Growing up in Stony Mountain, Manitoba, I developed a love of animals and countryside. I visit wildlife parks, zoos, living museums to create art in true-to-life style. Inspired by Eric Wilson, Dianna Ponting and Ruben Belloso, I switched from oils to pastels 6 years ago due to their versatility and brilliancy. ▶ **BACKGROUND:** I majored in commercial art/photography, and then designed artwork for Purdy's Chocolates and Freightliner. My art is held in private collections across Canada. It gave me great pride to obtain SFCA, a prized career highlight.



FRANTISEK STROUHAL, AFCA

▶ **LOCATION:** Winlaw, BC ▶ **FAVOURITE ARTIST:** Titian ▶ **FAVOURITE COLOUR:** Burnt Sienna ▶ **# YEARS AS PROFESSIONAL ARTIST:** 22 ▶ **BIGGEST CAREER MOMENT:** In the first hour of exhibiting at the New York Art Fair in February 2011, I was offered a solo show in the Hamptons, Long Island. ▶ **INSPIRATION:** The Masters and the Quattrocento are strong influences in my artwork that is based on the traditional carbon process printing technique (circa 1855). The human form is essential to my artwork, the most universal symbol of beauty that stirs and satisfies mind and heart. ▶ **BACKGROUND:** Originally from Moravia, I am self-taught. I learned photography and printing through studying renowned artists. A video about my art technique was produced by Spokane Public TV, January 2016. I appreciate being part of a dedicated organization that contributes to the lasting success of its artists.



THOMAS TAI, AFCA

▶ **LOCATION:** Vancouver, BC ▶ **FAVOURITE ARTIST:** Leonardo da Vinci ▶ **FAVOURITE COLOUR:** Gamblin Oils; choosing one—Yellow Ochre ▶ **# YEARS AS PROFESSIONAL ARTIST:** 4 ▶ **BIGGEST CAREER MOMENT:** Receiving my AFCA gives me much encouragement! ▶ **INSPIRATION:** My paintings have been described as "Impressionism-realism" because they are rich in colour with varied, individualized brush strokes. I feel that subject matter alone does not make a painting; Nature offers an infinite variety of subjects to challenge artists, and viewers should look beyond what is on the canvas. ▶ **BACKGROUND:** After receiving my Master of Science in Mathematics at University of Michigan, at age 23 I was awarded a teaching position at that university for Calculus/Algebra. I became an artist following my teaching career. I am self-taught, having learned the rudiments of painting techniques by studying Leonardo da Vinci's works.





DAN TELOSKY, AFCA

▶ **LOCATION:** Campbell River, BC ▶ **FAVOURITE ARTIST:** Allan Dunfield, Cindy Mall ▶ **FAVOURITE COLOUR:** Liquitex Cromium Oxide Green because, next to white, I use it the most ▶ **# YEARS AS PROFESSIONAL ARTIST:** 13 ▶ **BIGGEST CAREER MOMENT:** When I sold a painting for \$2800, I was excited for years afterward... Look out Robert Bateman. Then reality set in that this is a tough business—thankfully, I'm not in business. ▶ **INSPIRATION:** I grew up on Discovery Passage, watching marine traffic go past Campbell River. I became fascinated with boats, especially tugs, the subject of my first drawings/paintings and still my favourite subject. The beauty and strength of the spectacular BC Coast is inspirational. ▶ **BACKGROUND:** Mostly self-taught, I started painting at 15, and didn't dare tell friends. My first painting, which my mother still has hanging, was on a stretched bedsheet underpainted with latex paint with an oil painting overtop.



KATHY TRAEGER, AFCA

▶ **LOCATION:** Surrey, BC ▶ **FAVOURITE ARTIST:** Ken Danby was one of the first artists I discovered at a young age that made me say, I want to paint like that! ▶ **FAVOURITE COLOUR:** Payne's Gray for painting, RED for everything else. ▶ **# YEARS AS PROFESSIONAL ARTIST:** 3 ▶ **BIGGEST CAREER MOMENT:** Designing, illustrating, building and installing window displays for a children's book store. (My painting moments are just beginning!) ▶ **INSPIRATION:** I love hyper-realism inspired by urban landscapes, old buildings, weathered signage—anything that is iconic, eclectic or rusty. The stories in these forgotten treasures wait to be unleashed in a painting. ▶ **BACKGROUND:** I've been a graphic designer/professional illustrator for 33 years, working for design studios/advertising agencies in Canada and US. I am now following my true passion to paint. For years I've been inspired by FCA Signature members so to be awarded AFCA status is an honour.



LORRIE WARKENTIN, AFCA

▶ **LOCATION:** Calgary, AB ▶ **FAVOURITE ARTIST:** Douglas Fryer, Carolyn Anderson, Tibor Nagy ▶ **FAVOURITE COLOUR:** Quinacridone Gold ▶ **# YEARS AS PROFESSIONAL ARTIST:** 25 ▶ **BIGGEST CAREER MOMENT:** Being awarded honourable mention at FCA's "Works On Paper," obtaining AFCA status, and becoming a finalist in the Sedona Art Prize within weeks of each other ▶ **INSPIRATION:** I am an Impressionist artist working in oils, acrylics, watercolours and pastels. Moving with my family to Calgary as a child, Western heritage, horses, and Alberta landscapes continue to be featured in my artwork. ▶ **BACKGROUND:** I am mostly self-taught, but have taken very beneficial classes in the past couple years from Doug Swinton and Jerry Markham. Receiving Signature status has been the realization of a longstanding goal; it is both exciting and humbling.



LINDA WILDER, SFCA

▶ **LOCATION:** Calgary, AB ▶ **FAVOURITE ARTIST:** Tibor Nagy, Mark Boedges, Lynn Boggess ▶ **FAVOURITE COLOUR:** I use a lot of Transparent Red Iron Oxide ▶ **# YEARS AS PROFESSIONAL ARTIST:** 13 ▶ **BIGGEST CAREER MOMENT:** Gaining representation by a major art gallery, Mountain Galleries in Banff, Jasper and Whistler (and Bronze Coast Gallery, Oregon) ▶ **INSPIRATION:** The surrounding environment—a mountain, waterfall, abstract shape. If my heart skips a beat, I take a second look to absorb and analyze simple things that capture my attention: the way light bounces off the water, the contrast of snow against the warm underbrush... ▶ **BACKGROUND:** Growing up an "air force brat," I travelled extensively across Canada. I graduated Red Deer College's Art & Design program and U of C's BFA. I have enjoyed many successes, yet I'm honoured to now be listed among some of the most respected artists in Canada as Senior Signature member. The FCA truly is the best art organization.



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Thomas Tai, AFCA uses Gamblin Yellow Ochre for highlighting and underpainting. He states, "Gamblin is a very professional brand. It gives richer color and is more efficient than other brands I've used. It must have more pigment because I only need to apply one layer of it whereas I find that I need to apply a few layers of other brands. Yellow Ochre is my favorite. Mixed with white, it is especially lovely. For *Performance Day*, I used it as underpainting for the skin."



Yellow Ochre

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AA INSIDE VIEW

A SERIES OF ARTICLES LOOKING INTO ARTIST'S STUDIOS

The Multi-Purpose Studio of Rex Beanland

By Maureen Flynn-Burhoe & Rex Beanland

The studio of Calgary artist Rex Beanland CSPWC, ASA, AFCA reflects his lengthy career as a prolific artist and popular art educator. The entrance to his home studio in Calgary's South West, not far from the Weaselhead Natural Area, offers a welcoming "gift-to-the-street" garden overflowing with perennials and annuals bordered with towering Blue Spruce, willow and birch trees.

When Rex and wife Susan moved into this bi-level home fifteen years ago, they completely renovated it, creating a large open studio occupying 540 square feet in the lower level. It includes areas for painting and teaching, a well-equipped video editing space, and walls devoted to display. They stripped the walls and floors down to studs and concrete, replacing stone walls with drywall to display artwork. They installed track lighting and a sink. One wall of the studio is for works in progress; the other wall for finished studies and paintings awaiting final evaluation. The studio has lots of natural light, but Rex prefers to use daylight fluorescent lights when painting his watercolours.

Since most of his interests come to life in his studio, he often spends over 10 hours a day there. "I love the feeling of my studio. When I go there in the morning, I have a feeling that something interesting is going to happen."

Rex is an avid plein air painter in addition to a studio artist. Urban environments are favourite subjects. Painting on location in downtown Vancouver, Toronto and Calgary has taught him to "paint quickly and decisively," creating shapes that capture the "essence of a subject without a lot of fuss" or getting "bogged down in details." He completes 80% of the painting on location and then brings it into the studio where he can assess it with fresh eyes. Rex explains, "I need the plein air experience to keep my painting fresh and inspired."



Studio entrance

Rex began to find his artistic voice after devouring DVDs by master watercolourists Alvaro Castagnet from Uruguay and Joseph Zbukvic from Australia, which he calls his "University Of Watercolour." When he started focusing on urban landscape painting, he experienced "an explosion of momentum." He was juried into the Alberta Society Of Artists as a signature member, and into the Canadian Society Of Painters In Watercolour. Shortly after joining the FCA, he was awarded AFCA status.



Editing space

Rex and Susan have also operated a production company for 20 years, and are leading producers of art instruction videos taught by various artists. Rex creates his own teaching videos that illustrate step-by-step watercolour painting lessons and tips on editing a photo to create a more compelling story. The studio has been the location for most of these videos so it needs to be flexible and open. Some of the ceiling tiles were permanently removed to allow for hanging overhead cameras. Rex has a special place to mount a camera over his painting table where he produces

shorter Tips & Techniques videos. In the past year, the couple decided to concentrate on recording Rex's own art instruction, and just filmed a DVD tentatively titled *Urban Landscape, Fast & Loose*.

Rex gives credit to his over 20 years as a public school teacher for showing him "how to teach." It also instilled a love of helping others experience the joy of learning. One of his greatest pleasures is being able



Works in progress wall

to travel across the country to teach art. Why does he create videos/DVDs? He has followed a self-directed approach to art education, which means that learning — from books, workshops, DVDs, fellow artists — should never stop.

Maureen Flynn-Burhoe is a painter, writer and veteran Wikipedia editor

AA ART IN THE LIFE OF...

JOHN STUART PRYCE'S CAPE HAY BIRD SANCTUARY

On a summer day in 2006, a tour group of 25 headed North on an Arctic Quest Expedition to Nunavut and Greenland on *Akademik Ioffe*, a converted Russian "research" ship. It was on our return trip from Uummannaq, Greenland, with many sketches, photos and memories already packed away, that we arrived at Bylot Island in Canada's far North.

We left the *Akademik Ioffe* in Zodiacs manned by botanists and zoologists acting as guides to see Cape Hay Migratory Bird Sanctuary up close. Bylot Island is a sanctuary to hundreds of thousands of seabirds including Thick-Billed Murres and Black-Legged Kittiwakes. Over 70 species cling to its cliffs, with only a few being permanent residents.

Approaching the cliffs, our guide took us into their grotto-like caves. Some felt like being in a cathedral due to their height while others were low with hanging stalactites and protruding stalagmites. Here, gravel beaches surrounded turquoise water around us.

We eventually emerged from the caves into brilliant sunlight — and the scene that I decided to capture in oils. Cape Hay rose around us like a monument hundreds of feet out of the frigid ocean. The vertical cliffs teemed with nesting, flying and loudly screeching seabirds. We were given warning to keep our mouths closed when looking up.

A plein air painting was not possible while sitting on the edge of the Zodiac. Therefore, I took a photo that was later used in my studio. I started the oil painting with a transparent underpainting of local colour using Yellow Ochre, Alizarin Crimson and a small amount of Cobalt Blue in the sunlit areas rather than an overall tint.

I then added darker and slightly more opaque layers to define the patterns of shade and shadow. Additional layers of more opaque middle values were added to enhance the jagged texture of the cliffs. The final opaque highlights completed the painting as a backdrop for the "stars of the show."

I added the residents of Cape Hay later to give a sense of the scale of the cliffs and the multitude of birds that call the cape home. I felt that the final result was a pleasing design particularly with the contrast of sun and shadow.

The trip offered many other highlights: having our ship escorted by a pod of orcas; sighting polar bears and musk oxen; sketching what remained of the Franklin Expedition's last site on Beecher Island; meeting Nunavut residents and leaving art supplies for their children... I am grateful to have enough memories to last the rest of my life.

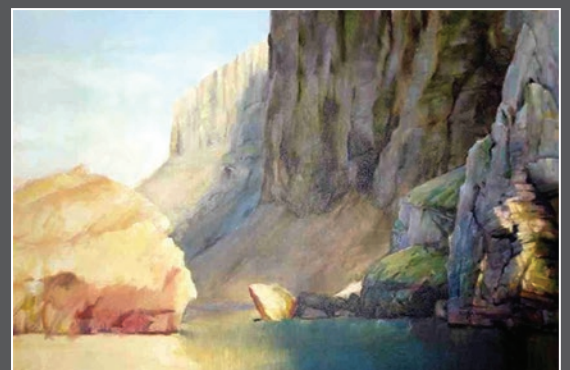
John Stuart Pryce, AFCA, OSA, Hon IPAP, a Victoria resident, has been a plein air and studio painter for 35 years. www.prycestudios.com



Cape Hay 1



Cape Hay 2



Cape Hay 3



Cape Hay 4