

Art Avenue

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\$5



O CANADA!

JUNE 20 TO JULY 2, 2017



2ND PLACE:
GERDA VOLZ, AFCA *Spirits in the Woods*
gouache and ink on paper, 12" x 20"

1ST PLACE: ON COVER



3RD PLACE:
PATRICIA MORRIS *Prairie Drive, Alberta*
oil on canvas, 40" x 40"

HONOURABLE MENTION:
WILLIAM LIAO, AFCA
Born to be Wild
oil on canvas, 18" x 36"

HONOURABLE MENTION:
TANNIS HOPKINS
The Great Canadian Identity Crisis
oil and acrylic on canvas, 39" x 38"

POTE

JULY 18 TO AUGUST 6, 2017



GRAND 1ST PLACE:
SHEILA KARROW *Madonna and Child*
acrylic on canvas, 22" x 20"



OPUS FRAMING AND ART SUPPLIES
2ND PLACE:
BRENDA MAUNDERS *Mary*
oil and acrylic on canvas, 48" x 22"



OPUS FRAMING AND ART SUPPLIES 3RD PLACE:
SANDRINE PELISSIER, AFCA *Timelines*
acrylic on canvas, 48" x 48"

OPUS FRAMING AND ART SUPPLIES 4TH PLACE:
CAMERON ROBERTS *Aolani*
soot from matches/watercolour on foamcore, 21" x 10"



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION



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O Canada!: William Liao, *Born to be Wild*



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Painting on the Edge: Cameron Roberts, *Aolani*



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Alan Wylie, *Bamfield Beach*, 24" x 42", oil

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Which paintings sold in the FCA gallery? Pictured: Lazy Days, \$590, Purchaser from: London, UK



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Big Red Dots: Karen Kato Rempel AFCA, *Lazy Days*, oil, 12" x 24"



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AIMAE: Seyed Moheet, *Coal Harbour*

ON THE COVER

1ST PLACE, O CANADA!

MICHELLE LEAVITT-DJONLIC
Canada Day Bowlen's Store
watercolour, 22" x 30"

"This painting depicts my grandfather Charles Bowlen preparing to hang the Canadian flag in the window of Bowlen's Store on St. Mary's Street in Fredericton, New Brunswick on Canada Day, 2000, which he did for many years. The store is remembered as having one of Canada's oldest-running post offices. My grandfather has since passed away, and Bowlen's Store has closed."



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Limitless: Natalya Kucherenko, *Go Green*

Art Avenue

SEPTEMBER/
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2017

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AA DIRECTOR'S COMMUNIQUE



When you contact the Federation Gallery, you'll notice a few personnel changes. Alyssa and I are still in the office, but Helen left on her maternity leave in August, and has in the meantime given birth to baby James. Both mom and baby are healthy and doing well. For the coming year, Tarin will be our Gallery Coordinator, but I ask you all to take it easy on Tarin; Helen left big shoes to fill.

Jana is now joining us in the gallery. She'll be taking over sales from Barry who left behind his figurative "big shoes" recently, too. Last year's gallery sales broke all records, and yet, somehow, Barry, Helen and the gallery volunteers managed to bump artwork sales even higher this year. You'll note on page 15 of this issue that we made 52 sales in the last two months! If you want to sell your art, there's never been a better time to get your work into the Federation Gallery.

The Federation's education program is also going through a bit of revitalization under Alyssa's watchful eye. We've redoubled our efforts on creating systematic programs that teach the foundational elements of what makes for great artwork. The Foundations Program starts with ten Wednesday evening classes focusing on ten different fundamental subjects which will provide a high-level overview of what every visual artist should know. It then progresses to introductory weekend workshops, one weekend dedicated to each of the ten subjects. You are welcome to attend the workshops whether or not you were at the Wednesday evening introductory classes.

Clearly we've hit on something that artists have been looking for. Our Wednesday evening Foundations Program classes, scheduled to start in October, filled up back in June. Alyssa posted the accompanying weekend workshops in August and she started taking registrations immediately. With the response we've received thus far, I expect that the majority of them will fill quite quickly, so if you know that you want to attend particular workshops, make sure to sign up early.

And a final call for anyone wanting to attend our biggest social event of the year: the Plein Air Art Retreat. We'll be at the Flying U Ranch along Green Lake just north of Kamloops for the last week of September. By the time this lands in your mailbox, I expect that we will have about ten spots left. So if you'd like to attend, perhaps with a painting friend or two, this is one last nudge to give the office a phone call and sign up.

Patrick Meyer
EXECUTIVE DIRECTOR

AA NEW MEMBERS

Beverly Allen	Toronto, ON	Monique Fillion	Winnipeg, MB	Shelley Locke	St. Catharines, ON	Claire Paulin	Ottawa, ON
Dante Ambriel	Denman Island, BC	Susan Fisher	Vancouver, BC	Greta Loeppky	Penticton, BC	Beverly Post-Schmeler	Orillia, ON
Shawn Becker	Gabriola Island, BC	Michelle Frey	Port Coquitlam, BC	Trish Lyons	Port Coquitlam, BC	Marius Rusu	Port Coquitlam, BC
Tim Bennison	West Vancouver, BC	Gayle Goodrich	North Vancouver, BC	Kathleen Mackay	Vancouver, BC	Brian Scott	Vancouver, BC
Denis Bouvier	Edmonton, AB	Sue Goossens	Otterville, ON	Shalini Maharaj	White Rock, BC	Janice Seaton	Vancouver, BC
Claire Bull	Midland, ON	Wendy Gorrie	Maple Ridge, BC	Victoria Mitchell	Vancouver, BC	Peter Seixas	Vancouver, BC
Myron Byrne	Millner, BC	Wanda Hawse	Abbotsford, BC	Leyla Mohammadi	New Market, ON	Diane Spence	Qualicum Beach, BC
Laara Cassells	Sundre, AB	Tanya Hickman	Victoria, BC	Maureen Mohr	Fort St. John, BC	Margaret Thoma	West Vancouver, BC
Brenda Castonguay	Nanaimo, BC	Chantal Julien	Sherbrooke, QC	Tana Lynnn Moldovanos		David Vegt	Chilliwack, BC
Gordon Currie	Dawson Creek, BC	Roberta Horn	Whistler, BC		Vancouver, BC	Lisa Westendorf	White Rock, BC
Xiaojin Ding	Vancouver, BC	Slobodan Kablarevic	Vancouver, BC	Camran Monsef	Vancouver, BC	Roy Wuitschik	Kelowna, BC
Tashi Draper	Denman Island, BC	Don Kasko	Vancouver, BC	Lorraine Munro	New Westminster, BC	Sandy Wyndham	Surrey, BC
Zeinab Eivazkhani		Jamal Knight	Vancouver, BC	Vivian Murray	Vancouver, BC	Laurie Yates	Charlie Lake, BC
	New Westminster, BC	Myriam Laberge	Delta, BC	Jacinta O'Brien	Toronto, ON	George (Yuri) Zavistovsky	
Richard Esau	Calgary, AB	Gabriel Lavoie	Terrebonne, QC	Hyunsook Oh	Coquitlam, BC		Vancouver, BC

1. INTERNATIONAL PLEIN AIR EVENT

Sherbrooke, Quebec-based **Chantal Julien** won the highest award offered at the International Plein Air Festival in Parrsboro, Nova Scotia in June. Her oil on masonite painting *View from Back Street Road* (12X18) was chosen "Best of the Show" from 74 works produced by 37 artists from Canada and the US. Over \$6,000 was awarded at what is said to be Canada's first truly international plein air event.



Chantal Julien, *View from Back Street Road*

2. PRINCE WILLIAM AND KATE MIDDLETON

David Goatley completed a commissioned portrait of the Duke and Duchess of Cambridge for Victoria's Government House in celebration of their visit to BC. "I suggested posing them in the Drawing Room, which was approved by The Palace. Due to tight security, I could not direct the photographer so was given all photographs taken during the 2016 visit. I combined several to complete the 60X40 painting that will hang in the Government House Ballroom."



David Goatley, *Portrait of the Duke and Duchess of Cambridge*

3. INTERNATIONAL SOCIETY OF ACRYLIC PAINTERS

Linda Bell, AFCA has had her work *Flower Power* included in the International Society of Acrylic Painters' 8th Annual ISAP Open Online Show. Another of her paintings *The Spotted Cow* was included in the recently published book "Acrylicworks 4: The Best of Acrylic Painting – Captivating Color," edited by Jamie Markle. Linda's *Tulips and Geisha* won an award in South Delta Artists Guild's annual open Oil and Water Show.



Linda Bell, AFCA, *Flower Power*

4. MAJOR HOSPITAL REQUESTS ART

Myrtle-Anne Rempel, SFCA had a prestigious request from Vancouver General Hospital – UBC. VGH asked her to donate her *Oriental Painting in Red*, a 36X36 mixed media painting (featuring 24 K gold leaf) for its permanent collection. The organization states: "Art has the power to transform and transport, to heal and change lives. All of the walls of VGH have been enlivened by artwork to provide an aesthetic atmosphere for all who enter."



Myrtle-Anne Rempel, SFCA, *Oriental Painting in Red*

5. KINGSTON PRIZE FINALIST

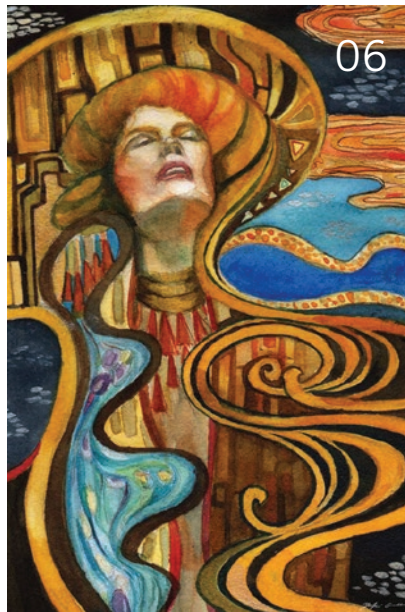
Sally Clark's 36X30 oil on linen painting *Portrait of my mother* has been chosen as one of 30 finalists for the biennial Kingston Prize 2017. The Kingston Prize is Canada's top portrait competition. The prize will be awarded November 4. Before a travelling exhibition of finalists' work begins, paintings will be exhibited at Peel Art Gallery Museum + Archives in Brampton, Ontario from November 4-January 2018. (This painting also won 2nd Prize at FCA's POTE 2016.)



Sally Clark, *Portrait of my mother*

6. NEW YORK GALLERY SHOW

Yuki Goodman was featured at New York City's Agora Gallery located in Chelsea's fine art district. The exhibition *Enigmatic Visions* (July-August) focused on subtle contemporary art. The gallery's release states, "While many equate progress with making pieces bigger and louder, that is not the beginning and end of today's art. The 11 artists on display come from all corners of the globe, each bringing out magic in modest small scale." www.agora-gallery.com/artistpage/Yuki_Goodman.aspx



Yuki Goodman, *Lady on the Lakeside*

7. SIGNATURE STATUS, OIL PAINTERS OF AMERICA

Tanya Bone, SFCA recently gained Signature Status from Oil Painters of America, a rare distinction for a Canadian. Tanya has received much recognition for her painting *A Time to Reap*. This includes: Finalist in Art Renewal Center Salon 2017, NYC; Merit Achievement Award by National Oil & Acrylic Painters Society; "FAV Badge" Award in Bold Brush Painting Competition. It was also in Denver's Coors Western Art Exhibit and Oil Painters of America's National Juried Exhibition.



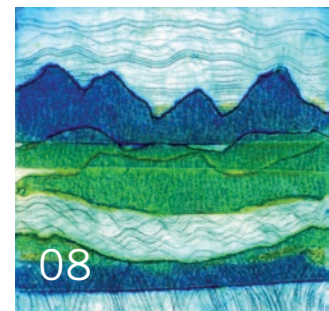
Tanya Bone, SFCA, *A Time to Reap*

8. MINI PRINT INTERNATIONAL OF CADAQUÉS

Four of **Mary Parslow's** prints were accepted into the 37th Mini Print Cadaqués Show in Barcelona, Spain, and will be exhibited in a touring show in Spain, England and France during the year. The drypoint etching with collograph elements shown, *Kanata*, "celebrates the 150th year of our beautiful country." Mini prints = 3.9X3.9 on paper no larger than 7X7.



Susannah Paranich, *Pond Series #11*



Mary Parslow, *Kanata*

9. 1ST PLACE, PARK'S EDGE PAINT OFF

Susannah Paranich's 36X24 acrylic on canvas *Pond Series #11*, inspired by Monet, won People's Choice 1st Place prize in the 2017 Park's Edge Paint Off, a 2-hour live painting event at Summer Arts Festival, Deer Lake Gallery, Burnaby, BC. Susannah also participated in the Harmony Arts Festival's Grand Prix Plein Air Challenge in West Vancouver in August.



L. Susan Priest, *Beach Girls*

10. AWARD OF EXCELLENCE, OASIS

L. Susan Priest received Award of Excellence at the national Okanagan Art Show & Inspiration Symposium (OASIS) for her pastel work *Beach Girls* at Peachland Art Gallery, Peachland, BC. This is was the first juried art show that Susan has ever entered. www.kelownapaintersstudiosociety.com/l-susan-priest.html

11. SOOKE FINE ART SHOW

Denman Island, BC based **Tashi Draper** had her large (72X48) acrylic painting *Moving Abstraction - Victoria Boathouses* accepted into the Sooke Fine Art Show, and it was sold at the Preview evening. Tashi: "I have always been captivated by local west coast harbour water reflections and the interplay between colour, movement and light." www.sookefinearts.com www.flowingartstudio.com



Tashi Draper, *Moving Abstraction - Victoria Boathouses*

AA MEMBER SHOWS

1. The West Fine Art Show featuring 17 artists takes place September 8-10 in Langley, BC, hosted by The Glass House Estate Winery in partnership with the Langley Hospice Society. FCA artists participating: **Fran Alexander, Carmel Clare, Catherine Traynor, Joyce Trygg, Judy Vanderveen, Ken Nash, Neil Hamelin, Patricia Banks, Rick Pennell, Grazyna Wolski.** More information: www.westart.ca

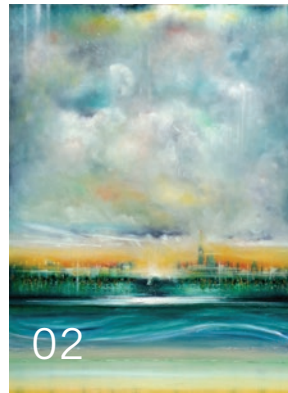
2. The Robert Bateman Centre, Victoria, BC has granted **Nancyanne Cowell** an interpretative-cultural exhibit in partnership with preeminent sustainable communities author Professor Ann Dale for "Edging Forward" art collection and book launch. Theme: "To help civilization leap towards a more sustainable world." Exhibition dates: October 10-November 10. www.batemancentre.org/exhibits/ www.nancyannecowell.ca

3. **Margaret Lawther** had a solo exhibition until August 31 at the Plaskett Gallery within the Massey Theater, New Westminster, BC. It featured her "Aqua Stadium" oil on canvas series that examines reflections on still pools of water in city parks, particularly trees and foliage. www.margaretlawther.com

4. Vancouver Island artist **Diane Knight** will be showing 20 of her latest paintings in a joint exhibition called "Three Impressions" in Comox, BC. It will be held September 5-23 at the Pearl Ellis Gallery, 1729 Comox Avenue. Opening Reception: Sept 16, 1-4 p.m.

5. **Kathy Hildebrandt**, AFCA is showing work at the Pastel Society of America's 45th Annual "Enduring Brilliance" exhibition, September 4-October 1 at the National Arts Club in New York, NY. Her painting, *The Pepsi Generation* was one of 180 works accepted from 1,300 entries. Kathy also received her Master Circle medallion from International Association of Pastel Societies, one of four artists in Canada to receive this distinction. Her painting, *The Making of Mona* won Honorable Mention during the same IAPS convention.

6. Sudbury, Ontario artist **Joan Chivot** had three oil paintings accepted into the juried La Cloche Art Show in Whitefish Falls in July. Several of the Group of Seven painted in this area of Ontario. Joan's *Bhikkhuni, Buddhist nun (Thailand)* has been accepted into the Northern Ontario Art Association Annual Juried Show 2017-2018, which travels for the year throughout Northern Ontario. The painting is part of Joan's "Women Around the World" travel series.



Nancyanne Cowell, *Carbon Thoughts*



Fran Alexander, *Polar Bear 1*



Margaret Lawther, *Fall Reflection*



Diane Knight, *Living the Dream*



Joan Chivot
Bhikkhuni, Buddhist Nun (Thailand)



Kathy Hildebrandt, *The Making of Mona*

ARROWSMITH



Disa Marie Hale AFCA, *Faue Beauty*

IN MEMORY

The Arrowsmith Chapter sadly wishes to announce the passing of a beloved member. **Disa Marie Hale** AFCA, founding chapter member and recently returning President in 2016, was a highly respected painter, printmaker and friend. The Nanoose Bay-based artist was inspired by the “local versatile scenery.” She enjoyed creating mixed media abstraction, and pushed methods to “enhance the potential” of individual media. Disa passed away peacefully at home surrounded by family and friends. She was a genuine soul who will be missed by many.

CHAPTER SHOW

The fall juried Chapter Show will be held in the Tosh 10 Gallery at The Old School House Arts Centre in Qualicum Beach, BC, October 2-30. Opening reception: Wednesday, October 4, 1 pm.

SOUTH OKANAGAN SIMILKAMEEN



Greta Kamp, *Noble Ridge Barn*

UPCOMING EXHIBITIONS

The SOS “Connections” National Juried Art Show and Conference will be held September 22-October 26. Shatford Centre, Penticton, BC.

RECENT SHOWS

The Artists of the South Okanagan-Similkameen showed a collection of work utilizing a palette of hues ranging from bold to tranquil at their exhibit at Tinhorn Creek Vineyard, July 21- August 6. It was a hot time at the Noble Ridge/Liquidity Wine Art Walk & Wine in the Vines event where FCA members painted en plein air in 36° weather. Quite a few artwork sales were made at the Noble Ridge Barn’s “Vine Dining” soiree. Also, we would like to congratulate **Sheryl Fossett** on achieving Active Status!

WEST KOOTENAY



Sharon Bamber, *Nestled*

WORKSHOPS

Two West Kootenay FCA Chapter members are instructing at workshops in Nelson this fall.

#1: October 14-15: **Sharon Bamber** AFCA's Pastel Workshop "Painting with Emotion - Keeping your Painting Experience Confident, Positive, and Productive!"

#2: November 18-19: **Brigitte Desbois'** Oil Painting Workshop "Interpreting Light with Colour."

For information, contact **Alison Graeme**: 250-352-2252. The WKCFCA wishes to acknowledge assistance through a Columbia Kootenay Cultural Alliance/Columbia Basin Trust grant for both of these workshops.

MEETINGS

WKCFCA will meet on September 9 and October 28, 10 a.m., at the Kootenay Gallery of Art, 120 Heritage Way, Castlegar, BC, located next to the Doukhobor Discovery Centre, across from the airport. Guests are welcome.



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NANAIMO



Kathryn Galvin, Vida Newington, Bonnie Stebbings

ART SHOW

The Nanaimo Chapter is in final preparation for the 2017 Nanaimo Fine Art Show, slated for November 4 & 5 at the Vancouver Island Conference Center. The Chapter is planning a "Meet the Artists" evening with silent auction on Saturday, November 4. More information: www.nanaimofineartshow.com.

SEPTEMBER WORKSHOP

Andrew McDermott, SFCA will be teaching "Capturing Light from Dusk to Dawn: Acrylic Painting Techniques," September 16 & 17. Andrew will discuss how to use colour studies to develop and enhance paintings of the light from dusk to dawn. For registration and information: <http://www.nanaimofca.com>

VOLUNTEERS

The Nanaimo Chapter recognized outstanding volunteer service by presenting awards to **Kathryn Galvin** and **Vida Newington** for their leadership and hard work on last year's show, the first Nanaimo Fine Art Show. They also set the groundwork for future art shows. NFCA president **Bonnie Stebbings** presented the awards to Kathryn and Vida.

CALGARY

WORKING PLEIN AIR

Sharon Lynn Williams recently produced a DVD on *plein air* watercolour painting called *Watercolour On Location*, available from her website <http://sharonlynnwilliams.com>. Prolific plein air painter **Jan Chalupnick** began setting up his easel outdoors in the 1960s. For over a decade, Jan, Sharon and **Patti Dymnt**, among others, participated in group plein air painting sessions in beautiful locations around Calgary and in some of Canada's most awe-inspiring mountain landscapes.

NORTH OKANAGAN



Janice Cleland, *Bravo Beach, Eagle Bay*

AWARDS

Janice Cleland won Award of Excellence for her beautiful painting *Bravo Beach, Eagle Bay* in the national OASIS juried show in July at the Peachland Art Gallery, Peachland, BC. **Colleen Dyson** received Honourable Mention for her impressive floral painting *Nucifera*. **Holly Smith** was July's "Artist of the Month" at The Village Gallery, Lumby, BC. In the 29th Annual Ribbon Show at Armstrong Spallumcheen Museum and Art Gallery; **Dawn Scott** placed 1st in Acrylics; **Liz McCarthur** placed 2nd in Acrylics; **Ria Carpay** placed 2nd in Pastels; **Margaret Robertson** placed 2nd in Portraits; **James Wilkins** placed 3rd in Alternative Medium. Several members participated in the Lake Country Artwalk at the Lake Country Community Complex, the interior's largest arts festival.

EXHIBITIONS

North Okanagan Chapter's juried art show "Elements" will run from October 27-November 24 at the Vernon Community Centre. Online Submission dates: September 1-October 4.

MEMBERS

Rex Beanland, AFCA was selected again this year as a principal instructor at the 2017 CSPWC Watercolour Symposium (Canadian Society of Painters in Watercolour), August 19-24, at Alberta College of Art + Design.

UPCOMING EXHIBITION

The Calgary Chapter's annual fall exhibition will be held at the Edgemont Community Centre, 33 Edge Valley Circle NW, Calgary, AB, on October 20 & 21.

FRASER VALLEY



Lyle Longstaff, *Red Rhododendron*

ART SHOW

The Fraser Valley Chapter hosted its "Summer Fever" show in August at the Abbotsford Arts Council's Kariton Gallery, Abbotsford, BC. The theme required artists to feature the colour red in artworks. The winning entry was **Beverly Biddulph's** *Bowen Island Retreat*. 2nd Place: *Red Rhododendron*, **Lyle Longstaff**, 3rd Place: *A Day in June*, **Sharyn Olfert**. Honourable Mentions: *Prairies Before Storm*, **Victor Gligor**, and *Oriental Poppies*, **Patricia Peters**.

AWARDS

Over the summer, two Chapter members received awards in other prominent local exhibitions. **Lee Caulfield's** mixed media *Arrival* was awarded 3rd Place at the South Delta Artist's Guild's annual Oil and Water Exhibition at Gallery 1710 in Tsawwassen, BC. And **Kathleen Gaitt's** three-dimensional *Canadian Gate* earned 2nd Place in Arts 2017 at the Surrey Art Gallery, Surrey, BC. Warm congratulations go to them!



Sharon Lynn Williams, *Take Me Home*

PRICING YOUR ARTWORK

One of the most commonly asked questions that FCA staff receives is, "How do I set prices for my artwork?"

We asked six seasoned members working in different media about their experiences with pricing and how this has influenced their sales. Here, they offer their advice.

SELLING FOR BEGINNERS

Pastel artist **Roberta Combs**, SFCA states, "Seeing your first sale decades later floods you with guilt that you took money for it. The goal is to gradually raise (and never lower) your prices as your artistic skill improves and knowledge grows. Start low to generate interest. The best painting you've done so far won't be your best for long. As you improve and get recognition through awards and exposure, reasonable price increases are expected and justified."

Prices ranged dramatically for first sales of artwork, partly dependent on where they were sold.

Watercolourist **Harold Allanson**, SFCA remembers that in 1999 while attending a FCA workshop on Saltspring Island, he sold his first piece (painted there) of the *Smith Barn* for \$125. Mixed media artist **Donna Baspaly**, SFCA says her first few paintings were bartered. "My mother traded her vacuum cleaner for a painting, and my dentist did dental work for paintings." Oil painter **Dene Croft**, SFCA had more a lucrative introduction to the art world. "Marigold Perret at Harrison Galleries sold my first painting in 1995 — a 20X24 landscape for \$3,000."

PRICING ERRORS

Artists make mistakes when pricing their artwork — an inevitable part of learning to find their way.

Croft says his lessons learned were in:

1. losing objectivity, and pricing either too high or too low based on personal attachment (or lack thereof) to the painting
2. assessing the value of the work based on the amount of hours that he put into it. "You learn very quickly that the buyer does not care how many hours you have laboured over your latest masterpiece."

Combs cautions that emotional attachment can make you lose sight of your professional image. "Don't overvalue a painting because it's your beloved pet or a first place award winner." An artist

selling two 16X20 paintings of similar subject matter, one priced at \$650 and the other \$1000, is making the statement, "I feel one is a better painting, but I still want to get money for the one that is not as good." This reveals that you are an inconsistent painter, and therefore not everyone will be buying your best effort.

Acrylic painter **Perry Haddock**, SFCA, didn't consider important details like taking into account the price of the frame, and that the gallery's 50% commission included the frame.

CURRENT PRICING STRUCTURE

Pricing artwork per square inch is done by most of the artists interviewed. "This will make an artist appear consistent, fair and objective about the quality of the work being presented," says **Combs**. She adds, "Pastel artists must incur the additional cost of careful framing for all works; my per-square-inch pricing includes this."

What does that translate into? **Croft's** per-square-inch price is \$80, and therefore a 24X30 canvas (54 square inches) generates a \$4,320 price. However, this only works reliably for mid-sized paintings. Proportionally, the larger they get, the cheaper paintings become, and the smaller they are, the more expensive they become.

Baspaly, who has been painting for 40 years, has increased prices every couple of years depending on current economic factors. "The gallery that represents me and I have an agreed arrangement; they understand what the market can bear for my work."

Printmaker/lithography artist **Elisabeth Sommerville**, SFCA bases her prices on size, number of colours, and the complexity of the drawing involved. She also considers the size of the edition: the more limited number, the higher the price.

(CONTINUED p.14)



Per-square-inch pricing varies depending on artwork size

DENE CROFT *Lions Gate Bridge*, 48" x 96", oil

PAINTING WYLIE'S WORLD: ALAN WYLIE'S FIRST 60 YEARS

By Carol Crenna

Alan Wylie, SFCA won his first painting award in 1956 from Glasgow Art Gallery. Over sixty awards and the same number of years later, his work has garnered recognition at galleries from New York to Nanjing. Alan's 78 solo shows, many that sold out on opening night, have proven his proficiency with watercolours, oils and acrylics. He is also well known for his grand murals that emblazon walls in towns across North America. Art Avenue talks to Alan about his career and lessons learned.



Through the Tangle, 24" x 42", oil



Values Sample: The Crossing, 48" x 60", in progress

AA: How did you begin your career?

ALAN: At the Glasgow School of Art, we spent the entire first two years going through the "beginnings of everything" in the Foundations Program. That is where I discovered murals.

AA: How do you complete a mural?

ALAN: Murals are more about design than painting when working in such a large scale. The biggest mural I made, in partnership with Mike Svob, is over 400 feet long and 12 feet high; another is 160 feet long and 30 feet high, and beginning 30 feet off the ground. I start by drawing and redrawing on paper to get the right design. We used to draw a grid to enlarge the image from the thumbnail to the full-sized mural; it was laborious and very boring to transfer each tiny square image. Now we use a projector and computers.

AA: Your style has changed.

ALAN: I don't worry about whether changing styles or subject matter sell well. If you worry about it, you get stuck in a box, and don't grow. I have won awards by stepping outside of my box several times.

I had a book published, *Wylie's World*, featuring my work from the 1960s until 2012 to show the progression of styles — that needs to naturally develop in every artist over time. Don't try to force it. If you do, you will get into a pile of trouble. My work was very loose and Impressionistic to begin with, and then became very tight, so tight that I hated it, so I have been loosening up again. It is now "representational," a happy medium of Impressionistic areas combined with realistic ones. I know what looks right; and if it looks wrong, I change it.

AA: You have gained that sense over many years. Most artists can't be objective about their paintings.

ALAN: True. It can be difficult to see past the idea that your work is perfect. I had a long apprenticeship — about 20 years. But today's Critiques that point out deficiencies in technical aspects (drawing, values, colour and design) are there to — hopefully — guide others. When the FCA initially launched a Foundations Program in the 1980s, drawing was the first subject, and I taught it. That course was 100 hours and 20 weeks long, with hundreds of extra homework hours. Several of the participants are now well-known SFCAs.

The joke today is that people buy art supplies one day, take a workshop the next, and look for gallery "outlets" the next day. What about paying your dues? When I began, I painted in a garage with no heat every weekend when working in the printing industry. When I finally started showing at a local Halifax gallery, I made only \$8,000 in paintings the first year. But I was able to quit my job, and made \$14,000 the next year.

AA: What will you teach in the new Foundations Program workshops?

ALAN: Values. To paint values successfully, you need to forget colour. Training your eyes to see colour as grey values is an important skill. It can improve your painting considerably because the eye is immediately drawn to a light element against a dark element, which creates a focal point of interest. In the workshop, we will create a painting "en grisaille" entirely in values of grey, black and white. Grisaille can be used for underpainting: after completing it, I will show participants how to layer coloured glazes overtop to finish the painting. If all of the values were done correctly, when you add the glazes, your values all turn to the appropriate colour (no longer obviously visible as greys). Many of my paintings are done this way. I use warm greys by Golden that blend burnt umber into the colder black and white mix. Completing a painting this way can produce an Old Masters look, or pushed the other way, can be fresh and bright, like sunlight coming through trees, all depending on the transparent colours used overtop.

AA: How do you begin?

ALAN: Every painting starts by drawing with black gesso on white gesso'd canvas. I always start with a white background because I use the white to come through certain areas. I water down the black gesso to get various greys within it. The one I'm currently working on, (shown bottom left), is Step #1, and has taken 18 hours to draw in various grey tones (it is 4X5 feet). Now I will build these grey values' opacity before starting to glaze because they're quite thin from the added water; coloured glazes would obliterate them if layered now, which I don't want. I like to push boundaries from stark white to black in the underpainting, not just mid-tones. Once the underpainting is done, I do some drybrush work in oil, then some glazing, and more drybrushing in oil to punch-up colour in certain areas, and then more glazes, letting each layer dry. I build layers onto the greys in 12 to 14 steps. Many of my paintings are entirely blocked in first with acrylic (grey tones) to save time, and then oil is layered ovetop in glazes or paint.

AA: Do you use this technique for watercolour, too?

ALAN: Yes. One particular painting had 17 different underlays of watercolour in the pattern of a woman's dress.

When I began using watercolour, I had no idea what I was doing so have a completely different technique than other artists. I once wrote an article for a magazine titled, "Watercolour Without Much Water."

AA: How do you get that elusive Old Masters' ambience?

ALAN: Much has to do with having the right reference that shows what you're hoping to capture, either in what you see around you, or from a large photography library. I have been building my reference library for 50 years. Working plein air, the surroundings can completely change your palette. When Kiff Holland and I were teaching in the Bahamas, we got outside and said, "Let's find a paint store. We don't have the bright oranges and yellows we see here."

AA: How much do you paint now?

ALAN: I have slowed down, and don't paint everyday... unless I'm getting



Cuban Blend, 22" x 34", watercolour



Lunenburg Dorymaker, 20" x 40", oil

ready for a solo exhibition — when I paint over 100 hours a week for three weeks straight. I'm a gallery's nightmare! I may have 40 pieces on the go and nothing finished! They were expecting several painting a week ago and all are at different stages. I have been known to hang wet paintings at an opening.

My work is in six galleries: my best, White Rock Gallery, and in Mexico, Sidney, Whistler, Kelowna and Bragg Creek, and I'm working on White Fish, Montana.

AA: At 79, what drives you?

ALAN: The best painting you will ever paint is your next one. Out of the thousands of paintings I have done, I look back and think there were only six or eight that I couldn't have improved upon. The others, hopefully, are competent, but only a few are really good. I have kept only one of my own paintings that I did in Italy in 1965.

PRICING CONSIDERATIONS

Baspaly advises not charging high prices early in your career. “You can always go up in price, but it is very difficult to lower them once you have set your price.” To find his initial price point, **Haddock** researched artists whose work he considered equivalent, and priced in that ballpark. “It took a year or two of tweaking to come up with my current price schedule.” Pricing can take into account the number of galleries you’re represented in, and art shows and studio sales you have had, according to **Allanson**.

Combs reminds artists that prices set for a gallery (including commission) are the prices you must sell work for everywhere else. “If buyers find out they paid more than others, your reputation will suffer and you’ll lose clients.” **Croft** says that offering studio “wholesale” pricing will also adversely affect your relationship with galleries that cannot compete. “It also undermines the integrity of the work and sets an unhealthy precedent for that buyer— any future sales will be met with the expectation of a discounted rate.”

PRICE INCREASES

Although some artists raise prices 10% per year to encourage investment confidence among collectors, **Croft** makes it clear that these increases must be qualified. “This seemed like the smart thing to do until those that stuck to that policy stopped selling.” **Allanson** explains that the market has been slow to recover from the last economic crash when artists reduced prices to compensate. And now that more artists are competing for sales, some with aggressive online marketing, increasing the standard 10% “is easier said than done.”

Croft reviews prices every three years, and pricing is set by demand. “There will often be mitigating factors when it comes to negotiating fees and determining the price of a particular painting.” **Haddock** admits, “At the moment, ‘If it ain’t broke, don’t fix it’ is my motto. His prices have remained static for three years, although he usually increases by 5-10% every couple of years, after discussing it with galleries.

Printmaking offers different circumstances. **Sommerville** increases a price when she has only one or two prints in an edition left. An unwritten rule is to not lower prices after one print in an edition has sold — to respect those who paid the original price for the same edition.

PROVIDING PRICES TO CLIENTS

Artists approach the price subject with prospective buyers differently. **Allanson** says, “I give a price only when asked.” If questioned further, he explains the per-square-inch method that determines what to charge. He leaves disclosure of prices from his representing gallery to its discretion. **Baspaly** offers prospective buyers a price sheet listing various sizes in relationship to her galleries’ prices. All of **Croft**’s work is clearly priced in his large studio/commercial gallery to “remove ambiguity and relieve potential embarrassment.”

PUBLISHING PRICES ONLINE

Several artists interviewed don’t offer prices on their websites. They feel that truly interested buyers will enquire, and this may lead to dialogue that helps sell the piece. Some promote their gallery’s website, which often includes prices, by adding gallery links to their site.

Combs, however, believes that prices should be displayed. “Many artists’ websites ask viewers to contact them for prices. Can we guess the percentage that will never do this?” She feels that by not displaying prices, an artist can seem uncertain of the value, and could miss sales because online shoppers don’t want to send personal information just to find out if they can afford the artwork. **Sommerville** agrees, “I have always thought that when artwork (or anything, for that matter) is not priced, it must be expensive. I am of the opinion that you lose sales when you don’t list prices.”

COMMISSIONED ARTWORK

Croft offers his experience: “I always enter a commissioned project with a contract and non-refundable 50% deposit. It serves as a strong deterrent to the buyer exercising the ‘whim and fancy’ clause — walking away leaving you with a painting of their mother-in-law in her Christmas morning jammies (yes, this actually happened to me). I explain terms very clearly, and rarely make changes after their approval of the conceptual ‘rough in.’”

DID EARNING AFCA / SFCA AFFECT PRICING?

All artists interviewed said that AFCA/SFCA status it did not directly affect pricing. However, it may have increased their confidence to ask for the prices set. **Baspaly** adds that occasionally buyers lacking confidence in knowing “what good art is” may be encouraged by validation from the Signature designation.

Croft says the integrity of the work needed to be there before becoming SFCA, in addition to a long established sales record with commercial galleries, when setting prices. “Buyers do not care about much beyond a) the quality, and b) the collectability of the work.” **Sommerville** feels that if others like your work, you don’t need to have accreditation “to show people how good you are.” That said, she emphasizes that she is very proud of having SFCA, and uses it on all promotional materials.

PRICING ADVICE

- Listen to the advice of others whose work sells consistently.
- Build your reputation.
- Establish a price point and stick with it until demand indicates otherwise.
- Pay your dues by always doing the best painting you can.
- Know your competition.
- Do not place a dollar value on hours spent.
- Do not price your work compared to “less talented,” but more commercially successful artists.
- Make the final price a win/win for the gallery, client and yourself.
- Do not go too high too fast — suggested initial price: \$20-\$22 per-square-inch, increasing only when you gain a foothold in the market.
- Be honest in all dealings.
- Keep in mind that most artists lack objectivity to accurately assess value and quality of their own work.

Combs concludes, “Robert Genn seemed to have the recipe that has the end goal we all wish for: ‘Thou shalt start out cheap. Thou shalt end up expensive.’”

For a full transcript of the Pricing Artwork panel discussion, please go to the FCA’s blog at <https://fcaartists.wordpress.com/2017/08/17/pricing-your-artwork-an-fca-article-by-helen-duckworth-gallery-coordinator/>

AA BIG RED DOTS

WHAT PAINTINGS SOLD? A sampling of what recently sold at the FCA Gallery in the past two months:

NUMBER OF PAINTINGS SOLD IN THE PAST 2 MONTHS
52



ROBIN TIMMS *My Black Tusk*
acrylic on canvas, 30" x 40", \$1600
PURCHASER: from Toronto, ON



WILLIAM LIAO, AFCA *Happy Hour*
oil on board, 8" x 10", \$250
PURCHASER: from India



MARK CRAMER *A Walk In The Park*
oil on canvas, 20" x 30", \$1990
PURCHASER: from Vancouver, BC



VIENA WROBLEWSKA
The Nosy Neighbour
watercolour on paper,
21" x 14", \$445
PURCHASER: from Vancouver, BC



JILL CHARUK *Lunch Boxes*
acrylic on paper, 11" x 11", \$199
PURCHASER: from Edmonton, AB



WENDY CROSBY *Book and Pearls Wabi Sabi*
watercolour, 10" x 13", \$500
PURCHASER: from Thornhill, ON



BRIAN EBY *The Last Delivery*
oil on panel, 30" x 30", \$2000
PURCHASER: from New York, NY

LIMITLESS

AUGUST 1 TO OCTOBER 31, 2017



2ND PLACE:
JIM LITTLE *Nom Sum*
graphite pencil on Mellotex paper, 13" x 10"

HONOURABLE MENTION:
JANICE ROBERTSON, SFCA
Reflecting Light
acrylic on panel, 36" x 48"

HONOURABLE MENTION:
NATALYA KUCHERENKO
Go Green
acrylic on canvas, 20" x 24"

HONOURABLE MENTION:
PATRICK DOUGLASS COX
Bareback Rider
egg tempera, 32" x 23"



3RD PLACE:
DAN VARNALS *Sun-dried Lytton*
oil on canvas, 18" x 36"



1ST PLACE:
JOAN LARSON, SFCA *Racebound*
pastel on LaCarte, 21" x 15"

AIMAE

JULY 4 TO 16, 2017



3RD PLACE:
KEN DAWES *The Green Barn*
acrylic on canvas, 8" x 10"

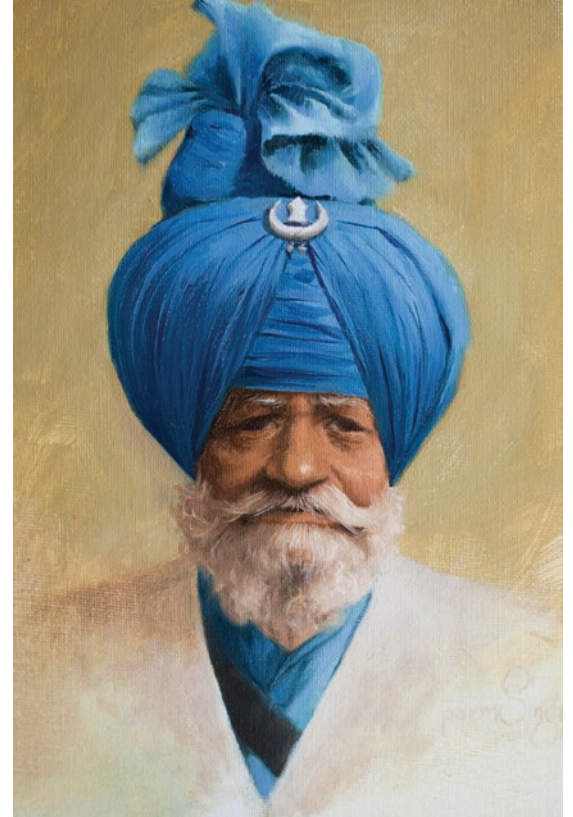
HONOURABLE MENTION:
IVAN ROMERO
Gauche
ink on illustration board,
8" x 10"

HONOURABLE MENTION:
MAVIS GIBSON
Corps de Ballet III
acrylic on illustration board,
6.5" x 6.5"

HONOURABLE MENTION:
SEYED MOHEET
Coal Harbour
watercolour on paper,
8" x 10"

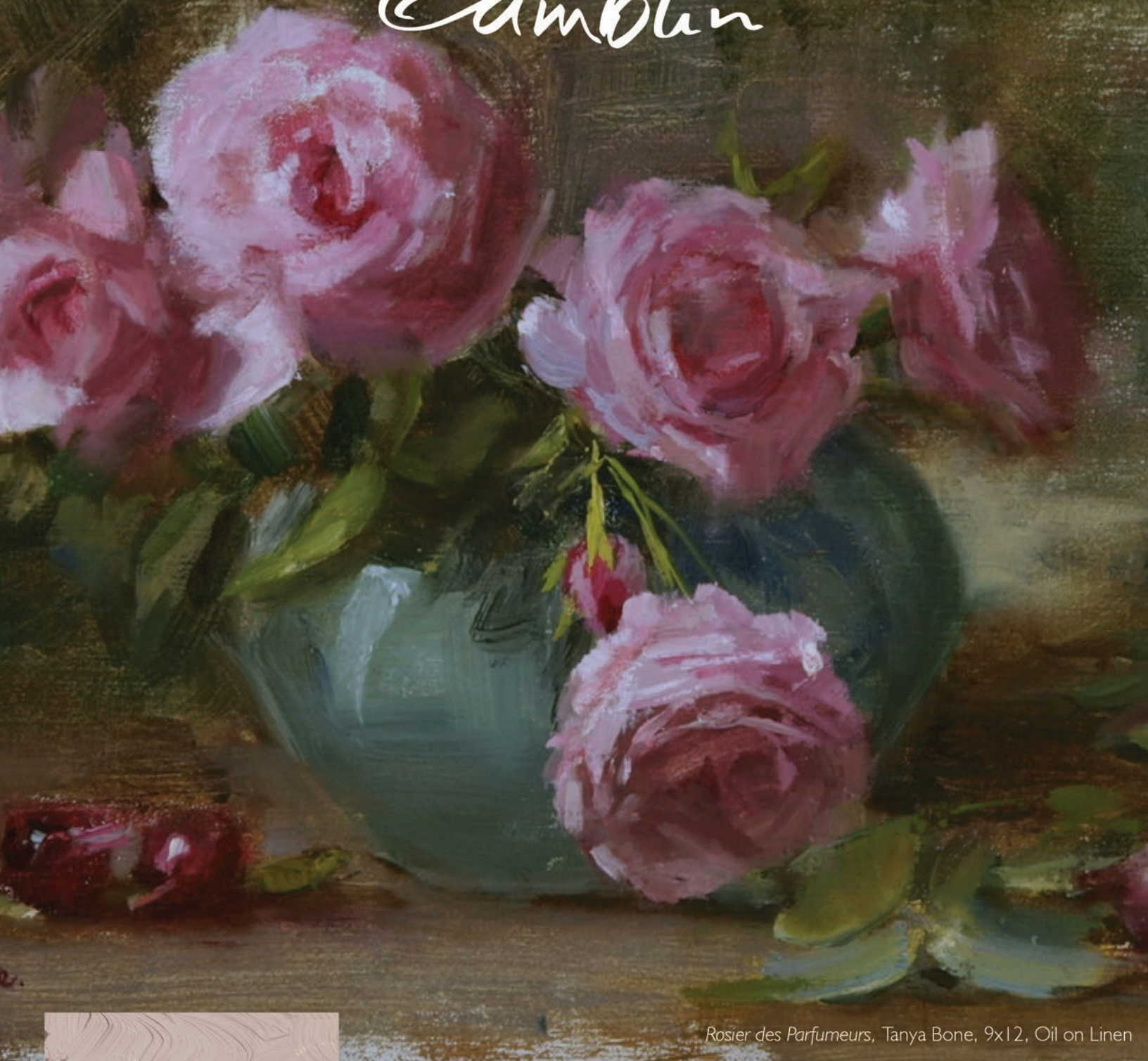


2ND PLACE:
WENDY MOULD, AFCA *Crossing Cultures*
ink & watercolour on paper, 5" x 7"



1ST PLACE:
PARMINDER SINGH *Nihang's portrait*
oil on canvas panel, 10" x 8"

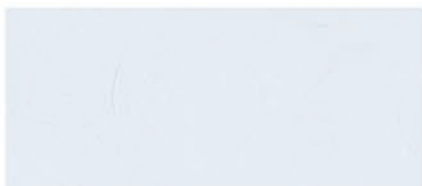
Gamblin



Rosier des Parfumeurs, Tanya Bone, 9x12, Oil on Linen



Portland Warm Grey



Cool White

Experience Color

Tanya Bone, SFCA states, "My still life paintings are often created under cool light that works well with a limited neutral palette. In these situations, the most important elements are form and value. My absolute favorite go-tos are Gamblin's Portland Warm Grey, which is a mid-value neutral I use to harness warm chroma, and Gamblin's Cool White, which is without question my choice to emphasize highlights."

Learn more at gamblincolors.com/experiencecolor



FCA EXHIBITION CALENDAR SEPTEMBER – DECEMBER 2017

EXHIBITION TITLE

				
SUBMISSION DEADLINE:	August 25, 2017	August 25, 2017	September 8, 2017	September 8, 2017
OPEN TO:	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	INTERNATIONAL OPEN CALL
DELIVERY DEADLINE:	N/A	September 8, 2017	September 22, 2017	October 6, 2017
EXHIBITION DATES:	November 1 – December 31	September 12 – 24	September 26 – October 8	October 10 – 29
RECEPTION (1ST THUR. 6-8PM)	No	No	No	October 12, 2017
QUALIFYING	Online Exhibition – No	Yes	Yes	Yes
PRIZES OR AWARDS	Cash Prizes and Calendar Feature	Awards in Title	Awards in Title	Cash Prizes

EXHIBITION TITLE

				
SUBMISSION DEADLINE:	October 1, 2017	October 27, 2017	November 10, 2017	December 3, 2017
OPEN TO:	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Associate AFCA Members	Senior SFCA Members
DELIVERY DEADLINE:	October 27, 2017	November 10, 2017	November 24, 2017	December 8, 2017
EXHIBITION DATES:	October 31 – November 12	November 14 – 26	November 28 – December 10	December 11 – 23
RECEPTION (1ST THUR. 6-8PM)	November 12, 2017	No	No	December 14, 2017
QUALIFYING	Yes	Yes	No	No
PRIZES OR AWARDS	Awards in Title	Awards in Title	Official FCA Medals	Official FCA Medals

AA INSIDE VIEW

A SERIES OF ARTICLES LOOKING INTO
ARTIST'S STUDIOS

The living room studio of Maureen Flynn-Burhoe



Living room studio

Taking over our home's living room for my studio was a gradual, organic process, a gift of generosity by my husband Dave. For decades he was used to making room for my accumulating art supplies and artwork that always outgrew the smaller rooms and spaces I used.

This front room studio in our 1970s bungalow is my all-time favourite. From here, we see the escarpment on the south side of the Bow River, with the occasional osprey flying overhead, and an endless procession of cyclists, joggers and pedestrians on one of the most popular sections of the vast network of trails in Calgary.

When we moved here 10 years ago, the 240-square-foot front room served as our living room where we squeezed in many friends for regular potlucks. The change to a studio space began when my well-used, paint-covered easel was moved from the back room to the front room. The draftsman table and storage systems followed, and bit by bit the living room furnishings ended up in what we called the "cosy corner" within the room, an adjective affectionately assigned by kind family members and friends.

Last fall when I accepted a commission to do a large marine painting, we added an oversized easel on wheels that can hold paintings up to 80 inches wide. By that time, only two wicker chairs remained from the original living room. The transition to studio was complete and irreversible. The back room where I used to paint is reserved for entertaining family and friends with comfortable chairs, art books, and of course artwork.

Mounds of perennials spill onto pathways that lead to the front door of what is now my de-facto art gallery with artworks representing many years of painting. It's interesting to see certain themes recurring over time, including series on interiors and

Living room studio



Chasing The Light, 20" x 30", acrylic (painting of former living room)

my studios. My paintings take longer to complete now as I explore each new work from many angles.

The large work in progress on my easel reveals my current preoccupation with clouds and ocean waves. My hope is that the visitor will get lost in this painting and disregard the obviously functional nature of the workspace around it.

The space includes a tall freestanding cabinet filled with art supplies. Storage chests with drawers are wheeled in when needed to hold palettes, pots and paints. While the natural light from the large windows is often sufficient, we have added additional natural spectrum clip-on lamps. Dave built invaluable 7-foot-high lighting stands on wheels for photography bulbs, and brush and paint tube holders. I often paint standing at my vintage wooden easel using anti-fatigue mats that also protect the hardwood floor. The lightweight standing laptop station has a dual role as a tool bench. Floating wall shelves display paintings. A wall-mounted drop leaf table for small drawings fits conveniently near the corner desk that holds the computer, printer, and digital camera—social media and software are now an integral part of my identity as an artist.

I am often overwhelmed by the beauty of the late-afternoon Calgary sunlight that beams into the room through a large west-facing window. It makes the perennials outdoors glow with colour, casts shadows on the triptych, and transforms the hardwood floors into a Kenny Harris painting. I am filled with gratitude for this haven.

Maureen's artwork is hosted on www.meta4site.com



AA ART IN THE LIFE OF...

JAN CRAWFORD'S HERITAGE JAMS

Inspiration for my artwork comes from our family's Okanagan orchard, fruit and preserves, and a desire to record a historical context for this region of British Columbia.

My curiosity about cultural identity and its origins has evolved during the past two decades; by painting realistic jars of fruit and jam, the "Okanagan Identity" has been preserved.

Photography has been a huge part of my artistic process. When I set up still life arrangements for photos, I carefully consider composition and space, knowing these will eventually stand alone as paintings. Light is what makes these images glow. My photography shots are all back-lit because of the time of day. In early evening, the setting sun shines through from behind, which enhances the transparency of colour. Light coming through fleshy peaches or the clarity of sour cherry jelly makes for a dramatic affect. I begin by doing many shots; then select one photo with the strongest composition. I have the image printed large and often use a magnifying glass so I am able to see its fine details.

The canvas is prepped with Gac 100 and a coat of gesso. After drawing the image in pencil, a smooth coating of self-leveling gel is then applied with a very soft bristle brush. This takes a day to dry so that the surface is stable and ready for paint.

I have developed and adapted the glazing technique for these images in order to achieve a transparency of light. It took me a few paintings to learn that watercolour brushes are best to paint smooth surfaces in acrylic paint. The first layer of paint is mixed with glazing fluid and retarder; this makes the acrylic very transparent. The mediums used allow the acrylic paint to remain workable for days. Over the next several days and weeks, many layers of additional transparent acrylic are added until the effect of saturated colour is achieved.

For example, in *Preserving Mom's Jellies and Jams* (30 X 42), the desired effect of light coming through fleshy sour cherries requires a slow process of adding acrylic in layers, each layer needing to fully dry overnight before the second layer is added. I begin by painting the background or negative space, usually in a neutral grey. This provides contrast for the rich golds and reds featured in the foreground. Next, I develop the fruit or jelly in the jar, which is a very slow process. The glass bowl of cherries to the right is painted next, and includes intricate treatment of glass edges.

The textured wood in the foreground has a coloured reflection from the jars. To produce this affect, a glaze of the same red is added after the wood is painted. The canvas is then finished with a varnish to bring up the intensity of the colours.

I title my work to communicate how intensely connected I have been to an Okanagan identity, and how our land in Pentiction, which we have lived on for 50 years, has played a part in forming that identity. Titles like *West Bench Cherries* and *Made in Canada: Okanagan Peaches* and *Orchard House Jellies* speak to a life lived. Archival paintings of fruit that is now rare to find, like *Moorpark Apricot Jam* and *Toast*, will be a marker of heritage varieties no longer in existence.

Jan Crawford is an instructor in FCA's The Foundations Program Weekend Workshops.

Jan Crawford, AFCA has been a professional printmaker and painter for over 25 years. Jan's artwork is represented by Gainsborough Gallery, Calgary, Hambleton Galleries, Kelowna, and Lloyd Gallery, Pentiction. www.jancrawford.com



Preserving Mom's Jams and Jellies, 30" x 42"