

Art Avenue

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\$5



SCENES FROM WESTERN CANADA

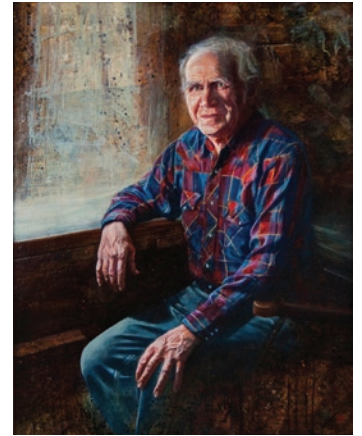
SEPTEMBER 12 TO 24, 2017



1ST PLACE:
DAN VARNALS *Old Salt at the Cannery*
oil on canvas, 24" x 30"



2ND PLACE:
JOSE L. DE JUAN *Horseshoe Bay*
oil on canvas, 8" x 10"



3RD PLACE:
JENNIFER HEINE *Steves' Den*
acrylic over collage on panel, 28" x 22"

HONOURABLE MENTION:
RORY MACDONALD
First Snow-Kootenays
oil on canvas, 30" x 40"

HONOURABLE MENTION:
OLYA WRIGHT
After the Rain
acrylic on canvas, 16" x 12"

HONOURABLE MENTION:
RONNIE WATT
Distant
acrylic on canvas paper, 9" x 9"

SMALL, SMALLER, SMALLEST

AUGUST 22 TO SEPTEMBER 3, 2017



1ST PLACE:
MARILYN PEETERS *Songs of Victory*
mix media on canvas, 12" x 12"



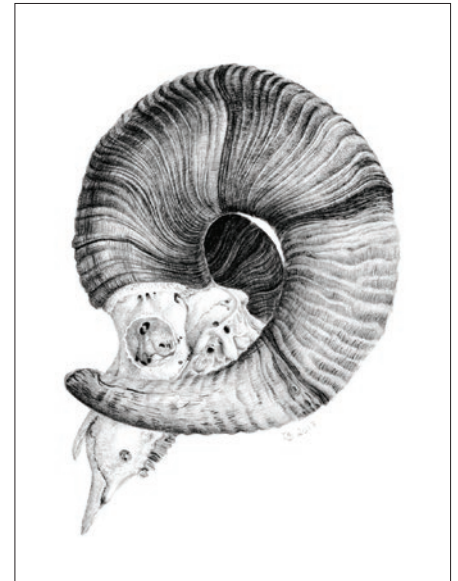
3RD PLACE:
CAMERON ROBERTS *Namid*
soot from matches and watercolour on foamcore, 10" x 14"

HONOURABLE MENTION:
SHARKA LEIGH *Leta*
acrylic on canvas, 10" x 10"

HONOURABLE MENTION:
CANDY MCMANIMAN
Symbiotic Ablution
acrylic on canvas, 10" x 10"

HONOURABLE MENTION:
OLYA WRIGHT *Lemon*
Watercolour on paper, 8" x 12"

HONOURABLE MENTION:
PARMINDER SINGH *Old Barn*
oil on canvas panel, 11" x 14"



2ND PLACE:
ILKA BAUER *Coiled*
pencil on paper, 12" x 9"



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION



02

Small, Smaller, Smallest: Parminder Singh, *Old Barn*



16

Acrylics in Action: Duane Fast, *Marcello The Magnificent*



12

Interview: Lalita Hamill, *Under the Arbutus*

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Which paintings recently sold in the FCA gallery?



02

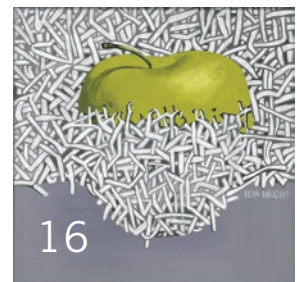
Scenes from Western Canada: Rory MacDonald, *First Snow–Kootenays*

ON THE COVER

1ST PLACE, SUMMER GALLERY

KATHY TRAEGER, AFCA
The Infamous Crow
acrylic mixed media, 36" x 36"

"I have been following the journey of Shawn Bergman and his buddy, a mischievous crow named Canuck on facebook @thecrowand1 for some time, and *The Infamous Crow* was inspired by the adventures and photos Shawn shared with over 95,000 of Canuck's friends."



16

Summer Gallery: Olya Wright, *Golden*

Art Avenue

NOVEMBER/
DECEMBER
2017

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1241 Cartwright Street,
Vancouver, BC V6H 4B7
604-681-8534
artavenue@artists.ca
www.artists.ca

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AA DIRECTOR'S COMMUNIQUÉ



I recently completed my 4th year as Executive Director of the Federation, and it feels more than ever like the Federation has a life of her own. For me, it continues to feel less like management of an organization and more like I'm breathing life into an entity that has her own existence.

The Federation isn't the steel and glass that make up the gallery on Granville Island; it is the community of artists who work together, cooperatively, to create what

we couldn't do on our own. The gallery is a tool we use to create exhibition together; workshops are an opportunity to come together and learn.

Nowhere could this be seen more clearly than at the Plein Air Retreat this past September at the Flying U Ranch. The sense of community among the artists and instructors was palpable. It was an opportunity to leave our isolated studios for beautiful countryside, and gather with others of like-mind to indulge in social and educational opportunities that rekindle our passion for art and allow us to make new friendships.

We had great feedback from the participants after the conclusion of the retreat, but the proof is always "in the pudding"; the majority of the 2017 retreat participants have already signed themselves up for the

2018 retreat at Manning Park. To me, that sounds like we all had a wonderful time.

This autumn's launch of the new Foundations Program had similar results. With the Foundations evening classes filling up months ahead of the start-date (even before we started advertising it), we have put plans in place to have two sessions instead of one next spring. Clearly, artists are realizing that working on the foundational principles is the surest way to improve on your work — and that getting help from our team of mentors is preferable to the "school of hard knocks."

To foster that community in the gallery, we're starting an art-battle type of activity on December 12th. Dubbed "ShowOff," this will be an opportunity for several of our Signature members to face-off against each other and show what they can do in a friendly environment. While this sort of event usually takes place in a loud and dark venue with artists who vary in their level of abilities, ShowOff will take place at the Federation Gallery in an environment where people can talk with each other. It'll all be high quality work by Signature members, and we'll have all artists working from the same reference photo. This way, it's like having five simultaneous demos happening at once. It's a great opportunity to compare and contrast styles, and maybe even pick up a few ideas along the way. We've done this at the retreats with great success, and we look forward to this being a great social event for artists from throughout Metro Vancouver. We would be happy to see chapters start up their own ShowOff in their locations as well.

Patrick Meyer
EXECUTIVE DIRECTOR

AA NEW MEMBERS

- | | | | |
|-------------------|--------------------|---------------------|---------------------|
| Farid Ahmadi | Toronto, ON | Sharon Lalonde | Courtenay, BC |
| Jorge Arango Diaz | Edmonton, AB | Tariq Malik | Burnaby, BC |
| Michelle Barkway | Victoria, BC | Brenda Maunders | Peachland, BC |
| Donna Birtwistle | Mill Bay, BC | Heather Munsie | Calgary, AB |
| Ruby Brown | Salmon Arm, BC | Helen Murray | Vancouver, BC |
| Maureen Coles | West Vancouver, BC | Laila Park | North Vancouver, BC |
| Janis Connolly | Vancouver, BC | Michael Pilling | Port Moody, BC |
| Zahra Fathi | Tehran, TEH | Suzanne Plante | Kinuso, AB |
| Douwe Goedbloed | Qualicum Beach, BC | Mona Rahimikia | Vancouver, BC |
| Trena Hollands | Vancouver, BC | Barbara Roden | Delta, BC |
| Susan (Chung) Kim | Burnaby, BC | Steve Srecko Sestic | Mississauga, ON |
| Kimberley Kohan | Summerland, BC | Lori Snider | Flave Lake, AB |
| Edita Kon | West Vancouver, BC | E Colin Williams | Victoria, BC |
| Amber Kusmer | Coldstream, BC | Marean Workman | Nanaimo, BC |
| | | Sharon Wotherspoon | Calgary, AB |

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our 2018 print calendar

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365

1. LIMITED EDITION PACKAGING, CANADIAN WHISKY

Artwork by Calgary's **Sheila Schaeztle** was chosen for the special Limited Edition Packaging of Forty Creek's Confederation Oak Reserve Canadian Whisky. The 16 X 20 original painting "was inspired by Canada's history and the War of 1812, and emphasizes the important role it plays in the Forty Creek Confederation Oak Whisky." The Limited Edition packaging is available in selected Canadian stores until Christmas or while supplies last.
www.sheilaschaetzle.com



Sheila Schaeztle, *To the Confederation*

2. DUCKS UNLIMITED'S 150 LEGACY COLLECTION

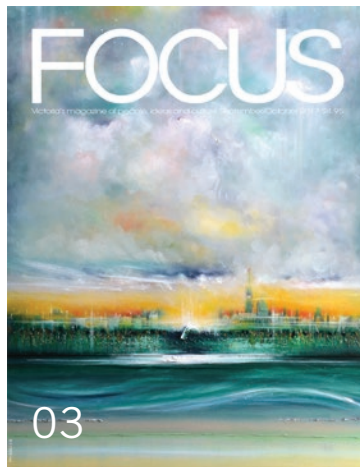
As part of Canada's 150th anniversary celebration, Ducks Unlimited created a special art initiative. Four images were chosen from their extensive National Art Print Portfolio to comprise a "Canada 150 Legacy Collection." **Lesley White's** oil painting, *Remuda* was one of the four selected. The limited edition prints will be sold across Canada by a sealed bid process.



Lesley White, *Remuda*

3. FRONT COVER, FOCUS MAGAZINE

Nancyanne Cowell's oil painting *Carbon Thoughts* was selected for the front cover of Victoria, BC's Focus Magazine's September-October 2017 issue. "The painting channels the nation's Canadian maple seed, giving life to Canada's Parliamentary Library and Peace Tower—symbolizing knowledge and compassion." The painting is from the "Edging Forward" collection on display at The Robert Bateman Centre, Victoria, October 10-November 10.



Nancyanne Cowell, *Carbon Thoughts*



Elaine Hughes, *The Fisgard Lighthouse*

4. 1ST PRIZE, SEASIDE FESTIVAL PLEIN AIR COMPETITION

Elaine Hughes' 9 X 12 watercolour on paper painting *The Fisgard Lighthouse* won 1st Prize at the Colwood Seaside Festival's plein air competition. The Victoria, BC, event called "Paint-in at the Fort," was held in mid-September.

5. 1ST PLACE, STEVESTON GRAND PRIX OF ART

Larry Tillyer, AFCA, had his 12 X 16 acrylic on board called *Starbucks* win 1st Place in the 2017 Grand Prix of Art event in Steveston, BC. Registered artists were assigned a painting location by lottery and tasked with completing their painting within a 3-hour time limit before submission. Over \$2000 in prizes were awarded to finalists.



Larry Tillyer, AFCA, *Starbucks*

6. INTERNATIONAL ARTIST MAGAZINE FINALIST

Grazyna Wolski's oil on canvas called *Intuition*, 30 X 30, has become a finalist in International Artist Magazine's Florals and Botanicals Competition, shown within its October/November 2017 Issue. The very high quality, Scottsdale, AZ-based publication, featuring artists by country, "takes you inside the studios of the world's best artists, offering the thought processes behind their creative methods and revealing their painting techniques."



Grazyna Wolski, *Intuition*

AA MEMBER SHOWS

7. SOLO SHOW: LITHOGRAPHS

Elisabeth Sommerville, SFCA, is having a solo exhibition at Vancouver's Viridian Gallery, 1570 Coal Harbour Quay, from December 7- January 17. "Birdscapes" will show Elisabeth's hand-drawn stone lithographs, printed by the artist, featuring birds and their environs. Artist talk and demonstration: Saturday, December 10, 2 p.m. Opening reception: December 7, 6 p.m.-9 p.m. elisabethsommerville.com



Elisabeth Sommerville, SFCA, *Evening Commute*

8. SOLO SHOW: WATERCOLOUR MONOPRINTS

Marlene G. McPherson has a solo exhibition of watercolour monoprints at the Armstrong Similkameen Art Gallery, BC. Titled "Inspirations of Faith," it will run from November 2-23. This series "explores the universal topic of faith, and the role it plays during unexpected life challenges." Marlene is an art educator through MGM Fine Art Studios. www.marlenemcpherson.weebly.com



Marlene G. McPherson, *Heaven's Touch*

9. EXCLUSIVE CONTEMPORARY EXHIBITION

Whitby, Ontario artist **Sue Miller** had her oil painting *Spirits Aligned* in the Next2 Contemporary Art Exhibition held during October at the Arts and Letters Club, Toronto. "I am grateful to have had this opportunity; fewer than 10% of applicants gained acceptance with only one piece each. Paintings and drawings by Ontario artists were featured in this gorgeous historic building, once the meeting place of Canada's Group of Seven."



Sue Miller, *Spirits Aligned*

10. FIRST SOLO SHOW

Dan Nuttall's first solo exhibition, called "Landscapes: Reading and Memory," was held at Lee Contemporary Art, in Orillia, Ontario for three weeks (until early September). Dan's 36X48 acrylic on wood panel *Siwash* was the recipient of the 2015 Juror's Choice Award at the Carmichael Juried Landscape Exhibition, Orillia Museum of Art & History. www.dandoesdesign.com



Dan Nuttall, *Siwash*

11. SOLO SHOW: LANDSCAPES OF MEXICO

Ian Carter is having a solo show at Meme Brooks Design Studio, 130-49 Dunlevy Ave, Vancouver. Opening reception: December 9, 4-7 p.m. "I divide my time between Vancouver and San Miguel de Allende, Mexico; I am introducing a new acrylics series titled 'Imagined Landscapes of Mexico'. My paintings are intuitive, en plein air and impressionist or abstract."



Ian Carter "Imagined Landscapes of Mexico" Show

12. CORRECTION

Jane Crosby's name was incorrectly listed in Art Avenue September/October issue's Big Red Dots column. Jane sold her *Book and Pearls Wabi Sabi* at the POTE show. Her most recent painting is a commission called *Sisters*.



Jane Crosby, *Book and Pearls Wabi Sabi*



Jane Crosby, *Sisters*

AA CHAPTERS

ARROWSMITH



1st Place: Dawne Brandel, *My Valley*



2nd Place: Peggy Burkosky, *Hayama Japan*

FALL EXHIBITION

The Arrowsmith Chapter held its Fall Exhibition in the Tosh 10 Gallery, ground floor of The Old School House Centre, 122 Fern Road West in Qualicum Beach from October 2-28. Awards were presented at the opening reception to the following:

1st Place: **Dawne Brandel**, *My Valley* (pictured)
 2nd Place: **Peggy Burkosky**, *Hayama Japan*
 3rd Place: **Barbra Regamy McDonald**, *First.... Learn the Rules...*

Honourable Mentions:

Therese M. Johnston, *The Guardian*
Cindy Mersky, *Eastern Promises*
Cindy Mawle, *A Tall Order*

THOMPSON NICOLA SHUSWAP



2nd Place: Justin Maas, AFCA
Shelter from the storm

1st Place: Jeanette Steele
Sea, Sand and Oil

FALL EXHIBITION

The Thompson Nicola Shuswap Chapter Fall Show was held September 22 - October 1. Jurors were **Gaye Adams** SFCA, **Janice Robertson** SFCA, and **Lisa Figueroa** AFCA. They inspired us all at our "Passion for Painting" demo day. Thanks, gals.

Winning entries included — 1st Place: **Jeanette Steele**, *Sea, Sand and Oil*, 2nd Place: **Justin Maas** AFCA, *Shelter from the storm*, 3rd Place: **Janice Cleland**, *Mountain View, Revelstoke*.

Awards of Excellence: **Debbie Milner-Lively** AFCA, *Kamloops Dusk*, **Bill Lee**, *Let's Go Riding, Mate*, **Liz Derksen**, *Buried Treasure*

MEMBER NEWS

Janice Cleland is on a roll with her fresh, loose landscapes. She won Award of Excellence at Oasis Show in Peachland in July; 3rd Place in the TNSC Chapter Show in Kamloops, and Award of Excellence in the Connections Show in September!

NORTH OKANAGAN CHAPTER



Marlene McPherson, *Winfield Vista Autumn*

MEMBER NEWS

Twyla Tucker received ribbons for 1st Place in "Watercolours and Pastels," 2nd Place in "Oils," and 3rd Place in "Mixed Media" and "People's Choice" in the Armstrong Spallumcheen Museum and Gallery's 29th Annual Ribbon Show.

The following NOFCA chapter artists were accepted into the South Okanagan-Similkameen Chapter's "Connections" Art Show at Shatford Centre, Penticton, BC: **Margaret McSweeney**, **Marlene McPherson**, **Colleen Dyson**, **Barry Rafuse**, **Rene Beerhuizen**, **Juve Furtado**. In the prestigious show, Juve's painting, *Fallen*, won 1st Place, and Marlene won an Honorary Award for her painting, *Okanagan Sunset Harvest*. Marlene's painting *Winfield Vista Autumn* will be featured in the FCA 2018 Calendar. **Sherry Kalloch**, **Melissa Dinwoodie**, **Juve Furtado** and **Gail Woodhouse** were juried into the very popular Artwalk in Lake Country. We would like to welcome new supporting member, **Amber Dawn Kusmer**.

MEMBERSHIP RENEWAL

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CENTRAL OKANAGAN



Art on the Avenue Banners (photo courtesy Kelowna Daily Courier)

CHAPTER NEWS

The Central Okanagan Chapter was invited to participate in Kelowna's Sesquicentennial Community Art Project "150 Banners by 150 Citizens for 150 Years" in July featuring banners painted by the community: artists, novices and children. Our members painted 51 of the colourful banners displayed at the "Art on the Avenue" event, and had a busy Art Station, providing people with materials to "Paint a Postcard to Canada." The chapter has participated for several years, sharing art with festival goers and educating the community about the FCA. Contemporary realism painter **Jerry Markham** held a successful workshop in September. The Okanagan artist is represented by galleries in Wyoming, Montana, Utah and Colorado in addition to BC.

UPCOMING EXHIBITIONS

The Autumn Gallery FCA-COC Show will be held November 17-19 at the Okanagan Mission Community Hall, 4409 Lakeshore Rd, Kelowna.

CALGARY



Judie Popplewell, *Team Spirit*

MEMBER NEWS

Judie Popplewell's paintings *Majestic Diamond* and *Team Spirit* have been on display since early October at Just Imajan Art Gallery in Cochrane, AB (owned by FCA member **Janet Armstrong**). **Rex Beanland** AFCA's painting, *Construction Season, Vancouver* received Honourable Mention in the Society of Canadian Artists 49th Annual International Juried Show. **Sheila Schaeztle's** work was on display in September at the Bay of Chaleur Painting and Drawing Symposium in New Brunswick. She was one of five artists chosen to participate.

RECENT WORKSHOPS

Neil Patterson OPA Master, SFCA facilitated a three-day "Personal Painting With Neil" workshop in September with 18 enthusiastic participants. Neil, whose motto is "Painting is all about passion," encouraged artists to respond to the passion inside themselves. "That's when the real painting comes out."

NANAIMO



Thomas Hutton, *Whistler Peak From Alta Lake (in Nanaimo Show)*

CHAPTER SHOW

The Nanaimo Chapter is in final preparation for its 2nd Nanaimo Fine Art Show to be held November 4 & 5 at the Vancouver Island Conference Centre. Of the 120 paintings entered, 89 pieces from 44 artists were juried in by **Don Farrell**, **Clement Kwan** and **Kathy Cameron**. The Chapter is planning a "Meet the Artists" evening with silent auction on November 4. More information: www.nanaimofineartshow.com

WEBSITE RENO

The Nanaimo Chapter freshened up its website. Newsletter, Activities, Members' News, Brags, and Artist of the Month are now posted, and updated monthly. Check it out: www.nanaimofca.com

NEW ARTFUL MEETINGS

The Nanaimo Chapter now meets every month. Artful meetings, held every second month, focus on art topics only: demos, presentations, critiques without the distraction of Chapter business being discussed.

WORKSHOPS

CHAPTER	CALGARY	CENTRAL OKANAGAN
DATE/TIME	November 10 – demo from 7-9 p.m., November 11 & 12 – 9:30 a.m.–4:30 p.m.	February 24, 2017 & February 25 – 26, 2018.
LOCATION	Kensington Art Supply, 120, 6999-11th Street SE, Calgary	Central Okanagan Sailing Association, 4220 Hobson Rd. Kelowna, BC
FEATURED ARTIST	Susie Cipolla, SFCA	Ingrid Christensen
INFORMATION	Susie Cipolla, SFCA, known for Pacific Northwest marine scenes, will facilitate a demo and 2-day workshop "Boats and Water." Her painting <i>Off Season</i> won Gold in the 2015 FCA Signature Medal Show.	Feb. 24 "Creating Dynamic Compositions" Feb. 25-26 "Alla Prima Portraits."
COST	http://fcacalgary.ca > Events > Workshops	https://centralokanaganfca.com/courses/index

PEACE RIVER



Mary Parslow, *By the Light*

ART SHOW

Peace River Chapter's juried Fall Art Show "Moody Hues" exhibited at the Centre for Creative Arts in Grande Prairie, AB, from September 1–28. **Mary Parslow's** striking *By the Light* earned 1st Place Award of Excellence. **Shirley Weiss** was awarded 2nd Place for her hue-filled painting *Storm Brewing*, and **Marjorie Henn** won 3rd Place with her evocative watercolour *Folding Mountain*. **Sandy Troudt's** playful acrylic painting *Terra Catta* received Honourable Mention.

RECENT WORKSHOP

Sara Norquay (www.slnorquay.wordpress.com) is a well-known Edmonton Print and Book Artist. In July, Sara worked through the reductive, two-plate method of creating prints, adding additional techniques such as stenciling and Chine collé. The workshop focused on the western style of wood block rather than the Japanese Moku Hanga style. Sara's workshop was so engaging and well attended that she will be invited back to assist Peace River Chapter members in honing our inking techniques for solar plates.

VICTORIA



Ronnie Watt, *Imagine #44*

EXHIBITIONS

Victoria Chapter's Juried Fall Exhibition was held October 5-30 at Cedar Hill Recreation Centre Art Gallery, Victoria, BC. First Place winner was North Vancouver-based artist **Ronnie Watt** with his acrylic titled *Imagine #44*. Originally from South Africa, Ronnie's work is represented by two galleries there. www.theartofronniewatt.net

ANNOUNCEMENTS

Hats off to new Chair, **Carol Koebberman**. She has been working to add value to Victoria's FCA membership, encouraging artistic growth through increased involvement in meetings, demonstrations and social mixers. Our successful September meeting held a "Meet, Greet & Watch" with three artists giving demonstrations of processes with different mediums.

BOARD OPPORTUNITIES

We are looking for: Grapevine Editor – The Grapevine is our monthly newsletter of upcoming shows and membership news. The editor requests news, packages it using Mail Chimp, and distributes it (a great way to get to know other artists). Social Media Coordinator – Will manage our Facebook account, help with advertising, marketing and chapter growth. Member spouses can apply. Contact Carol Koebberman.

SOUTH OKANAGAN-SIMILKAMEEN



1st Place: Juve Furtado, *Fallen*

CHAPTER CONFERENCE & SHOW

"Connections" Conference at the Shatford Centre in Penticton, BC, was a huge success; its National Juried Art Show attracted a wide variety of talented artists. The very deserving, accomplished award winners were: 1st Place, **Juve Furtado**, *Fallen*, 2nd Place, **Lyse Deselliers**, *Time Stamped and Sealed*, 3rd Place, **Mike Jorden**, *Mount Kobau*, Honourable Mentions: **Janice Cleland**, *Bravo Beach Eagle Bay*, **Marlene McPherson**, *Okanagan Sunset Harvest*, **Barry Rafuse**, *Tide Delivers* and **Veronica Davies**, *Taylor*, People's Choice Award: **Lyse Desllier**, Artist Pop-Up Award: **Veronica Davies**. Congratulations to all!

A big thank-you to the "Connections Conference and National Juried Art Show" executive team: **Julie-Ann Miller**, **Donna Goett**, **Sharon Snow**, **Lorie Meyer** and **Georgia Krebs**. Without their hard work and dedication, this FCA event would not have been the success it was! Applause goes to demo presenters, workshop instructors, volunteers and the Shatford Centre staff that made everything run smoothly. www.fca-sos.com

FRASER VALLEY



Ellen Sereda, *Queen*

AIRS ARTISTS

The Fraser Valley Chapter is pleased that three of its members had work juried into the Annual International Representational Show (AIRS) at the Federation Gallery in October. Congratulations to **Deborah Strong** for her coloured pencil drawing *Two Warblers*, **Lake Louise**, **Veronica Davies** for her oil painting *Pure Love*, and **Ellen Sereda** for her painting *Queen*.

MEETINGS

Beginning January 9, 2018, the Chapter's meetings will be held at the Masonic Hall in Langley, also utilized as a workshop venue. Meetings are held on the second Saturday morning of each month, and are followed by an interesting presentation or demo. Artists interested in joining are welcome.

THE ART CONSULTANT: PART 1 – COMMERCIAL SPACES

By Carol Crenna

Art Consultants are hired by corporations, hotels, healthcare facilities and other businesses in addition to private art collectors to offer expertise in acquiring art for their spaces. The consultant uses their knowledge of art and design to help select the most appropriate artwork to create a desired tone within the décor. To find artwork, these consultants seek out individual artists and work closely with galleries. They may also commission artwork to be made for a particular space and budget. Some consultants also represent and promote artists. Here, AA speaks with D'Or Art Consultants owner Doris Anderson about opportunities available.

AA: *What does your company do?*

DORIS: We work with corporate clients to “tell their story through art.” This includes paintings that depict aspects of their industry, their city or location, their services, or a social issue/charity focus. Often, we find artists who have paintings already completed that are a perfect fit; but approximately 35% of the art that is commissioned is created from a conversation with our client, ourselves and the artist.

AA: *Can you explain the commissioned work?*

DORIS: Our clients are based in Vancouver, Victoria, Calgary and Seattle. They include VanCity Credit Union. For this bank (which has 59 branches in BC), we commission art with specific criteria to create a historical perspective of their locations. VanCity requires that the artists are VanCity members and that they live or work in the neighbourhood where the branch is located. For example, FCA member Nancy Dean created commissioned artwork for the Marpole Vancity branch. She painted an original canvas of the Firehall Building. This art program provides an opportunity for VanCity to give back to the community, and broadens the scope of artists getting recognition.

AA: *How do you choose artists for each project?*

DORIS: We search out artists to work on projects based on the client's interests and style. To accomplish this, we find out the artists' story, too. For example, Richard Tetrault was chosen for Concert Properties (a real estate development company), which requested that he create paintings reflecting Concert Properties' three main industry sectors (commercial, rental and residential). Richard loves painting industrial building themes. Artist Robert McMurray, AFCA, was commissioned to do location paintings for Finning Canada and Ledcor because it suited his landscape style. We have a roster of artists whose style happens to fit a number of clients' needs; the FCA's Marion Webber and Barry Chadwick, SFCA, have also completed commissions. Yet I still often don't have someone immediately at hand that is a perfect fit so I conduct “search and find” missions. I currently don't have Alberta-based artists for clients requesting prairie images, so I work with artists from elsewhere.



Barrie Chadwick paintings in CIBC

AA: *What type of style do you look for in the art?*

DORIS: I look for a wide variety; it's often representational, but not always. I am working with two companies right now that are looking for contemporary abstract paintings. They also require a specific colour palette and sizes. It is our job to find an artist with that style with artwork already made, or willing to create art within these specifications.

AA: *A specific palette?*

DORIS: Our clients sometimes request certain colours and themes. For example, Concert Properties' project required working with corporate colours of blue and red, and Richard Tetrault often combines these in his artwork, so this was a perfect fit. The artist chosen for the Denman VanCity location, Michael Mancuso, needed to incorporate a green palette, and painted a landscape with greenery looking through Stanley Park toward downtown where the bank is located.

AA: *Where do you find the artists?*

DORIS: We sell only Canadian artists' work; currently most are Western Canadian. I do online searches so artists who have websites that offer quality portfolio images are very helpful. I have searched the Federation of Canadian Artists website's members list in the past, too. I go to gallery openings. I am also approached by artists, and I am very open to this.

AA: *Do the corporations pay competitive rates?*

DORIS: The artist always sets the price. I can assist with this, offering a market evaluation. When working with artists, I want their art pricing to have consistency, whether selling from their studio, by a gallery or art consultant. I also work directly with galleries, and make commission arrangements with the gallery.

AA: *How does your representation process work?*

DORIS: Whether it is commissioned artwork or a straight sale, I work on commission using a 60-40 split with artist taking 60%. I work with unframed pieces. On our website, we list our artists and feature their work, and regularly post Twitter/Facebook/LinkedIn articles about artists. A section showing clients' “stories” offers images of the artwork installed in the corporate spaces to give other clients inspiration, and to promote the artist's work.

AA: *If an artist is interested in commissioned projects, how are they involved in the process?*

DORIS: We have found that commissioned artwork can be fulfilling for the artist. The initial stages involve determining the specific needs of the client: they may have photos they're inspired by, perhaps of their industry or even their own life. Then I seek out an artist that may already paint that subject matter in the tone/style requested. In our first consultation, the artist stipulates their boundaries for having a client's involvement

(CONTINUED p.13)

CONSCIOUS COMPOSITIONS WITH LALITA HAMILL, AFCA

By Carol Crenna

Langley, BC artist Lalita Hamill, AFCA began painting relatively late in life compared to many artists, and yet her passion for learning and exploring new terrain has advanced her progress far beyond her 14 years spent as a painter. She has exhibited in Canada and China, won awards, and had work purchased by clients including SFU, BC's Attorney General and Vancouver Symphony Orchestra. Here, AA speaks to Lalita about composition, which she believes is the most important element in art.

AA: What is composition?

LALITA: Composition is by far my favourite aspect of painting. It is where creativity lies. It refers to how the parts of a painting relate to each other and work together visually to create a coherent whole. Composition is about guiding the viewer's eye throughout the painting in a readable and interesting enough way to sustain their interest. There are "tools" we use to make art such as line, shape, form, colour, texture, space and value, and principles of how to use these tools such as pattern, contrast, emphasis, balance, scale, harmony and movement. It can be done intuitively, but when combined with a technical understanding it is more likely to be done well.

AA: Does everyone need to learn compositional principles if innately good at it?

LALITA: Few artists use the principles of composition to their full

advantage. I have found that those artists who intuitively know how to recognize good composition when taking a photograph or setting up a still life may not know how to fix an issue when they run into a barrier when painting. When something is not working, they try using something else, such as colour, to make up for lacking composition. Or they may not know how to objectively assess their work and end up changing a composition that was initially working. Understanding composition's key design elements is like learning any language: you're given the terminology and then have to practice using it in context. You may understand when others speak about it, but need to understand why you're using it, and then practice speaking it yourself.

AA: You have said that composition is about "diversity within unity." Will you explain?

LALITA: Unity means integrating the elements to make them work together. If there is too much diversity within a painting, it can become chaotic and difficult for the viewer to read. If you aren't sure of the hierarchy of elements within your artwork – for example, if texture, line and colour are all competing – then it becomes confusing. However, too little diversity makes the artwork so easily read that the viewer moves on, uninterested. I often walk a line between the two, crossing from chaos to monotonous and back again until I have the balance I want. Some of this is done by planning and using more "left brain"-type analysis, and the rest is intuitive.

AA: How will you teach composition in the FCA's Foundations Program Workshops?

LALITA: We will review and assess a variety of artwork and photographs for their compositional merit. Some of the more successful compositions bring the viewer's attention to the most important elements of the painting by encoding it with a series of deliberate (or intuited) visual elements. Other compositions are less successful; we will discuss why this is, assessing both representational and abstract artwork. Participants will then set up a successful still life composition, and also learn how to apply the elements and principles of design to improve the quality of their own work. And, in small groups, they'll assess their own artwork and/or photographs.



Dutch Blue, 10" x 14", oil (Showing Rule of Thirds)

AA: Could you talk about the composition in your Dutch Blue painting?

Lalita: People who read left to right often view paintings this way, too. This painting's simple set up has two main object groupings. And the background is divided into four horizontal rectangles. There are two main focal areas, the primary being the Delft jug and small wooden shoes on right. The shoes are painted less "literally" because if some objects are obvious and others vague, the eye will search for detail in them. This is one of many techniques to sustain the viewer's interest. The twigs, simply scratched into the wet paint, were created to draw the viewer's eye from one area of the painting to another.

AA: How else do people "read" paintings?

LALITA: Techniques such as brushwork can be used to guide a person's eye around the painting. Even one brush stroke pulled right across the clouds in a sky, for example, will lead the viewer's eye in the direction that you want it to go—even if it's off the canvas and back on again. If by

adding lots of movement, the eye has moved off the canvas, then it can be redirected back by adding an additional element like an object (branch, cloud), a colour, shape or something more subtle such as a gradual change from light to dark (tonal value), a shift in edges, or implied texture.

AA: In *Amy Sitting*, the model is in the centre of the canvas. Isn't this going against rules?

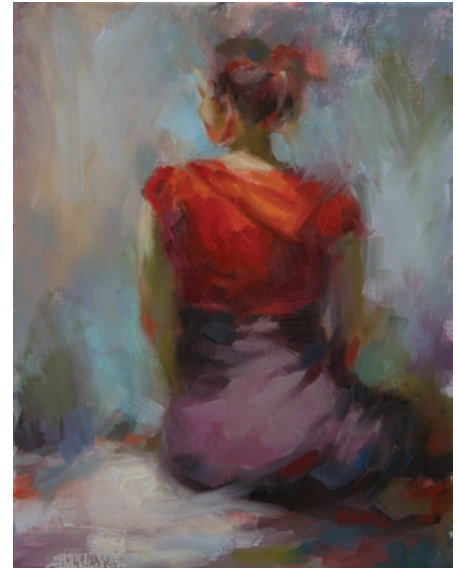
LALITA: I disagree with the concept of "rules" in art; there are guidelines, but if you know what you are doing, so-called rules can be broken. Paintings from centuries ago placed Madonna or other figures in the centre to stress their importance. Although I placed the model in the centre, this painting is not symmetrical. I wanted to play with the concept of balance, and primarily used colour and brushwork to move the viewer's eye. Just as we can sense when a painting is off balance, with too much weight on one side, we can feel when it is too balanced, which may not offer enough interest. Therefore, I positioned Amy so that her right leg would be cut off mid-thigh (not at a joint).

AA: Don't the rules help?

LALITA: Guidelines, such as avoiding a "bullseye" composition (with main focal area in the centre), can certainly help. But artists tend to follow them too closely even when they should be confident enough in their painting to move away from them. Or artists think that by placing the main focal area on one of the four "spots" (revealed in the Rule of Thirds) they have achieved an effective composition. It is far more complicated than

that! In *Under The Arbutus* (see Contents Page), for example, there are multiple focal areas and in between them are a variety of "sweet spots" for the viewer's eye to follow.

Providing multiple pathways for people to view a painting, while not making them compete with each other, is what I find the most fun! This is when intuition can be important. If I do get lost in unresolved areas or those without enough interest, I use tools (such as an armature) or observational skills (such as turning the painting) to get my brain reengaged.



Amy Sitting, 10" x 14", oil

Lalita Hamill is teaching composition for the Federation as part of our Foundations Program. Registration for the spring session is now open at artists.ca/education

(CONTINUED FROM p.11)

in the process. I don't ever cross the boundaries of what an artist feels comfortable with. On the other side, I encourage the client to be open to the artist's interpretation. It often becomes a "transformational" process: the client sees initial renderings, and is able to approve first stages of the creative process; when the art reaches the point where the artist needs to have "their stamp on it" to retain artwork integrity, no further adjustments are made.

AA: Do some clients want giclees/prints?

DORIS: I prefer to sell originals as much as possible. However, in our current market, and for certain situations, reproductions are required. For example, we just created a unique Art Cart program for the Segal Family Health Centre, a new nine-story mental health wing at Vancouver General Hospital. This Art Cart holds a wide variety of art styles and subject matter, all giclees of BC artists' work, and the patient has the opportunity to select the art that they want to hang in their hospital room for the length of their stay. These could not be originals due to wear and tear, installation issues, and health regulations. Reproductions were mounted on foamboard without hardware (to make them injury-free and cleanable). The 110 Art Cart pieces were selected by a committee including staff, art therapists and patients, and purchased from 103 different BC artists. It will be interesting to see which pieces are chosen most often!

The rest of the hospital's hallways, reception and foyer all feature original art donated by the artists. For example, the entry hall features an impressive, large triptych by Tiko Kerr of the Vancouver skyline. The quantity, quality and variety of original art in this hospital for public and patients to enjoy are remarkable! <http://vghfoundation.ca/ways-to-give/gifts-of-art/>

AA: What budgets do corporations allot for artwork?

DORIS: It is usually 10% of the company's furniture budget: a \$250,000

furniture budget = \$25,000 artwork budget. Some businesses acquire substantial artwork collections. Some are more conservative and purchase/lease limited editions to meet budgetary needs. New conversations are occurring about how artwork can reflect companies' branding. Our clients still seek the integrity of original art, and want the story included, but might feature fewer pieces: making a powerful first impression with original art in lobby, reception area, president's office and boardroom. They may gradually add to their art collection after noticing the impact that it has on clients and staff.

AA: Are there incentives for businesses to buy Canadian art?

DORIS: Yes. When a corporation buys original Canadian art, I advise them to speak with their Accountant about specific tax requirements. Most corporations can write off their purchase of Canadian art as a Capital Acquisition. Few purchases that appreciate in value are also tax write-offs! Pierre Trudeau established this to support Canadian arts, and it still remains. Depending on the company's tax structure, they can write off 20% over 5 years or 100% as a one-time write-off. Some clients change the artwork on their walls every five years; they donate older pieces for a fundraiser, and/or gift the art, then use this tax advantage to buy new art.

AA: Are several artists chosen for one client?

DORIS: It depends on budget and size of company/number of walls as to how many artists we show them. Sometimes clients will look on our website to select the art they want before we meet them. However, there are often difficulties — eg. they choose art in sizes that won't fit on their walls. I prefer to meet in person to create a proposal incorporating their story, requirements and floorplans suggesting specific art appropriate for each location rather than giving a variety of images that they try to select from. I want to make sure that the art works long-term, and that they are thrilled with it! *Doris Anderson: www.dorart.com, doris@dorart.com*

RUNNING YOUR BUSINESS AS AN ARTIST

By Olga Kolosova

While bookkeeping, taxation and meeting Canada Revenue Agency (CRA) requirements may not be the most exciting business topics, they have a great effect on how you run and control your art business, and prepare it for future growth. You don't need to be an accountant to run a successful business, but all business people should understand the basics of bookkeeping, accounting and finance.

RECORD KEEPING

You probably already keep records of art sale transactions, but do you know all CRA requirements for record keeping, and for reporting income and eligible expenses?

Start with good record keeping. It will keep you better organized and more productive, save you time when preparing for filing and paying taxes, keep you informed on how your business is doing, and, what is most important, allow you to spend more time doing what you do best — creating!

All types of business (sole proprietorship, partnership or corporation) are required by law to keep records of all transactions to support their income and expenses.

INCOME

Your income records (handwritten or computerized) should include the amount and date received, and the source of income (customer/buyer name). Support all income entries with original documents: sales invoices, cash register tapes, receipts, bank deposit slips, fee statements, contracts.

EXPENSES

Always get receipts or vouchers when you buy something for your art business. The receipt should show: date of purchase, name and address of the seller/supplier, name and address of the buyer, a full description of the goods/services, and the vendor's business number (if a GST/HST registrant). If a full description of the goods or services is not on the receipt, as with a cash register tape, write a description on it or in your expense journal. If you're not given a receipt, write the name and address of the supplier, amount paid for goods/services, date you made the payment and transaction details in your expense journal.

If you're keeping electronic records, make sure you use a system capable of producing an "accessible and useable" copy, meaning an electronically readable and useable format that can be processed and analyzed with CRA-compatible software. It must be in a non-proprietary, non-encrypted, commonly used data interchange format.

GOODS AND SERVICES TAX AND PROVINCIAL SALES TAX

GST and PST requirements can trip up an artist especially if they're new to running a business. You may have a GST number, but do you understand and use eligible Input Tax Credits (ITC) to full advantage? Special GST situations such as commissions and exporting your work are also common within an artist's practice, and need to be correctly charged and recorded.

Reporting PST may be more complex without the initial help of an accountant. For example, selling your artwork at a public Art Show that involves a one-time PST payer is different than selling your goods through an independent sales contractor such as the FCA. And similar to GST, PST requirements need to be fulfilled in accordance with the CRA for commissions, selling to another province, and exporting.

The work that is required to comply with Canada Revenue Agency laws, rules and instructions, which are not always business-friendly, can seem daunting. Yet it is crucial for your continued financial success as an artist. The FCA will be offering a 2-day seminar in March 2018 in which I will focus on specific business issues and tips common for visual artists. These will include the advantages and disadvantages of being incorporated rather than self-employed, and how to comply with GST, PST and income tax requirements and survive.

Olga Kolosova, DIFRS ACCA, B. Sc. Accountant, Westridge Management Corporation Inc. (bookkeeping services provider for the Federation of Canadian Artists).

You can now register for Olga's course at artists.ca/education



AA BIG RED DOTS

WHAT PAINTINGS SOLD?

A sampling of what recently sold at the FCA Gallery:

NUMBER OF PAINTINGS SOLD IN THE PAST 2 MONTHS
48



ANN WILLISIE *Heaven In a Wild Flower*
16" x 16", \$585
PURCHASER FROM: Salt Lake City, Utah



KATIE JEFFRIES *The composer*
acrylic on exhibition canvas, 48" x 48", \$2950
PURCHASER FROM: North Vancouver, BC



LUCY COLLINGS, AFCA *Incline*
oil on board, 8" x 10", \$200
PURCHASER FROM: Port Coquitlam, BC



RONNIE WATT *Storm*
acrylic on stretched canvas, 12" x 16", \$400
PURCHASER FROM: Portland, Oregon

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ACRYLICS IN ACTION

SEPTEMBER 26 TO OCTOBER 8, 2017



1ST PLACE:
WILLIAM LIAO, AFCA *The Girl with the Red Dress*
acrylic on canvas, 12" x 12"



2ND PLACE:
GINA RUBIN *Ride*
acrylic on panel, 6" x 6"



3RD PLACE:
TIMOTHY J. SULLIVAN *Northern Exposure*
acrylic on canvas, 30" x 36"

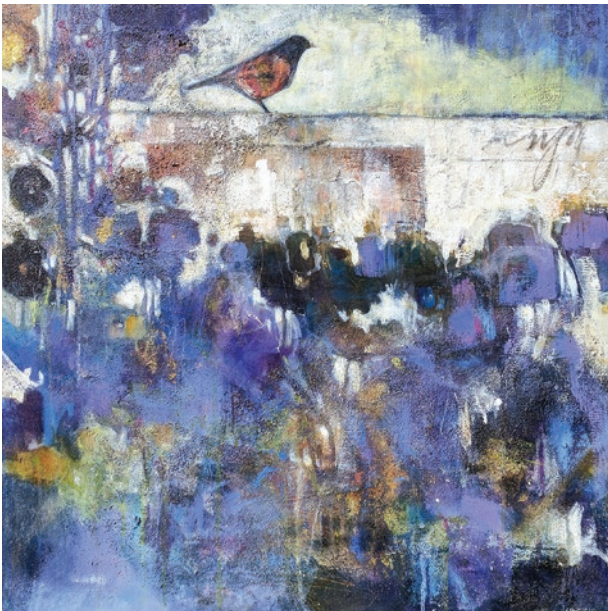
HONOURABLE MENTION:
DUANE FAST
Marcello The Magnificent
acrylic on canvas, 7" x 5"

HONOURABLE MENTION:
BEVERLEY BIDDULPH
Bowen Island Retreat
acrylic on canvas, 14" x 11"

HONOURABLE MENTION:
RENE THIBAUT, AFCA
Seas Romantic
acrylic on canvas, 32" x 32"

SUMMER GALLERY

AUGUST 8 TO 20, 2017



2ND PLACE:
LEE CAUFIELD, AFCA *Arrival*
mixed media on canvas, 30" x 30"

1ST PLACE:
KATHY TRAEGER, AFCA
The Infamous Crow acrylic
mixed media on cradled wood
panel, 36" x 36" (*On Cover*)

HONOURABLE MENTION:
STEVE RAYNER
Around the Ragged Rocks
acrylic on canvas, 30" x 30"

HONOURABLE MENTION:
OLYA WRIGHT
Golden
acrylic on canvas, 10" x 10"



3RD PLACE:
KAREN REMPEL, AFCA *Lazy Days*
oil on wood panel, 12" x 24"

Gamblin



Descending Illumination, Renato Muccillo, 18x18, Oil on panel

Experience Color

Renato Muccillo, SFCA, says that he is an advocate of Gamblin's products. "My palette consists primarily of Gamblin paint, and I've used it for years. I was lucky to win Gamblin's Torrit Grey Painting Competition in 2009. Asphaltum is one of my favorite colors. It is used a lot in my underpainting and glazes for rich warm undertones. It gives things a very classical 17th to 18th century feel."



Gamblin Asphaltum

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FCA EXHIBITION CALENDAR DECEMBER 2017 – MARCH 2018

EXHIBITION TITLE

	FCA Signature Medal Show Associate (AFCA)	FCA Signature Medal Show Senior (SFCA)	Active Member Exhibition	Works on Paper
				
SUBMISSION DEADLINE:	November 10, 2017	December 3, 2017	December 13, 2017	December 20, 2017
OPEN TO:	Associate AFCA Members	Senior SFCA Members	Active Members	Active, AFCA and SFCA Members
DELIVERY DEADLINE:	November 24, 2017	December 8, 2017	January 5, 2018	January 9, 2017
EXHIBITION DATES:	November 28 – December 10	December 11 – 23	January 9 – 21	January 23 – February 4
RECEPTION (1ST THUR. 6-8PM)	No	December 14, 2017	No	No
QUALIFYING	No	No	Yes	Yes
PRIZES OR AWARDS	Official FCA Medals	Official FCA Medals	Awards in Title	Awards in Title

EXHIBITION TITLE

	Artist's Choice	Canvas Unbound	Abstracted	Bloom
				
SUBMISSION DEADLINE:	January 10, 2018	January 24, 2018	February 7, 2018	March 14, 2018
OPEN TO:	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members
DELIVERY DEADLINE:	February 2, 2018	February 16, 2018	March 2, 2018	March 30, 2018
EXHIBITION DATES:	February 6 – 18	February 20 – March 4	March 6 – 17	April 3 – 15
RECEPTION (1ST THUR. 6-8PM)	February 8, 2018	No	No	No
QUALIFYING	Yes	Yes	Yes	Yes
PRIZES OR AWARDS	Cash Prizes	Awards in Title	Awards in Title	Awards in Title

AA INSIDE VIEW

A SERIES OF ARTICLES LOOKING INTO
ARTIST'S STUDIOS

Brian Scott's South Granville studio gallery



Brian painting at storefront window

I have been an artist for 40 years. I received my Honour's Diploma in Fine Art and Master's degree in Art Education, and taught college-level art for 20 years. I studied under Gordon Smith, was mentored by Jack Shadbolt, painted with Ted Harrison, and participated in group shows with EJ Hughes and Robert Bateman. I have sold work across the US and Canada, the UK, Europe, Hong Kong and Australia.

I tell you this because for many of those years, I have also been diligently trying to obtain gallery representation on Vancouver's coveted Gallery Row on South Granville Street. Three decades ago, I was represented by Bau-Xi Gallery and Vancouver Art Gallery Art Rental & Sales. But, since every Western Canadian artist wants to be in these places, they rotate artists. My work was dropped after a few years. I became frustrated.

I left Vancouver to live on Vancouver Island. I did well, and sold over 3,000 paintings. Yet last year, at age 68, I decided to bite the bullet, live my dream, and lease space in the heart of Gallery Row, setting up a studio and gallery for \$5,400 per month. Brian Scott Studio Gallery, 2227 Granville St., is nestled between nine other galleries including Petley Jones, Ian Tan, Masters Gallery and Kurbatoff.

Here, my Expressionist style features full spectrum colour; it covers the walls, my clothes, my vehicle in addition to almost 100 canvases in the gallery. Dressed in my trademark oil-painted jeans and glasses; I'm a walking billboard. My "studio" is beside the entrance, where I set up my easel adjacent to the street-front window, which attracts passersby. I cover the walls with work both because I am a prolific artist and because the vibrant colour draws people in. The landlord was not pleased when I also boldly painted the front of his \$5 million building! I had to repaint it.

South Granville Gallery Row lures hordes of walk-by traffic anyway. My gallery is different from others here in that the artwork focuses on local settings: Burrard Bridge, Robson Street, English Bay, Coal Harbour, Granville



Outside Brian Scott Studio Gallery

Island, Lions Gate Bridge, Whistler. I sell it to international visitors as souvenirs and to Vancouver collectors as reminders of favourite places.

Here, they don't talk to a gallery sales representative; they speak directly to the artist. I sell paintings by being a storyteller; people are fascinated with Vancouver's history and the story behind each piece. Living here as a boy, there isn't a street or back alley that I don't know; and the bridges linking different island-like areas hold great fascination for me.

How can I manage it financially? I go head-to-head with surrounding galleries by being able to charge half of their prices because I don't pay gallery or artist commissions. I only have to sell two or three oil paintings at \$2,000-\$3,000 each per month to pay the 800-square-foot location's expenses. I also organize day/evening art workshops in the centre of the gallery. My wife, Christina Lake, a German Expressionist artist, helps run and market the business. Afternoon "Happy Hours" bring clients, writers, actors and poets. The only criteria to attend: you must tell a good story, whether or not it's true.

Being on Gallery Row shows that I am serious about being an artist. We're not looking to represent other artists, but I encourage others to do what I have done. It's exciting to be here, and we are having a lot of fun!
www.brianscottfineart.com



In the gallery

AA ART IN THE LIFE OF...

DAVID GOATLEY'S MAHARAJA

In January, 2017, I was fortunate enough to find myself in Jaipur, Rajasthan, India where I had gone to help document a school for slum children in film, photographs and paintings. It was heart rending work among beautiful people.

I was also there to paint the official portrait of the newly crowned Maharaja. Sometimes dreams do come true. All my life I've imagined a subject like this. Although I've painted over 370 commissioned portraits in the past 25 years (including two princes, a prime minister and two premiers), none equaled this setting or magnificent attire. This was a subject John Singer Sargent might have painted.

After initial discussions with His Highness' representatives, Maharaja Sawai Padmanabh Singh gave me an hour of his time, so I went from India's slums to the Palace, camera in hand. I travelled with a small team of assistants armed with lights and equipment. The Palace was stunning. The Maharaja was a real pleasure to work with – a considerate and gracious host – and he looked wonderful in his regalia. I also had the pleasure, at his invitation, of watching him play polo the following day. (He plays professionally.)

Back in my studio in Canada, I began by drawing the whole complex composition loosely in willow charcoal, and then refining the drawing in sepia paint to give it a strong foundation. I worked in oil paint on a large 60 x 45 inch linen canvas.

Next, I blocked in the head, also developing the background immediately around it to balance the colour. I resisted the temptation to overly finish the face at this point, knowing I had to build a sense of the picture as a whole first.

With so much decoration in the room, and the ornate throne he sat on, it was important that they not be allowed to overwhelm the subject. I took out the louvered doors that were behind His Highness, and eliminated other ornaments and furnishings surrounding him. I implied and simplified, creating the impression of detail. Even so, there was two weeks of work in that throne!



His Highness Padmanadh Singh Maharaja of Jaipur, 60" x 45" (right)

Throughout the entire two-month process, I kept coming back to the head — after refining and balancing all of the other elements of the picture. I look for a characteristic gesture and expression in my subjects, finding the angle that reveals them as they are in true likeness, and yet showing them at their best.

Photos were sent during the process. And the final result was approved and shipped!

To see a short video documenting the complete story of this painting – from working in India to completing the final brush stroke – please go to <http://davidgoatley.com/painting-the-maharaja.html>

David Goatley, SFCA, was born in London, England, and now lives in Shawnigan Lake, BC. Following a 16-year career in advertising, he returned to painting. His principal focus is portraiture, yet he also paints landscapes/cityscapes, religious/political works, and murals. www.davidgoatley.com

