

Art Avenue

CONNECTING, INSPIRING, PROMOTING OUR ARTIST COMMUNITY FOR OVER 75 YEARS

\$5



AIRS

OCTOBER 10 TO 29, 2017

HONOURABLE MENTION:
PATRICK DOUGLASS COX
Girl Reading
egg tempera, 20" x 16"

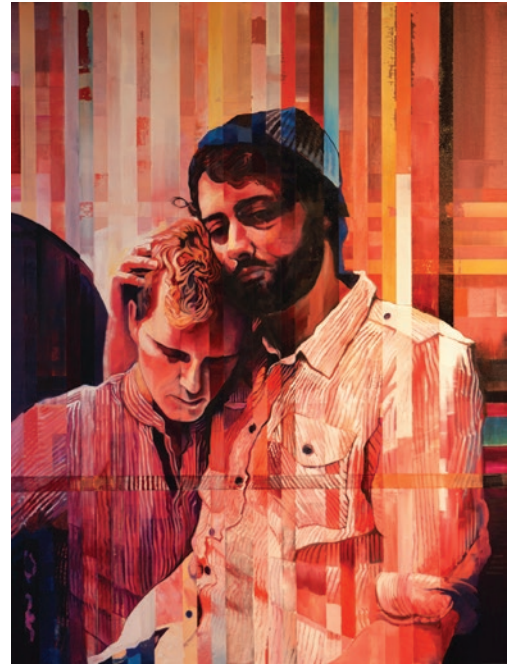
HONOURABLE MENTION:
SUE MILLER
Water of Life
oil on canvas, 18" x 14"

HONOURABLE MENTION:
JULIE JOHNSTON
Sechelt Arbutus III
oil on canvas, 48" x 48"

HONOURABLE MENTION:
NICOLE SLEETH
Jade
oil on linen, 60" x 44"



BEST FIGURATIVE/PORTRAIT AWARD:
MEETA DANI *My Naughty Kittens*
watercolour on paper, 24" x 33"



GRAND 1ST PLACE:
ANTON ERMAKOV *Embracing your Dreams*
oil on canvas, 48" x 36"



BEST STILL LIFE AWARD:
LESLIE GREGORY-MORGAN *BEN*
acrylic & plaster on hardwood panel, 24" x 30"



BEST LANDSCAPE/URBANSCAPE AWARD:
PETER STUHLMANN
The Long Walk Home, Don't Wait Up for Me
acrylic on canvas, 20" x 24"

AFCA SIGNATURE MEDAL SHOW

NOVEMBER 28 TO DECEMBER 10, 2017

GOLD MEDAL (COVER):
LARRY TILLYER *2 Boys 2 Pails*
acrylic on canvas, 22" x 28"

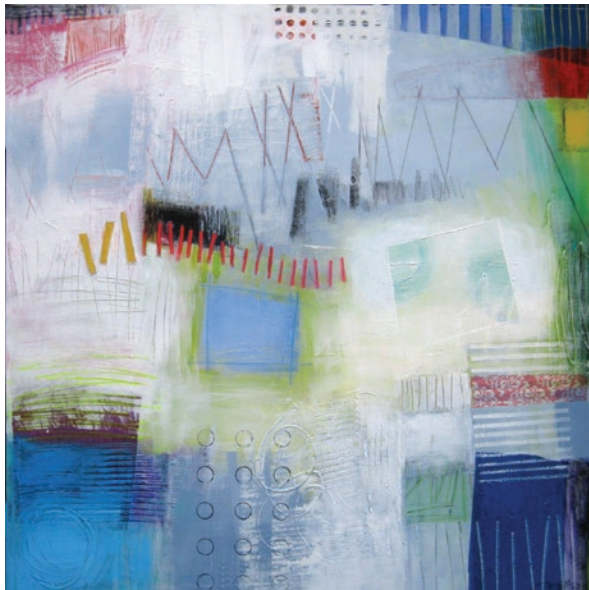
HONOURABLE MENTION:
CAROL KOEBBEMAN *Taking a Break*
oil on panel, 19" x 18"

HONOURABLE MENTION:
GALE MORE O'FERRALL *Dare Ya*
oil on canvas, 36" x 24"

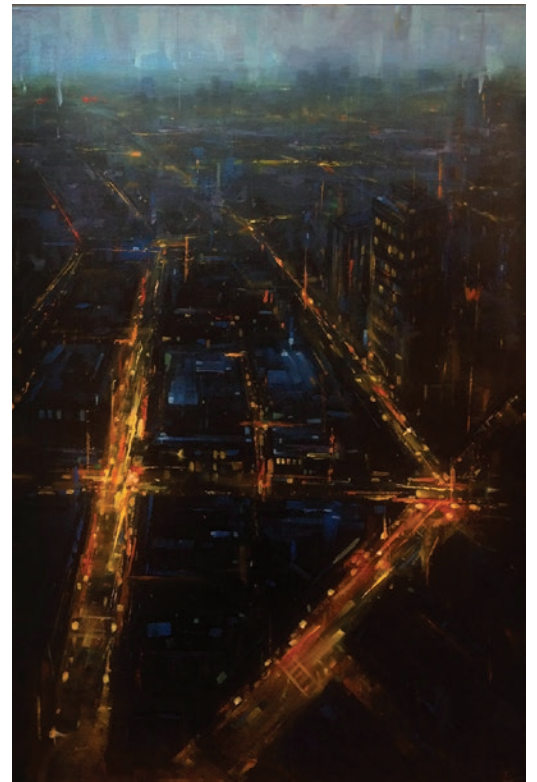
HONOURABLE MENTION:
AMY J DYCK *Liminal 3*
oil on wood, 16" x 12"

HONOURABLE MENTION:
JOHN PRYCE *Fall Complements*
oil on canvas, 18" x 24"

HONOURABLE MENTION:
JEFF WILSON *The President*
acrylic on canvas, 40" x 30"



BRONZE MEDAL:
NANCY KRAMP *Equations*
acrylic on canvas, 48" x 48"



SILVER MEDAL:
WILLIAM LIAO *City by Night*
acrylic on canvas, 36" x 24"



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION



MIX 2017: Meghan Sharir, *Cuban Laughter* oil/collage on panel, 18" x 14"



40° Below: Manmeet Dhaliwal, *Jiya* oil on canvas, 24" x 18"



Gaye Adams, *Freshly Fallen* oil on canvas, 24" x 30"

IN EVERY ISSUE

- 05 Director's Communiqué
- 05 New Members
- 06 Member News
- 07 Member Shows
- 09-10 Chapter News
- 19 Quarterly Calendar
- 20 Art in the Life of...

SHOWS

- 02 2017 AIRS
- 02 2017 AFCA Signature Medal Show
- 17 2017 Mix
- 17 2017 40° Below

ON THE COVER

GOLD MEDAL, 2017 AFCA SIGNATURE MEDAL SHOW:

LARRY TILLYER *2 Boys 2 Pails* acrylic on canvas, 22" x 28"

"One day while looking at photos that I had taken some time ago, I came across a photograph that said, 'Paint me.' It had everything I liked: nice warm colour, good contrast and a strong pattern. With brush in hand, and in a meditative state, it seemed like the painting took over and painted itself."

FEATURES

- 08 Big Red Dots
Which paintings recently sold in the FCA gallery?
- 12-13 Gaye Adams: The Art of Resilience
Interview with the well-established Canadian artist and instructor
- 14-15 The Art Consultant:
Part 2 – Private Collectors
Art consultant Diana Becker discusses art collectors' and residential clients' needs that create opportunities for artists.
- 16 2018 Retreat: The Location
The Federation's next plein air retreat in EC Manning Provincial Park



AFCA Signature Medals 2017: Gale More O'Ferrall, *Dare Ya* oil on canvas, 36" x 24"



AIRS 2017: Patrick Douglass Cox *Girl Reading* egg tempera, 20" x 16"

Art Avenue

JANUARY/
FEBRUARY
2018

Editor: **Carol Crenna**
Advertising: **Carol Crenna**
Layout/Design: **Sonia Bishop**
Printer: **Impressions In Print**

Art Avenue is published by the Federation of Canadian Artists six times a year.
Next submission deadline: **February 1, 2018**

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

CONNECT WITH THE FCA
Sign up for our free e-newsletter at artists.ca

- facebook.com/federation.artists
- twitter.com/fedofcdnartists
- instagram.com/fedofcdnartists
- fcaartists.wordpress.com

OPUSPLUS MEMBER SALE • JAN 4-31, 2018

BACK TO THE STUDIO

ARRIVING IN STORES JANUARY 15!



ONLY AT OPUS

NEW SIZE & COLOURS!

NEW SIZE & COLOURS ADDED!

Opus Essential Fluid Acrylic Colours

NEW 29ml bottles now in 54 colours



ONLY AT OPUS

25% OFF

Opus Essential Acrylic Colours

60ml, 150ml, 473ml, and 946ml



ONLY AT OPUS

NEW!

25% OFF

Opus Denman Acrylic Brushes

Round, Filbert, Bright, Flat, & Angle



ONLY AT OPUS

30% OFF

\$5.46/SHEET (Reg. \$7.80)

Opus Finest Watercolour Paper

22" x 30"

\$2.45/SHEET (Reg. \$3.50)

Opus Student Watercolour Paper

22" x 30"



NEW COLOURS!

20% OFF

Liquitex Heavy Body Acrylics &

NEW Cadmium-Free Colours

59ml, 138ml, & Titanium White in 200ml



40% OFF

NEW!

ONLY AT OPUS

\$27.42

(Reg. \$45.70)

Elfin Compact Easel

At just 3lbs, this solid little easel is good for the studio and artists on-the-go

Join us for

OPUS DAILY PRACTICE

and make art everyday!

Kick-start your art & grow your creative community with our **28-day creativity challenge beginning on February 1!**

Sign up to have daily prompts sent directly to you, plus find how-tos, videos, and more at opusartsupplies.com/odp and make art part of your every day!



Opus Art Supplies • Resources for the Creative Individual

Serving you with 7 locations across BC & a National Mail Order Service • 1-800-663-6953 • opusartsupplies.com

AA DIRECTOR'S COMMUNIQUÉ



The Federation of Canadian Artists is a national arts service organization. While our head office is in Vancouver, we endeavour to serve artists throughout Canada no different than if our office was in Toronto, Calgary or Montreal. As we grow, we plan to increase services throughout Canada; and growth is enabled by the support of members living locally in the area where

we hope to be of help. Artists in and around Prince George, BC, for example, are organizing to form our 12th chapter, which I am happy to assist with. There is talk, too, about the organizing of a chapter in Vancouver in the coming year. This is largely dependent in the volunteer efforts of our members who live there. If you are in an area that is presently under-represented and you (and a few friends) are eager to start something new or build on what you already have, we're happy to help, whether that be Prince George, BC, Moncton NB, or anywhere in between.

The Federation functions largely as a collective; staff helps in the efforts of our members. A few of the recent initiatives from staff include the renewal of a couple of much-loved programs that had fallen off the

rails in years past. In 2016, I allocated some of our resources to reviving the Foundations Program and the Plein Air Retreat. Since both were met with great enthusiasm by participants in 2017, for the coming year we'll continue them, and incorporate what we've learned along the way to create even better programs.

In the interest of expanding our geographical reach, we're keeping an eye out for ways to broaden these programs. The Retreat is being moved from place to place every year: 2017 was in BC's Cariboo; 2018's will take place 350 km south, in the mountains of Manning Park; for 2019 we may move 350 km west, for a beautiful coastal retreat. Moving locations allows for a variation in scenery and easier access for members living in different locations.

We're also planning to video record the Foundations Program once it's past the building stage. We'll be setting up an online (paid) series of classes, and while there are a few technical and financial hurdles to overcome, it'll start a new level of multimedia technology for the Federation.

Patrick Meyer, EXECUTIVE DIRECTOR

AA NEW MEMBERS

April Reeves	<i>Bowden, AB</i>	Di Zhao	<i>Abbotsford, BC</i>	Lauren Morris	<i>Vancouver, BC</i>	Stephanie Shin	<i>Surrey, BC</i>
Cathy Heidt	<i>Calgary, AB</i>	Diane L Carter	<i>Oliver, BC</i>	Liz Perry	<i>Vancouver, BC</i>	Susan Lazaruk	<i>Rossland, BC</i>
Dana Fedun	<i>Airdrie, AB</i>	Dragana Gujic	<i>Salmon Arm, BC</i>	Lydia Meyer	<i>Fort St James, BC</i>	Tatiana A. Bobko	<i>New Westminster, BC</i>
Deb Klics	<i>Strathmore, AB</i>	Eileen Marie Butler	<i>Surrey, BC</i>	Lynette Barton	<i>Celista, BC</i>	Terry Thomson	<i>West Kelowna, BC</i>
Denis Briere	<i>Calgary, AB</i>	Eleanor Johnston	<i>Vancouver, BC</i>	Maire O'Brien	<i>Sechelt, BC</i>	Tracy Williams	<i>Kelowna, BC</i>
Elizabeth Peterson	<i>Calgary, AB</i>	Elena Nahum Leroy	<i>Surrey, BC</i>	Manmeet Dhaliwal	<i>Surrey, BC</i>	Valerie Chipman	<i>Sorrento, BC</i>
Gail Brown	<i>Lethbridge, AB</i>	Gerald Simard	<i>Chilliwack, BC</i>	Marian Williams	<i>Vancouver, BC</i>	Valerie Irvine	<i>Vancouver, BC</i>
Hazel Skavberg	<i>Calgary, AB</i>	Gillian Rau	<i>Kelowna, BC</i>	Michelle McCullough		Wendi Kim	<i>Kelowna, BC</i>
Jonathan Faria	<i>Calgary, AB</i>	Holly Bromley	<i>Surrey, BC</i>		<i>West Kelowna, BC</i>	Wendy Stevenson	<i>Prince George, BC</i>
Judy Moore	<i>Calgary, AB</i>	Holly Collins	<i>West Vancouver, BC</i>	Mickey Pite	<i>Victoria, BC</i>	Zann Hemphill	<i>Nanaimo, BC</i>
Katherine Hanon	<i>Edmonton, AB</i>	Hyunjin Chi	<i>Vancouver, BC</i>	Monika Smith	<i>Kaslo, BC</i>	Rahman Sayedur	<i>Muscat, MA, Oman</i>
Luciana Kuamoto	<i>Calgary, AB</i>	Ian de Hoog	<i>Surrey, BC</i>	Murray McDonald	<i>Kelowna, BC</i>	Kathleen Murphy	<i>St. John's, NL</i>
Lynne Huras	<i>Banff, AB</i>	Ilse Murray	<i>Nelson, BC</i>	Nancy Archer	<i>Okanagan Falls, BC</i>	Lyn Thomas	
Marilyn Hart	<i>Calgary, AB</i>	Ines Chuaqui	<i>Vancouver, BC</i>	Nancy Brown	<i>Victoria, BC</i>		<i>Bonny Hills, NSW, Australia</i>
Melanie Figueroa	<i>Calgary, AB</i>	lori Kokotailo	<i>North Vancouver, BC</i>	Naomi Grindlay	<i>Fulford, BC</i>	D. Irene McCuaig	<i>Kenora, ON</i>
Nicole Geoffrion	<i>Calgary, AB</i>	James McCue	<i>Surrey, BC</i>	Nicola Claxton	<i>Vancouver, BC</i>	Eileen Hennemann	<i>Almonte, ON</i>
Punam Rikhy	<i>Calgary, AB</i>	Jane Hicks	<i>Vancouver, BC</i>	Paddy Meade	<i>Vancouver, BC</i>	Fran Mandin	<i>Sarnia, ON</i>
Sandra Heavens	<i>High River, AB</i>	Janine Shea	<i>Victoria, BC</i>	Pat Proudfoot	<i>Penticton, BC</i>	Jennifer Mattka	<i>Niagara Falls, ON</i>
Sunita LeGallou	<i>Calgary, AB</i>	Jeannie Niedersteiner	<i>Kamloops, BC</i>	Robert Jadis	<i>White Rock, BC</i>	Keri Matthews	<i>Ottawa, ON</i>
Lisa Peter	<i>Fairbanks, AK, USA</i>	Joanne Ayley	<i>Parksville, BC</i>	Roberta (Colzani) Greengrave		Landyn Funk	<i>London, ON</i>
(Cate) Laurie Wikelund	<i>Vancouver, BC</i>	Josh Dickson	<i>Surrey, BC</i>		<i>Delta, BC</i>	Leanne Gill	<i>Dunrobin, ON</i>
Adrian Gatrill	<i>Vancouver, BC</i>	Joyce Fan	<i>richmond, BC</i>	Roberta Greengrave	<i>Delta, BC</i>	Maria Iva	<i>Mississauga, ON</i>
Alison MacKinnon	<i>Victoria, BC</i>	Judith Frigon	<i>Kelowna, BC</i>	Ron Gladish	<i>Penticton, BC</i>	Marian Gaucher	<i>Ottawa, ON</i>
Ann Madang	<i>Vancouver, BC</i>	Judy Rae	<i>Kelowna, BC</i>	Ronald Simmer	<i>Burnaby, BC</i>	Olga Peregood	<i>Durham, ON</i>
Annie Liu	<i>Coquitlam, BC</i>	Judy Anne Galdones	<i>Richmond, BC</i>	Sandra Jones	<i>Vancouver, BC</i>	Patricia McAuley-Ramsden	<i>Whitby, ON</i>
Azucena Rudland	<i>Prince George, BC</i>	Julia Bennett	<i>Nelson, BC</i>	Sandra Psiurski	<i>Okanagan Falls, BC</i>	Serge Deherian	<i>North York, ON</i>
Barbara Maytom	<i>Nelson, BC</i>	Karen MacRae	<i>Comox, BC</i>	Sandy Vogstad	<i>Kamloops, BC</i>	Sophie Feng	<i>Markham, ON</i>
Carmen Venturi	<i>Kelowna, BC</i>	Katherine Bentley	<i>Kamloops, BC</i>	Shannon Chubby	<i>Nanaimo, BC</i>	Caroline Tremblay	<i>Baie Saint Paul, QC</i>
Catherine Schulhauser		Katrina Madsen	<i>Victoria, BC</i>	Shelley Brookes	<i>North Vancouver, BC</i>	Jan Keating	<i>Kenossee Lake, SK</i>
	<i>North Saanich, BC</i>	Kristofer Parley	<i>Victoria, BC</i>	Shirley Cannon	<i>West Kelowna, BC</i>	Cindy Mclean	<i>Kirishima, Japan</i>

1. FEATURE IN PRATIQUE DES ARTS MAGAZINE

Andrew McDermott, SFCA received an impressive four-page spread featuring six of his paintings in France's *Pratique des Arts Magazine* (November Issue). The article, titled "Une ville la nuit," says (in French) Andrew especially likes to depict rainy nights in urban settings, and describes the cityscapes with "rushing pedestrians and taxis, neon lights and car headlights," offering his tips to "creating nightlife in a few brush strokes."

2. AMERICAN MASTERS SHOW, NEW YORK

Deborah Tilby, SFCA was invited to participate in the 9th Annual American Masters Show at the Salmagundi Club in New York in October with her paintings *All Tied Up* and *Morning Marina*. Staged in a mansion in Greenwich Village, the Masters Show showcases "48 of North America's foremost representational artists." At the Sidney Fine Arts Show, her painting *Falcon and Friendship* won "Best Work on Canvas" and *Hanging Around* won "Juror's Choice." Deborah's painting *Twelve Small Boats* received Best in Show in the Sedona Art Prize Competition in September.

3. PRESTIGIOUS COMPETITION IN U.S. MAGAZINE

Kathy Hildebrandt, AFCA received Honorable Mention in the Pastel 100 Competition for her painting *A Boy's Life*. It was 1 of 100 works accepted out of over 2200 entries into the annual competition, sponsored by *Pastel Journal*, America's leading pastel artists' magazine. Her painting will be published in the April 2018 issue of *Pastel Journal*. She also had two pastel works accepted for the "Strokes of Genius 10" book to be published in late 2018. Also, in October, Kathy received Signature status with the International Society of Acrylic Painters (ISAP).

4. NORTHWEST WATERCOLOR SOCIETY SHOW, WASHINGTON

FCA members **Gerry Thompson** SFCA, **Heidi Lambert**, **Adrienne Moore** and **Enda Bardell**, who are all Signature Members of the Northwest Watercolor Society (NWS), took part in the NWS Holiday Art Show November 16-December 31 in Everett, Washington. Fifty artists' paintings were displayed at the Schack Art Center along with three-dimensional works. Seattle-based NWS has 900 signature, lifetime and associate members across US, Canada & internationally. Gerry's submission, *The Gathering #3* was featured on the exhibition brochure.

5. ARTISTS FOR CONSERVATION'S TOP HONOUR

Tofino, BC-based **Mark Hobson**, SFCA received AFC's Simon Combes Conservation Artist Award for his dedication to wildlife. Mark spearheaded a paint-in with 100 artists to protest logging Carmanah Valley and a film to protect the Great Bear Rainforest. His wildlife images have been printed on a stamp and coins for the Royal Canadian Mint, and displayed in Washington DC for National Geographic. Artists for Conservation is the world's leading artists' group supporting the environment, comprising artists from 27 countries. www.artistsforconservation.org.



Andrew McDermott, feature in France-based magazine



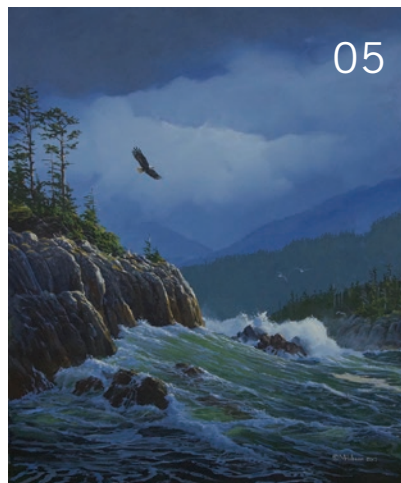
Kathy Hildebrandt, *A Boy's Life*



Deborah Tilby, *All Tied Up*



Gerry Thompson, *The Gathering #3*



Mark Hobson, *Soaring The Splash Zone*

AA MEMBER SHOWS

1. FCA members **Adrienne Moore, Lennart Osterlind, Sandra Taylor** and **Coral Gurney** who are also in the South Delta Artist Guild have organized a life drawing exhibition called "Full Monty 111". It features drawings and paintings from their drawing classes with a live model. Exhibition: Longhouse Gallery, 1710 56th St, Delta, January 11-21 (11:00 a.m. – 4:00 p.m.). The opening on January 13, 1:00 p.m. – 4:00 p.m., will feature a life drawing demo with a draped model.



Adrienne Moore, *ROBYN*

2. **June Haynes** has three colourful abstract paintings included in the Winter Small Works Show at the Art Gallery of Greater Victoria, 1040 Moss St, Victoria, BC. The show runs until January 31. Pictured is a collage of three acrylic paintings shown in the exhibition, with maximum size allowed being 20" x 20".



June Haynes, *Winter Small Works Show*

3. **Noëlle Nadeau Khoo** is one of four artists exhibiting at ARTE Funktional Gallery in Kelowna, BC. The group show titled "Everything Matters," opened November 18 and runs until February 17 at The Factory, 1302 St. Paul Street, Kelowna. Four of Noëlle's mixed media collages sold at the opening reception. This gallery features functional art along with sculpture and paintings.



Noëlle Nadeau Khoo, *Sandcastles*

4. **Bev Ellis** has an installation called *Together: Broken* exhibiting December 5-February 23 at City Atrium Gallery, North Vancouver. Bev's clay sculpture – part of her Birch Series that also includes mono-prints – spans 28.5' x 6'. The sculpture is a collection of individually carved and slab built multi-fired pieces reminiscent of a birch forest. Artist Talk: January 17, 12:15-12:45. Bev also sold two mono-prints from her Birch Series at Port Moody Arts Centre Winter Treasures Art Show.



Bev Ellis, *Birch Series*

AA *BIG RED DOTS*

WHAT PAINTINGS SOLD?

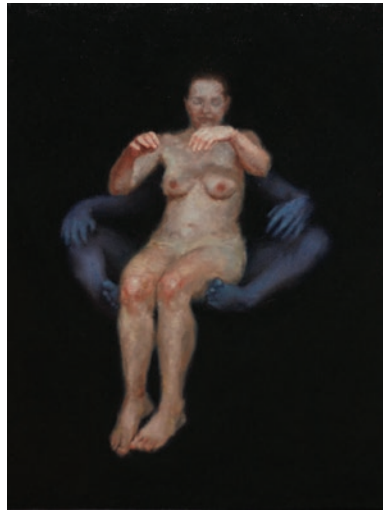
A sampling of what sold at the FCA Gallery in the past two months:



CHERYL MCFADDEN *Radiance*
oil on canvas, 12" x 24", \$595
PURCHASER FROM: Vancouver, BC



HELENA MAIZLIN *Walking Over the World*
marker & pastel on craft paper, 24" x 18", \$300
PURCHASER FROM: Toronto, ON



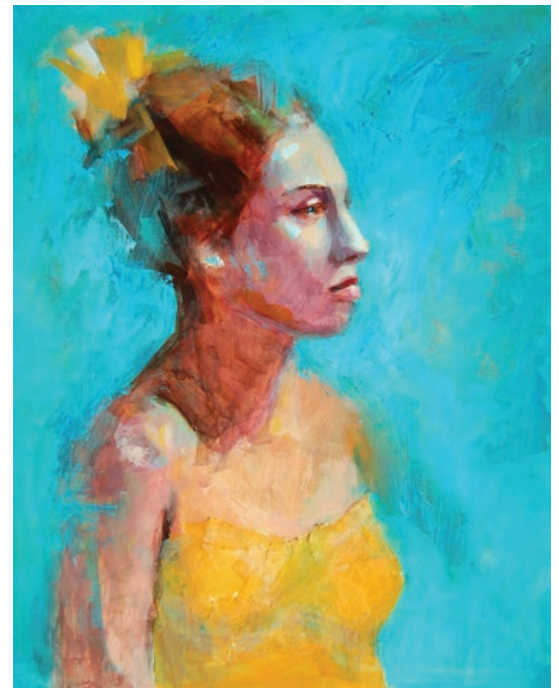
AMY J DYCK *Liminal 3*
oil on wood, 16" x 12", \$570
PURCHASER FROM: Yellowknife, NWT



SUE MILLER *Water of Life*
oil on canvas, 18" x 14", \$950
PURCHASER FROM: Surrey, BC



PETER STUHLMANN *The Stranger*
acrylic on canvas, 20" x 24", \$1145
PURCHASER FROM: Edmonton, AB



CAROLINE DAHLMANN *Metamorphosis*
acrylic & collage on paper mounted on panel, 20" x 16", \$575
PURCHASER FROM: Taiwan

NORTH OKANAGAN



Margaret McSweeney, *Bald Eagle*

EXHIBITIONS

The stunning juried chapter show, "Elements", was displayed at the Vernon Community Centre October 30 – November 24. **Margaret McSweeney** won 1st Prize with her beautiful *Bald Eagle*, **Joyce Upex** won 2nd Prize with *Nicola Lake: Hydrogen and Oxygen in Harmony*, and 3rd Prize went to **Marlene McPherson** for *Sunset Light Off Lodge Road*. Honourable Mentions: **Rene Beerhuizen**, **Janice Cleland** and **Pam Furlong**. Shuswap members, **Margaret Robertson**, **Patti Smith**, **Dawn Scott** and **Janice Cleland** also displayed paintings at the juried art show "Far North" at the Salmon Arm Arts Centre.

MEMBERS

We lost dear member, **Twyla Tucker** who won a People's Choice Award in the Okanagan Artists of Canada fall show. Twyla worked in and excelled at many mediums. She was a wonderful person to be with, and loved our club and art community. She will be sadly missed.

CENTRAL OKANAGAN



Rene Beerhuizen, *Always a Hoot*

CHAPTER SHOW

In its 4th year, FCA-COC's Autumn Gallery Show gets more impressive every year. Visitors were enthralled with the artwork, presentation and venue. We received numerous compliments and enquiries about the FCA and Central Okanagan Chapter membership. The opening Gala and Awards Presentation was attended by 170 people with 12 paintings sold. Amazing appetizers and wine ensured all enjoyed themselves. The show's success is due not only to the quality of the art, but to the time and work donated by volunteers headed by Show Chairperson, **Diana Palmer**.

Award Winners: Gold Award – **Rene Beerhuizen**, *Always a Hoot*, Silver Award – **Susan Priest**, *Have You Lost Your Marbles!*, Bronze Award – **Cherie Sibley Wasyliw**, *Humpback Reflections 1*. Award of Excellence – **Anita McComas**, *And the Winds Swirl Around Me*, Honourable Mentions – **Juve Furtado**, *Artist at Work*, **Renata Kerr**, *Through Thick and Thin*, **Jaxon Jurome**, *Morning Glow*, **Fiona Neal**, *Becoming*.

NANAIMO



Terry Nimmon, *707 Park Meadow*

CHAPTER SHOW

The second annual Nanaimo Fine Art Show held in November 2017 celebrated the vitality and quality of visual art in our community. This year's winners were: 1st Place – **Terry Nimmon**, *707 Park Meadow*, 2nd Place – **Regina Seib**, *Color Dance*, 3rd Place – **Barbara Ann Scott**, *Destination*. Honourable Mentions: **Regina Seib**, *Rocky Mountain Patterns*; **Laura Hilts**, *Cut Flowers*; **Eunmi Conacher**, *Last Train to Georgia*; **Ludek Sotola**, *Storm Lantern*. People's Choice Award: **Makaley Rois**, *Turn up the Volume*. The next Nanaimo Chapter show will be non-juried, members only, and will take place in April 2018 at the Ladysmith Art Gallery.

The Nanaimo Chapter has started to showcase an Artist of the Month. **Cheryl Shaw** is Artist of the Month for January 2018 and **Claudia Lohman** for February 2018. Please check our website www.nanaimofca.com to see previous Chapter artists selected in 2017.

WORKSHOPS

CHAPTER	CALGARY	CENTRAL OKANAGAN
DATE/TIME	January 19 - demo from 7-9 p.m., January 20 & 21 - 9:30 a.m. to 4:30 p.m.	2 workshops: February 24, 2018 & 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	Angus Wilson — San Jose, California-based, award-winning "contemporary post-impressionist" painter Angus Wilson encourages participants to "progressively move away from the source, shifting focus to the canvas."	Feb 24: "Creating Dynamic Compositions" with Ingrid Christensen & Feb 25-26: "Alla Prima Portraits" with Ingrid Christensen
INFORMATION	Workshops are open to members and the public at a very reasonable cost. More Info: http://fcalgary.ca > Events > Workshops	link to Workshops page: https://centralokanaganfca.com/courses/index

SOUTH OKANAGAN-SIMILKAMEEN



Deb Tougas, *Be a flower not a weed*

MEMBER NEWS

George Traicheff exhibited "Essence of the Animal" at the Osoyoos Art Gallery in October. His work included formal portraits of wild and domestic animals, and environmental portraits. He states, "Understanding an animal is key to capturing its essence." **Deb Tougas** and **Diana Skelhorne** exhibited bold and colourful work – and a great opening night – at Leir House's "You and Me" show in Penticton in October. **Carol Munro** had an exciting fall: Three works were juried into CanwaxWest's "Waxing Poetic" show where she was awarded "Best-in-Show" (the Thea Haubrich Memorial trophy). Two paintings, *Witnesses* and *Misfits, Every One* were accepted into the "Imagine Denmark" show in Denmark. Carol was also asked to present an artist print of the painting *River Rock* to the UBC Faculty of Forestry's art collection in Vancouver.

UPCOMING EXHIBITS

"Spring Palette" Mar 10-31/2018, Osoyoos Art Gallery: a juried exhibition of artworks by active members of the SOS Chapter.

VICTORIA



Mary Conley, *Merlin*

FALL 2017 CHAPTER SHOW

Congratulations to the winners of the Victoria Chapter's Juried 2017 Fall Exhibition: 1st Prize: **Ronnie Watt**, *Imagine #44*, acrylic, 8 x 8, 2nd Prize: **Mary Conley**, *Merlin*, pastel, 13.5 x 17.5, 3rd Prize: **Elaine Hughes**, *Cavell River*, water-colour, 15 x 22, Honourable Mentions: **Diana Grenkow**, *Pears and Copper*, oil, 12 x 9, **Sharon Stone**, *At Gorge Park*, acrylic, 14 x 11, **Carol Koebbeman**, *The Waiting Game*, oil, 10 x 10.

SYDNEY FINE ARTS SHOW

Congratulations to all members that participated in the 2017 Sydney Fine Arts Show and to members that won awards: People's Choice Award: **Clement Kwan** SFCA, Best Work–Master's Category: **Catherine Moffat**, Best Work on Paper or Under Glass: **Sandhu Singh**, Best Work on Canvas or Board: **Deborah Tilby**, Jurors Choice: **Harold Allanson**, **Deborah Tilby**, **Carol Koebbeman**, Honourable Mentions: **Mark Cramer**, **Elaine Hughes**. **Susan McGillivray's** *Morning Light Gonzales Bay* painting was sold at the show.

CALGARY



Kathy Hildebrandt, *The Reasons I was Tardy*

MEMBER NEWS

Janet B. Armstrong, AFCA, SCA had her artwork featured in "Reflections of Generosity", an ongoing exhibition in Washington DC, and at Just Imajan Art Gallery, and FCA's Success! and AFCA Medal Show. **Kristine McGuinty** was featured artist in the Lando Gallery, Edmonton. **Kathleen Theriault**, AFCA will be presenting Abstract Mixed Media Collage workshops at Gibson's School of Fine Art, Gibsons, BC and Mirja Vahala Art Studio in Castlegar, BC in August 2018.

CHAPTER EXHIBITION

The Chapter's fall exhibition, "Art Harvest", at Edgemont Community Centre featured 166 paintings by 48 FCA artists, attracted 483 visitors and sold eight paintings. 1st, 2nd & 3rd Place winners: **Kathy Hildebrandt** SFCA, *The Reasons Why I Was Tardy*, **Amanda Crozier**, *All Warmed Up*, and **Kristine McGuinty**, *Prairie Drifters*. Next exhibition: "Spring into Art", March 9-10, 2018, Strathcona Community Hall.

DEMONSTRATIONS

Annette Wichmann, artist/owner of Kensington Art Supply, demonstrated how to incorporate photography into mixed media.

WORKSHOPS

CHAPTER DATE/TIME LOCATION FEATURED ARTIST INFORMATION

NANAIMO

March 21 & 22, 2018 (2 Day Workshop)

Nanaimo (location to be determined soon)

Teresa L. Bernard, workshop: "Explorations in Acrylic Painting"

COST: \$250, Registration is now open to non-members (& members).

More info: <http://www.nanaimofca.com/single-post/2017/11/02/TERESSA-L-BERNARD-WORKSHOP>. Workshops by Dominik Modlinski (May 2018) and Blu Smith (October 2018) will also be offered.



FOLLOW US ON SOCIAL MEDIA
PENTEL CANADA



The Perfect tools for mixed media projects.

Pentel Aquash | Product Code: FRH

Ideal for producing a watercolour or water colour-style painting at any time, in any place, without the need for extra equipment! It contains a brush and a water tank all in one. Enjoy Sumi-E, Chinese calligraphy or coloured ink drawings? Fill the pen with water-soluble ink and you have a customized pen!

Pentel Watercolours | Product Code: WFRS

Rich, dramatic colours spread and blend easily to create subtle hues. Dries evenly, resists fading and will not crack or flake. Comes in sets of 12, 15, 18 and 24.

AVAILABLE AT THE FOLLOWING RETAILERS



PLEIN AIR RETREAT 2018

Manning Provincial Park, BC
July 29 - August 3, 2018

2018 Instructors:

PERRY HADDOCK

JOHN PRYCE

DEBORAH TILBY

JACK TURPIN

For more information and to register, visit:
www.FCaretreat.com
or phone: 604.681.2744

Photo courtesy of Manning Park Resort

FEDERATION
des ARTISTES
CANADIENS



FEDERATION
of CANADIAN
ARTISTS

This event is organized by the Federation of Canadian Artists, a charitable society founded in 1941 to promote the professional development of artists throughout Canada.

GAYE ADAMS, SFCA: THE ART OF RESILIENCE

By Carol Crenna

Pastel artist Gaye Adams understood that in order to stay current, and continue working as a professional, she had to accommodate and adapt to changing trends. This meant venturing into new territory; and, 20 years after being successfully established as a pastellist, she had to learn a new medium. Now Gaye Adams, SFCA, OPA, MPAC, FCA Standards Chair is a multi-award-winning oil painter and instructor with many insights to share.

AA: *Has the market shifted away from pastels?*

GAYE: Pastels have not typically been understood by collectors as a serious art medium in Canada. In addition to that, the trend moved away from works behind glass in the last few decades so pastellists have a tougher time finding markets for their work. Works on canvas are typically viewed as being more valuable than works on paper, which I have never understood. Pastel is beginning to be more accepted in Canada as pastel organizations work to educate collectors. For example, the Pastel

Artists of Canada put on a dynamite show at the Federation Gallery last year. I also sell my pastel work and teach pastel workshops in the US where the market is very different.

AA: *You use oil paint primarily now. Has your style changed a lot compared to pastels?*

GAYE: No. Once I gained the necessary fluency, my natural preferences and style transferred pretty easily. Oil paint moves a lot like soft pastel: edges remain workable throughout the wet in wet process. I like to move the paint around the entire time I am working in a “commit and correct” style. I’ll even keep large canvases outside on a deck in winter between painting sessions so the oil doesn’t harden—and hope for no high winds.

I remain a representational artist with an Impressionistic style. I feel if artwork is too tightly finished, like in ultra-realism, it doesn’t reveal much about the person creating it since you can’t see any mark making. I enjoy seeing the process of the paint application and think it adds to the interest and beauty of artwork.

AA: *How can artists reveal more of their personality?*

GAYE: “Mark making” is key. It’s like a signature, unique to each painter. The artist’s confidence, competence and personality come out in their brushstrokes. As the painter develops, their style is revealed rather than invented. Strokes applied confidently and quickly and then left have energy. Not all strokes should be applied this way, but if the painting combines these strokes with others, it will have more movement and interest. Richard Schmid said, “Loose should be how a painting looks, not how it is achieved.” When a less experienced artist says they want



Crystal Cove, oil on canvas, 24" x 36"

to paint more loosely, they think this means painting with gay abandon. This is not true. Fast strokes that are not considered or controlled can wreak havoc. Everything in painting needs to be done with intention.

In the blocking stage I don't pay attention to each stroke, simply covering large areas in the most efficient way. In the next stage, I fine tune the drawing, being careful about where the strokes lie to achieve the right shapes. As the painting progresses and the final layer goes on, I pay even more attention to brushwork: with deliberate strokes, some suggesting detail, some directional and done quickly, and some running wet paint into wet paint. If the paint is misapplied I simply scrape it off and try again.

AA: *You don't mind doing it over?*

GAYE: You have to get it wrong a lot of times to get it right. And there are always surprises, where paintings take on a life of their own. This is not in the painter's control, but deciding what to do with it is. When it comes to making major changes, you might be three quarters of the way through a painting and realize, "I made a composition mistake and it isn't working" and major surgery, or scrapping it, may be required. Learn how to make the changes necessary to correct your misstep—or fail with enthusiasm.

AA: *You keep subject matter and execution clean and simple.*

GAYE: I believe that less is more. If a public speaker can make their point in 15 minutes instead of 45, she will have more impact, and you will remember what she said. Paint is our language. Say what you need to say, and then stop talking. There is much beauty in simple things—an interesting play of light, form or engaging pattern. If I look at something and if it makes my heart stand still for a moment, I often want to express that in paint. I strive to enable the viewer of my painting to have the same experience.

AA: *You have taught plein air workshops in locations from California to Croatia. Why?*

GAYE: Plein air painting is a passion that I love to share. It is enjoying a renaissance now. My third tour to Croatia is in September, 2018. (www.gaye-adams.com, "workshops"). I find plein air stimulating, challenging and enjoyable to teach. And it offers adventure—what better way to explore and experience the world? It also improves your skill set and does so much more quickly than painting strictly from photos. Reference photos are wonderful tools, and I use them a lot in the studio, but painting in the field or from life is a richer and juicier experience that informs my studio paintings.

I also work as a life coach so I am interested the emotional aspects of painting and learning to paint. I help students get comfortable with the vul-

nerability involved in being a learner (such as fear of being judged or failing), and helping them to trust the process as they move towards developing their own artistic voice. Degas said that a blank canvas is the most

wonderful and terrible thing because anything can happen. And facing that canvas in the presence of others at a workshop can feel like opening your underwear drawer in public. It takes courage.



Morning Calm in Lemmen's Inlet, oil on canvas, 24" x 24"

AA: *You will be teaching Colour Mixing in the Foundations Program in Spring. How does an artist get the right colour?*

GAYE: First, train your eye to see what colour and value is actually in front of you: if a green tree is in the distance, it's no longer green, it is blue-grey. The shadow beneath isn't dark green; it's most often purplish. I teach students how to see the right mixture, and then present principles that work to achieve an accurate mixture.

AA: *How do you accurately mix paints?*

GAYE: There have been volumes written on the subject... I simplified my palette, and developed a method that is very straight forward, which students find effective and clear. I teach the principles of "subtractive" colour mixing; once they're understood, mixing becomes an easier process.

When painting the natural world, most mixtures you will need are "desaturated" or "neutralized" (not intense, pure colours). They are what Monet called "the impossible colours": the green-ish blue or purple-ish grey. It's the "ish" that you use when describing it the clues you in to the fact that you need to mix a desaturated color. To get a neutral, desaturated colour, you must mix all three primaries together, usually with some white. The more pigments you add, the less intense the mixture becomes. This is called subtractive colour mixing. These neutrals in your painting make the saturated colours pop. Without them, the painting can become a hodgepodge of vivid colours that lack harmony and serve to "poke" the viewer in the eye with too much colour.

AA: *Can't it become muddy if colours aren't properly combined?*

GAYE: "Muddy" only means that the colour mixture is the wrong temperature or hue for the area/context in the painting in which it's used.

AA: *You will also be teaching Portfolio Preparation in February.*

GAYE: The course is tailored to the jurying process for applying to the Board of Governors' for signature status with the FCA—but it will offer useful information for presenting a portfolio anywhere. Most important for applicants to consider: your portfolio will present much better if there is consistency in the style and in the quality of all paintings shown. Only include your strongest work.

Gaye Adams, SFCA will be teaching Colour Theory & Mixing in the Foundations Program, and Portfolio Preparation in Spring.

Registration: https://artists.ca/education/foundations_program



Persimmon and Friends, oil on panel, 6" x 8"

THE ART CONSULTANT: PART 2 – PRIVATE COLLECTORS

By Carol Crenna

Some art consultants specialize in procuring art on behalf of a collector or someone who simply needs artwork to cover their home's walls. AA speaks with Vancouver-based art consultant Diana Becker who has been advising clients on art purchases for over 30 years.

AA: *Can private collections be as large as corporate ones?*

DIANA: Some private collectors have massive budgets allocated to art. Bob Rennie in Vancouver, for example, is one of the top 200 collectors in the world, and his collection (from over 370 artists) is exquisite. Top collectors are competitive with each other and do not want to have similar work so seek new talent.

AA: *Are there many new private collectors in Canada?*

DIANA: Yes. It's in vogue right now. Trends lean toward those without big budgets that buy emerging artists' work to gradually build a sizeable and potentially valuable collection.



AA: *Why do art buyers come to a consultant?*

DIANA: Clients enjoy and respect having a consultant to take the stress off them. Almost without exception, they've said they find walking into a gallery to be a terrifying experience even if they have a substantial budget to spend—especially if they haven't purchased art before. They are embarrassed, having no idea what to say when someone approaches them or what prices are appropriate. They rely on the consultant to speak on behalf of them and know the art market.

They often feel even more uncomfortable walking into an artist's studio without a consultant. When accompanying me, I sense immediately when they're not interested in the artwork so I buffer the potentially-awkward conversation. Since I have preselected the work we view, and like it, I can easily discuss it with the artist in the context of keeping the work in the back of my mind for another client.

That said, I don't find the market is going online-only because buyers definitely still want to walk in the door of a gallery or studio to see the artwork.

AA: *What is a homeowner looking to accomplish from the art?*

DIANA: Over 50% of clients don't know what they want. Often they recently purchased, built or renovated a home, downsized or upsized, and need art. They understand there should be something on their blank walls, and are looking for assistance. The other clients either have a good knowledge of art, but have not purchased yet or have already begun their collection and want to feel confident and secure when adding to it. This is especially true for purchasing pieces from emerging artists.

AA: *Can you describe the process?*

DIANA: Most clients have dealt with an interior designer for furniture already, but the designer often doesn't include art. Some prefer to buy the art first and then choose furniture inspired by/appropriate for the art. The process begins with the client telling the consultant their story (interests, background) and then accompanies the consultant on a first visit of just two galleries to look at art, not to buy, to discover a client's tastes. The second step is to visit approximately four galleries and four studios with art appropriate for the client's needs/interests. The consultant preselects pieces so is aware of exactly what will be shown to the client.

AA: *How do clients reimburse you?*

DIANA: The client does not pay for the services of an art consultant. I only make commission on the artwork either from a gallery or the artist (when buying from a private studio). It varies from 10% to 30% of the sale. I take a lesser commission from galleries than an artist due to their overhead. My commission arrangement with a gallery does not affect what the artist makes for the work.

AA: *How do you know what art to choose?*

DIANA: If the home has beautiful gardens, for example, the client and I might decide to continue that theme, choosing floral artwork. Or they may prefer a complete juxtaposition, choosing hard-edged abstracts. I prefer to combine artwork themes, styles and mediums within a home. But they don't always agree to buy everything I choose to show them!

Photo credit: Tracey Ayton, www.traceyaytonphotography.com

AA: You mentioned that you spend approximately \$10,000 per art piece?

DIANA: The average price of a 48" x 48" painting, which is the most-purchased size, by a well-known artist in a gallery, not an emerging artist, is \$7,000 to \$10,000. But clients are not against paying \$2,000 to \$5,000! This is especially true for emerging artists' work.

AA: How do you find artwork?

DIANA: I visit galleries and studios. I don't rush to openings or public art events since the number of attendees makes it difficult to see the artwork. I make appointments. It makes sense to go to studio buildings such as 1000 Parker in Vancouver packed with many good artists, but I don't only go there.

AA: How do you discover new artists?

DIANA: Often from other artists I know and respect; I find artists are generous with recommendations. Carla Tak, for example, recently said, "You must see Eve Leader's work." Visiting Eve Leader, I saw a sensational piece that I now keep in the back of my mind. I also get a lot of information from galleries and individual artists promoting exhibitions through email. When it interests me, I make a point to visit—after the opening. Discovering interesting new talent is very exciting to me; it inspires me to sell it to clients!

AA: Have you purchased art from members of the Federation of Canadian Artists?

DIANA: I've purchased from its roster of artists at their studios, but I will now visit the FCA Gallery and report back!

AA: Could you list what you purchased for a client?

DIANA: For a house with very contemporary architecture, the client, who had a \$100,000 art budget, loved modern artwork. We chose a cross-section: Brent Boechler's acrylic abstract, two 48" x 48" David T. Cho portraits, three 16" x 16" Tom Burrows polymer-resin pieces, eight Mike Grill photographs of East Side buildings, Bratsa Bonifacho's propaganda-lettered canvas, a large Karla Tak abstract, and Val Nelson's 48" x 48" Impressionistic grand décor.

AA: What do you look for in art?

DIANA: I deal only with Canadian contemporary art because that is what my clients are looking for. That means an artist who is alive and making

current "of-the-moment" work. This includes abstract and representational art with a modern feel. Quality, solid technique is beyond question the most important factor; this means artists that are well schooled. I look for those who are prolific, a sign that they work hard at it, and will be creating art long-term.



Photo credit: Tracey Ayton, www.traceyaytonphotography.com

AA: What sizes do you buy?

DIANA: The most purchased size, by far, is 48" x 48" because it fits perfectly above a couch or bed. Any canvas larger than that needs a particular wall to fit it. If I am "blocking" a wall (creating a grouping) I may choose several 16" x 16" pieces. I may also introduce smaller pieces into existing collections. I sometimes advise new collectors to bid on art as small as 12" x 12" at charity auctions to get them started with an affordable piece; then we block it with five to seven others.

AA: How can artists get noticed by a consultant?

DIANA: Artists contact me by email, providing their website address. If I have met them in person somewhere, they email me jpeg samples immediately afterward. They can follow-up by sending images of new work at intervals after that. Website design is critical. It must be easy to navigate through Current Work, Past Work, Work Sold, and include prices. Consultants are used to galleries where size, medium and price are clearly visible. If you have different styles, do your homework to know which one to show which consultant based on their market niche.

Contact: Diana Becker, dianabecker@telus.net, 604-267-1000



Strengthen your skills from the ground up...

The Foundations Program

10 Days - 10 Subjects - 10 Instructors

Registration for 2018

NOW OPEN!

VISIT www.artists.ca/education/foundations_program

2018 FCA PLEIN AIR RETREAT: THE LOCATION

RETREAT! When was the last time you truly got away? When you donned your Tilley and took to the wilderness in traditional plein air style to capture not only what you saw, but smelled, heard and felt?

The next FCA Plein Air Retreat, that we could call “Group of Seven For The Soft Set,” let’s you fake it – experience an adventure in the wild without having to rough it – with a close group of like-minded artists.

If you need time to regroup, revitalize and regain inspiration for your craft, you might need a week-long stay faraway. It will enable you to take time for what gives you joy: a breathtaking sunset, birds singing in a treed canopy above, a tranquil day spent painting lakeside, a satisfying meal prepared from scratch... by somebody else. By slowing down, you’ll find that you not only paint better, but sleep better, eat better, feel better.

Of course, you can battle bears and difficult blue-greens on your own, but we have already arranged everything.

The FCA’s 2018 Plein Air Retreat will venture to E.C. Manning Provincial Park. Its picture-perfect mountains reaching 2,400 metres offer unforgettable views of its 700 square kilometres of wilderness. Although less than three hours’ drive from Vancouver or Kelowna, you’ll wander endless backcountry trails past lakes and winding rivers to meadows dotted with over 100 species of alpine wildflowers. And, if you’re so inclined, you can venture beyond that to breathtaking cliff-side vantage points before resting your easel.

Just like in 2017, the FCA’s 2018 Retreat will enable you to unwind and live in the moment. Manning Park Resort’s intimate central Lodge of massive beams and fireplace offers a relaxed setting to make personal connections with instructors and peers; and cozy cabins and comfortable chalets provide restorative time alone.

Ask FCA members who travelled to The Flying U Ranch for our 2017 Retreat — we’ll make it happen. That adventure got nothing but



rave reviews and enthusiastic sign-ups for 2018. Find out why Ernest Callaway Manning, BC’s chief forester once upon a time, was dedicated to keeping this area pristine. July 29-August 3, 2018.

See www.FCAretreat.com for more details.



Monday Evening in the Gallery Arts Management Seminar Series

Register online at:
www.artists.ca/education



MIX

NOVEMBER 14 – 26, 2017



1ST PLACE:
CLAUDINE GEVRY *Blizzard*
aluminum & alcohol ink on wood panel, 12" x 12"



3RD PLACE:
JANE MCDUGALL *Trident*
paper & paint on wood panel board, 24" x 48" (diptych)



2ND PLACE:
SUSAN MCGILLIVRAY *Moon Flower*
mixed media acrylic collage on canvas, 30" x 36"

HONOURABLE MENTION:
LINDA KALMAN
Little Valiant
mixed water media & collage
on Arches paper,
15" x 22"

HONOURABLE MENTION:
MEGHAN SHARIR
Cuban Laughter
oil over collage on birch panel,
18" x 14"

HONOURABLE MENTION:
HELENA MAIZLIN
Walking over the World
marker & pastel on craft paper,
24" x 48"

40° BELOW

OCTOBER 31 – NOVEMBER 2, 2017



3RD PLACE:
CHEN GUANG WANG *Pure Fantasy*
oil on canvas, 60" x 40"



2ND PLACE:
YUKI GOODMAN *Flower in a Bitter World III*
ink & watercolour on Arches, 19" x 13"



1ST PLACE:
DANA KARWAS *Tohoku I*
acrylic on canvas, 48" x 48"

HONOURABLE MENTION:
CHRISTINA CLARKE
First Snow
acrylic on canvas, 24" x 30"

HONOURABLE MENTION:
ILYA VIRYACHEV *A Dare*
oil on wooden canvas,
16" x 20"

HONOURABLE MENTION:
MANMEET DHALIWAL *Jiya*
oil on canvas, 24" x 18"

Gamblin



Enduring, Mickie Acierno, 12x36, Oil on canvas

Experience Color

Mickie Acierno, SFCA states, "I use over 98% Gamblin products including paint, mediums, Gamsol, and Gamvar Picture Varnish. My favorite colour is a strange choice because I love them all... It is Black Spinel. It is the most expensive black but it's worth every penny. I often use it for underpainting. It also makes a great glaze, and it is very neutral when mixed with other colors."







Gamblin Black Spinel

Learn more at gamblincolors.com/experiencecolor







FCA EXHIBITION CALENDAR JANUARY – APRIL 2018

EXHIBITION TITLE

	Active Member Exhibition	Works on Paper	Retro – Online Exhibition	Artist's Choice
				
SUBMISSION DEADLINE:	December 13, 2017	December 20, 2017	January 17, 2018	January 10, 2018
OPEN TO:	Active Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members	Active, AFCA and SFCA Members
DELIVERY DEADLINE:	January 5, 2018	January 9, 2017	N/A	February 2, 2018
EXHIBITION DATES:	January 9 – 21	January 23 – February 4	February 1 – April 30	February 6 – 18
RECEPTION (1ST THUR. 6-8PM)	No	No	No	February 8, 2018
QUALIFYING	Yes	Yes	No	Yes
PRIZES OR AWARDS	Awards in Title	Awards in Title	Cash Prizes	Cash Prizes

EXHIBITION TITLE

	Canvas Unbound	Abstracted	Bloom	Aquarelle et Pastel
				
SUBMISSION DEADLINE:	January 24, 2018	February 7, 2018	March 14, 2018	March 28, 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 16, 2018	March 2, 2018	March 30, 2018	April 13, 2018
EXHIBITION DATES:	February 20 – March 4	March 6 – 17	April 3 – 15	April 17 – 29
RECEPTION (1ST THUR. 6-8PM)	No	No	No	No
QUALIFYING	Yes	Yes	Yes	Yes
PRIZES OR AWARDS	Awards in Title	Awards in Title	Awards in Title	Awards in Title

AA ART IN THE LIFE OF...

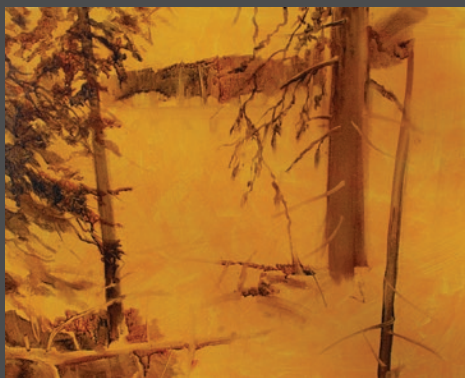
JACK TURPIN'S TREED VISTA

Over the years, Manning Park has been a favourite choice for plein air painting just outside BC's Lower Mainland. Only on one occasion during my last visit there did the sun briefly disappear, but this resulted in more time spent photographing the landscape. The image I chose to take back to the studio presented a challenge for me to put the rich colours of the original vista back into the grey scene my photographs represented.

In both plein air sessions and studio work, I use fluid acrylics for underpainting and glazes, and finish the painting with heavy bodied acrylics (transparent and opaque). My significant change in technique from plein air to studio is the amount of consideration given to underpaintings. While I work very spontaneously at this stage, either from photography or imagination, I create my composition with increasingly detailed, yet fast brush strokes. To ensure this part of the process is fresh, I usually keep two or three brushes and a small colour shaper in my hand at all times. A "0" and number "4" round, and a $\frac{3}{4}$ " flat are my go-to sizes for this work.

My canvas is primed with either a soft pink, or Quinacridone Burnt Orange and Raw Umber, or Quinacridone Burnt Orange and Phthalo Blue (red shade). Fluid acrylic paints are diluted with a mixture of water and medium, which when working at an easel, makes for a "track meet" of dripping lines and emerging shapes. Serendipity has a small part to play in staying loose. At this stage, switching hands for a while brings a fresh look to my composition. These techniques have been helpful for me as I try to delay the inevitable tightening up into my representational style.

Here is my process for *Manning Park – Summer Remembered*:



Step 1



Step 2

STEP 1: I draw with my brushes, emphasizing the rhythm and movement of line with both soft and hard edges. While I want all my underpainting to be warm, value is more important than colour at the start. I need to get my rich darks established.

STEP 2: I begin to create large colour masses/shapes. Adjustments happen later. The sky and

water are primarily Teal, with Cadmium Yellow Light and Titanium White added. Phthalo Blue (red shade) is used to deepen the water. I keep the same hues for the mountains, adding Phthalo Green (blue shade).

STEP 3: I usually need to complete – as nearly as possible – a section of the painting close to the focal point at this stage, which becomes my reference as I progress through the piece. Any major changes need to be made here. The trees are glazed with Phthalo Blue and Green in the deeper shadows, and with Phthalo Blue and Cadmium Yellow in warm areas. I make the meadows a warm yellow-green.



Step 4: *Manning Park – Summer Remembered*

STEP 4: Since the painting is fairly detailed in the foreground, I keep my values close together. The middle and background masses are kept deliberately simple, allowing the diagonal log forms to lead the eye back into the painting. My final additions were a light glaze of Phthalo Blue for the cool shadows of the foreground and a whitened Brilliant Purple scumbled down the vertical edges of the three trees.

Jack Turpin, SFCA will be instructing at the FCA 2018 Plein Air Retreat in E.C. Manning Provincial Park. An award-winning artist, Jack has been painting en plein air for over 20 years. www.jackturpin.ca