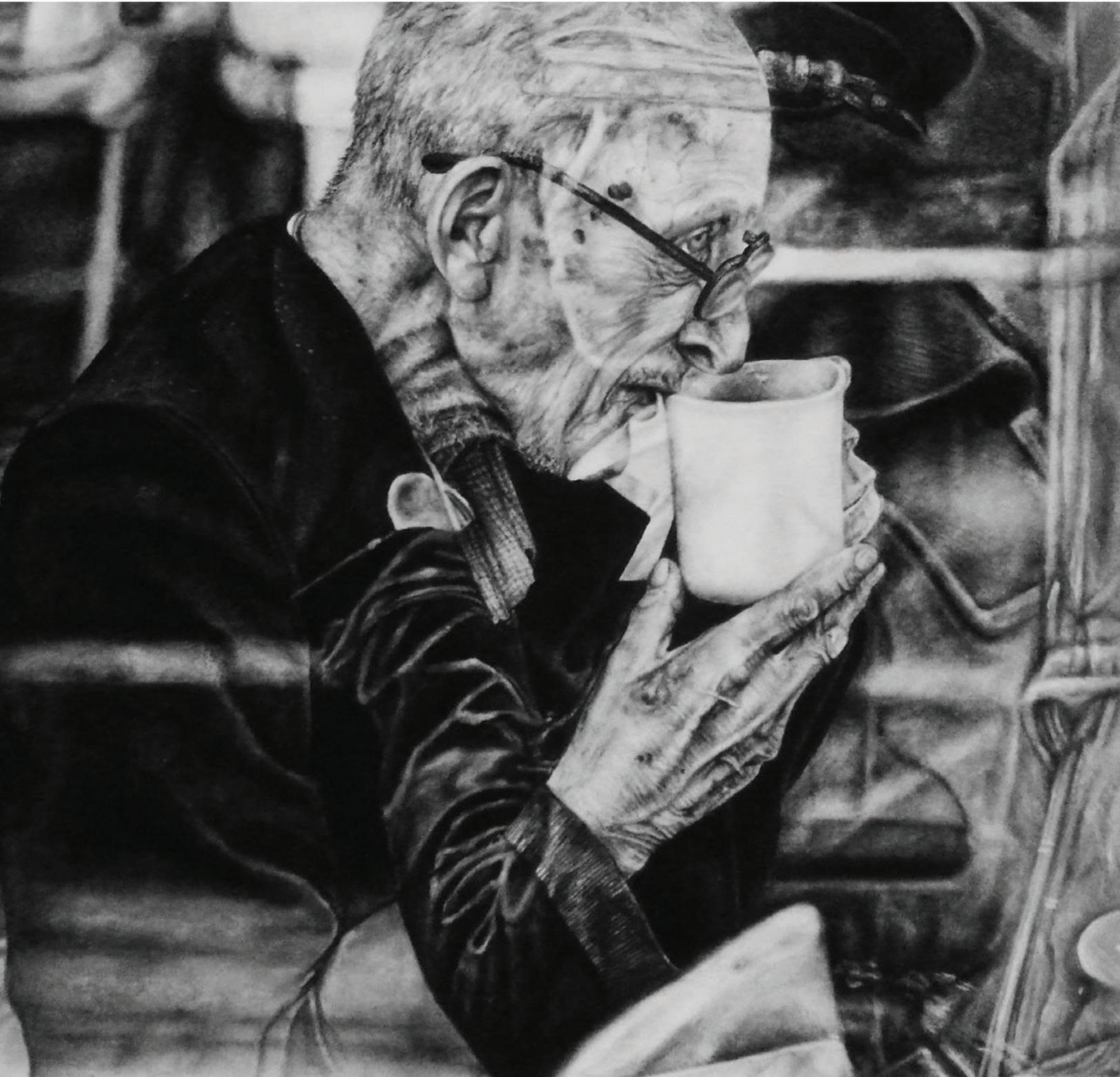


# Art Avenue

A Federation of Canadian Artists Publication – MARCH/APRIL 2014 \$5



# ACTIVE MEMBERS SHOW

JANUARY 14 TO 26, 2014



**Ira Hoffecker** Lexington Alley  
24" x 30", Acrylic, \$1500



**Greg Allen** Unexpected Snowfall  
16" x 20", Acrylic, \$575



**Katie Rodgers** Montreal Blue  
24" x 22", Acrylic, \$330



**Hans Baarschers** Restless Purple - Wave Study  
12" x 16", Acrylic, \$495



**Loretta Lo** Early Cherries  
12" x 16", Acrylic, \$325

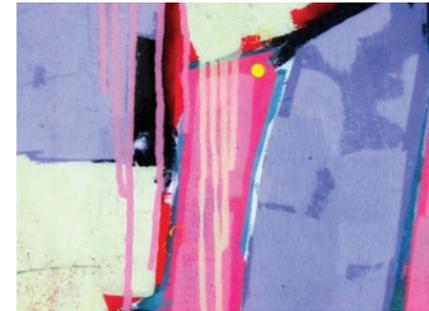


# Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

MARCH/APRIL 2014

## EXHIBITIONS



### ACTIVE MEMBERS SHOW

JANUARY 14 TO 26

-02-



### WORKS ON PAPER

FEBRUARY 11 TO 23

-12/13/14-



### 2014 ARTISTS CHOICE

JANUARY 28 TO FEBRUARY 9

-23-

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## ON THE COVER



**Christina Passey** Soldiers Memories  
20" x 16", Graphite and Charcoal, \$1200—FEDERATION OF CANADIAN ARTISTS FIRST PRIZE AWARD

My drawings are formed around a narrative—a story told through expressive means as a way of capturing my ideas and an array of emotions—from happy, sad and the unknown. I see my art as the medium through which I can begin telling a story. I have a keen fascination in bringing to light the struggle of societies of those who cannot or do not speak for themselves; the marginal or minority groups in society—the oppressed. The seemingly silent oppressed groups or individuals in this world whose voices and needs are often only silent or lost due to being overshadowed by the concerns of mainstream culture and society. For example – the unspoken trauma that plagues a family suffering through effects of having a soldier return home from war – only to fight a new war suffering the effects of PTSD.

Art Avenue

A FEDERATION OF  
CANADIAN ARTISTS  
PUBLICATION

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\*Sale price applies to Open Stock only

## FCA CONTACTS

### FCA BOARD OF DIRECTORS AND COMMITTEES 2013/2014

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WEST KOOTENAY	Wilma Hughes	wbh@shaw.ca	

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SHIPPING & RECEIVING	Ted Fraser	fcshipping@artists.ca	
VOLUNTEER COORDINATOR	Joyce Freer	volunteers@artists.ca	604-220-7636

## NEW MEMBERS

### BRITISH COLUMBIA

#### LOWER MAINLAND

Janet Bright *Abbotsford*  
 Farnaz Battikhi *Burnaby*  
 Joanne Dynneson *Delta*  
 Jean Abbott *Maple Ridge*  
 Gaire MacLean *North Vancouver*  
 Cathy Kluthe *Richmond*  
 Paige Axelrod *Vancouver*  
 Veronika Bitkina *Vancouver*  
 Judith Fairwood *Vancouver*  
 Frank Levin *Vancouver*  
 Sandra Michaels *Vancouver*  
 Joy Munt *Vancouver*  
 Jazmin Sasy *Vancouver*  
 Cal Thompson *Vancouver*

#### VANCOUVER ISLAND & GULF ISLANDS & SUNSHINE COAST

Sheryl Sawchuck *Nanaimo*  
 Lynne Patrick *Nanose Bay*  
 Joanne Giesbrecht *Parksville*  
 Barbara McDonald *Qualicum Beach*  
 Bruce McMillan *Victoria*

#### OKANAGAN

Cathie Flahr *Kamloops*  
 Lois Hollstedt *Kamloops*  
 Marie Bergman *Kelowna*  
 Janice Schwartz *Kelowna*  
 Billie Dearing *Keremeos*  
 Ed Young *Okanagan*  
 Marilyn Mitchell *Okanagan Falls*  
 Christine Buchler *Oliver*  
 Ginette Bachen *Vernon*  
 Anne M. Bradley *Vernon*  
 Sheri Kunzli *Vernon*

### ALBERTA

Joan Murphy *Calgary*  
 Anca Dimoff *Calgary*  
 Courtney Beveridge *Calgary*  
 Judie Popplewell *Calgary*  
 Tracy Proctor *Calgary*  
 Garry Reimer *Calgary*  
 Christine Selbstaedt *Calgary*  
 Paula Hawkes *Calgary*  
 Wendy Johnsen *Spruce View*

## IN THE NEWS

Inspiring ecology world leaders, authors and collectors, **NANCYANNE COWELL** is an artist on the rise... says Stephanie Webb, Contemporary Art Critic & Writer. The SEASIDE magazine January 2014 issue, page 53, published the article, Time Suspended: Dust Motes, Dragonflies and Dandelion Clocks. Visit [www.nancyannecowell.ca](http://www.nancyannecowell.ca) to view full article.

**JEAN PEDERSON** has a new book out "Mixed Media Painting Workshop" with **SUZSANNE NORTHCOTT** and **DONNA BASPALY** as contributing artists!

**JEAN PEDERSON** was awarded the Queens Diamond Jubilee Medal for contribution to the arts in 2013.

**FAY ST. MARIE** has a solo exhibition featuring her "Babushka Series" coming up in Toronto at The Ukrainian Canadian Art Foundation/KUMF Gallery, April 27 - May 11, 2014. Opening Reception on April 27, 1-5 pm. Fay's website: [www.faystmarie.ca](http://www.faystmarie.ca)



**Fay St. Marie**



**Irmela Johanna Topf**

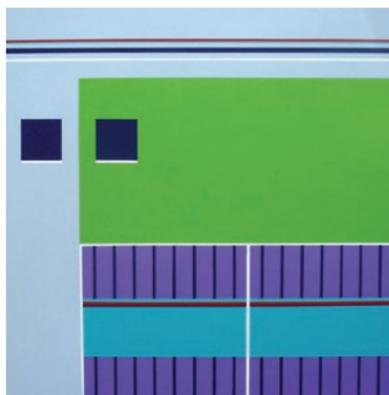
FCA members **LEE-ANNE CHAN**, **LORI MCGEE**, **ANN ROWLEY** and **IRMELA JOHANNA TOPF** are showing their paintings in the Artists of Kerrisdale's show at the Kerrisdale Community Centre Artspace, 5851 West Boulevard. The show, titled 'Explore - Express - Excite', will run from April 3 to May 1, 2014 with a show and sale event on April 12 and 13 from 10-4. [www.artistsofkerrisdale.com](http://www.artistsofkerrisdale.com)

**DAVID GOATLEY's** portrait of HRH Prince Andrew, The Duke of York, KG was unveiled by Lt. Governor Guichon at the Royal Victoria Yacht Club. David Goatley has been commissioned to travel to the Antrim Coast of Ireland to paint a portrait of the ruins of Dunluce Castle. He also attended the unveilings of his official portraits of the President of UVic, the Chancellor of the University of Saskatchewan and the CEO of an international organization headquartered in Boston among others.

## CURRENT EXHIBITIONS

**ENDA BARDELL** is showing some of her acrylic abstracts in the group show "Home", at Scotia Creek Gallery, MYMP, Maurice Young Millennium Place, 4335 Blackcomb Way, Whistler, BC VON 1B0, 604 935 8239, [www.artswhistler.com](http://www.artswhistler.com) from Friday February 14 – March 28.

On Wednesday March 26, 10am – 12 noon, **ENDA BARDELL** will be giving an Artist Talk, "Out of my Mind", about exploring, planning and processing the hard edge abstract form at the Ferry Building, 1414 Argyle Ave, West Vancouver, BC V7T 1C2, 604 925-7290.



**Enda Bardell**

**ENDA BARDELL** has been invited to show her acrylic abstracts in "Inside Abstraction" 3 artist exhibition at the Ferry Building, 1414 Argyle Ave, West Vancouver, BC V7T 1C2, 604 925-7290, Tuesday April 15 – May 4. Meet the artists Saturday April 19, 2-3PM, Opening reception Sunday April 20, 6-8PM.

**FEBRUARY 4 – MARCH 31** Sooke Harbour House Gallery Presents "West Coast e c o s c a p e s" 1528 Whiffen Spit Road, open daily from 9:00 am to 9:00pm (250) 642 3421 [www.sookeharbourhouse.com](http://www.sookeharbourhouse.com). **NANCYANNE COWELL's** latest collection of evocative abstract paintings focus on innocence with nature and suspending time. This evocative exhibit is romantic and captures the spiritual quality of nature and love.

**LOK KERK HWANG** (Singapore) has a watercolor painting "Morning Song No.5" accepted into the 147th American Watercolor Society Annual International Exhibition 2014 at New York from 1-20 April. <http://www.american-watercolorssociety.org>



**Lok Kerk Hwang**

**LOK KERK HWANG** (Singapore), has 1st solo exhibition "The Magic of Light" with Utterly Art Gallery, Singapore from 7-16 March. <http://www.utterlyart.com.sg>

Active member, **JEFF WILSON**, has been accepted for a solo exhibition titled "By Land, Air & Sea" at the Brotman Galleria in the University of Washington School of Law in Seattle Washington from January 10th to March 31st, 2014.



**Jeff Wilson**

**CHRISTY SVERRE** will be showing her work along with Marlene Lowden at the Doris Crowston Gallery located at 5714 Medusa Street, Sechelt. The show runs from March 19 - April 20, 2014. Opening reception: Wednesday, March 9, 7-9p.m.



**Christy Sverre**

**LORI BAGNERES'** mixed media painting "Lunar Echo" from her Moonstruck series has been selected to be in the Juror's Choice exhibition from March 11-30 at the Ferry Building Gallery located on the Ambleside Landing in West Vancouver. The opening reception is Tuesday march 11th from 6-8pm.

## OIL & Water CALL FOR ENTRY To All Visual Artists

The South Delta Artists Guild's show, Oil & Water, has now been approved by the Federation of Canadian Artists as a qualifying show. If you are a member of the Federation of Canadian Artists, and you are working towards signature status, being accepted into this show will qualify as one of the shows necessary for application.

Top prize: \$1000.00  
 Plus many other cash and merchandise prizes

**Artwork Submission Deadline: June 27, 2014**  
 For submission guidelines visit: [southdeltaartistsguild.com](http://southdeltaartistsguild.com)

SHOW DATES:  
**July 26 - August 23, 2014**  
 OPENING RECEPTION:  
**July 31 | 6:30pm - 9pm**

@ **Gallery 1710** | located at 1710 - 56th St  
 (18th Ave & 56th St)

for more information on this show  
 or other shows, please visit:  
[southdeltaartistsguild.com](http://southdeltaartistsguild.com)  
 or call:  
**604.943.3313**



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 Travel Journaling Retreat in Spain  
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**October 7-15, 2014**

see details at: [www.FlavourofSpain.net./2014/BarbaraDaley](http://www.FlavourofSpain.net./2014/BarbaraDaley)



**BarbaraDaleyNearandFar.com**

# CHAPTER EVENTS CALENDAR

## VICTORIA CHAPTER

### UPCOMING MEETINGS:

Held at Windsor Park Pavilion in Oak Bay, 7-9pm

### MARCH 20. MARION EVAMY, OF RED GALLERY, WILL DEMONSTRATE ABSTRACTS IN ACRYLIC.

Marion is in the Masters Category at the Sidney Fine Arts Show and will work on a collage of the human face or figure, adding layers of paper and paint intuitively.

### APRIL 17. OUR AGM.

Includes a demo by Jim McFarland AFCA, well-known for his acrylic landscapes and plein air activities about town. Learn lots and be entertained at the same time as Jim works quickly and confidently but is very approachable and friendly.

### SPRING WORKSHOP: VICTOR ARCEGA, COMPOSITION AND DESIGN

Saturday April 12, 9:30-4:00 (One-day only all levels welcome)

\$95 for FCA members, \$110 for non-members. Max 16 students. Green Room, Oaklands Neighbourhood House, 2629 Victor St., Victoria. Snacks, coffee and tea will be provided, bring your own lunch. For more info contact Chris Stusek, [cstusek@shaw.ca](mailto:cstusek@shaw.ca)

Victor will cover the basics of composition and design, leading us through a series of exercises. Each student will also create a reference in charcoal or graphite on paper, for future use. Victor is a well-known instructor at the Victoria College of Art and has done many critiques for our chapter.

### SPRING EXHIBITION:

March 12-23, Coast Collective Art Center, 3221 Heatherbell Rd.

Drop-off of paintings: Monday March 10, 10:30am-12:30pm

Jurors: Joan Larson SFCA, Marney Ward SFCA, Caroline Hunter AFCA  
Opening reception: Saturday March 15, 2-4 pm.

Coast Collective is open Wednesday – Sunday, noon-5pm. A gorgeous heritage location on the Esquimalt lagoon.

Please check our website for more information [www.victoriafca.com](http://www.victoriafca.com)

## FRASER VALLEY CHAPTER

The Fraser Valley chapter is having its first show of 2014 at The Reach Gallery Museum in Abbotsford from April 17th to June 29, 2014.

The show will highlight the diversity and skill set of our members and should prove to be inspiring. We look forward to seeing you at the opening reception on Thursday, April 17 at 7:30pm.

The Reach is located at 32388 Veterans Way, Abbotsford, BC V2T 0B3.

## NORTH OKANAGAN CHAPTER

NEW MEMBERS: Teyjah McAren, Terry Greenhough, Lois Campbell, Anne Bradley and Ginette Bachen. Welcome!

### UPCOMING CHAPTER EXHIBITS:

Aspha Naira Gallery, Vernon, BC, May 3 - August 3, 2014. "Curators Choice". Performing Arts Centre, Vernon, BC, May, June and July 2014, non juried show.

Armstrong/Spallumcheen Gallery, Armstrong, BC, August 2014, an "Artists Choice" FCA juried show.

### MEMBER EXHIBITS:

Angelika Jaeger BFA, Martha Moore and Barry Rafuse AFCA are exhibiting at ARTE funktional Gallery in Kelowna, BC.

Barry Rafuse AFCA and Charlene Woodbury AFCA are exhibiting at Gallery Odin, Vernon BC.

Martha Moore is exhibiting at Creatio Gallery in Lake Country, BC.

James Postill BFA is exhibiting his oils at Gibson Fine Art in Calgary, AB.

Colleen J Dyson AFCA SCA is currently in Costa Rica and the surrounding areas. She will be there three months visiting but also painting the local vegetation and flowers that she is known for, doing some extraordinary photography during an excursion into Nicaragua, taking a plein air workshop with a local artist, taking Spanish lessons with a local native teacher, and one of the highlights of the trip will be a luncheon visit with well-known resident artist, Al Alexander.

James Postill BFA is running an ongoing series called "Painting the Masters", a series of mini workshops, in each participants make a copy of a picture by a historically important artist (ie. Monet) and learn about his life.

The NOFCA meet the third Thursday of the month at the Vernon Community Arts Centre, 7-9pm, new members welcome.

For more information on upcoming meetings, workshops and shows please visit: <http://www.northokanaganfca.com>



Angelika Jaeger



Martha Moore



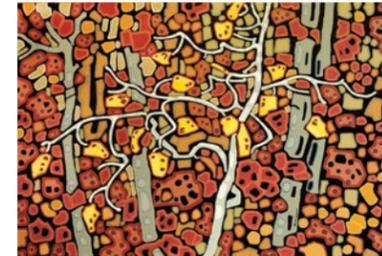
Barry Rafuse

## THOMPSON NICOLA SHUSWAP CHAPTER

### TNSC 9TH ANNUAL CHAPTER SHOW RESULTS

The Thompson Nicola Shuswap Chapter held their 9th annual Chapter Show at the Kamloops Courthouse Centre for the Arts September 27 – October 6, 2013. Once again our members stepped up their production and quality of their work to enable us to have another fantastic show. Well done everyone!

We are pleased to announce the award winners;



1st Place – Peter Stuhlman's "A Cool Sweet Kind of Place" - Acrylic



2nd Place - Deborah Swain, "It's A Reach" - Acrylic



3rd Place - Marie Downing "Draft Team"

Award of Excellence – Bill Lee "Rugged Shore of Nova Scotia"

Award of Excellence – Kit Bell "Thick"

Award of Excellence - Deb Lively (Milner) "Lake O'Hara Evening"

People's Choice Awards went to Marie Downing's "Draft Team", Bill Lee's "Rugged Shore of Nova Scotia" and Norma Stewart's "Green Lake".

Congratulations to all of our winners and a very big thank you to our awards jurors; Trisha Armstrong-Gibson, AFCA, Dale Redfern, AFCA, & Charlene Woodbury, AFCA for your time and efforts to be a part of our event.

Thank you once again to all of our volunteers and executive members who helped make this show happen... We could not do this without your help! Heart felt thanks again to all of you!!

Deborah Swain

Co-Chair, TNSC

### CHAPTER GENERAL MEETING

Thursday March 27, 2014

10:00 am – 4:00 pm

Yacht Club, 1140 River Street, Kamloops, BC

### ALLA PRIMA WORKSHOP WITH DEB LIVELY (MILNER)

Hal Rogers Activity Centre

March 28 – 30, 2014

See more info at [www.tnsc.ca](http://www.tnsc.ca)

### CHAPTER GENERAL MEETING

Thursday, May 29, 2014

10:00 am – 4:00 pm

Yacht Club, 1140 River Street, Kamloops, BC

For more info contact Cathie Peters [cpetersartist@gmail.com](mailto:cpetersartist@gmail.com) or Deb Swain [deb\\_swain@yahoo.ca](mailto:deb_swain@yahoo.ca)

### SHOWS

Thompson Nicola Shuswap Chapter's 7th Annual Open Show "Artists Choice" – April 2013

Open Juried Exhibition of original paintings, prints and drawings \$2800 in prize money to be awarded as well as a separate SFCA Award April 4 - 13, 2014

Opening Reception: Friday, April 13, 2014 7:00 – 9:00 PM

Open daily 10 – 5 pm, Closes at 3:00pm on last day

Kamloops Courthouse Centre for the Arts

100 Seymour Street, Kamloops, BC

Enter on line at [www.tnsc.ca](http://www.tnsc.ca). Entry deadline February 21, 2014

For more info contact Cathie Peters [cpetersartist@gmail.com](mailto:cpetersartist@gmail.com) or Deb Swain [deb\\_swain@yahoo.ca](mailto:deb_swain@yahoo.ca)

## WEST KOOTENAY CHAPTER

### MARCH 1 2014

Next Chapter meeting at 10:00 am at the Kootenay Gallery in Castlegar, BC.

### MAY 3-4 2014: LIZ WILTZEN WORKSHOP "SPEED PAINTING FROM A MODEL"

For information contact Sandra Irvine at [sandeo@telus.net](mailto:sandeo@telus.net) or 250-352-7230.

### OCTOBER 4-5 2014: DOUG SWINTON WORKSHOP "PHOTO TO CANVAS"

For information contact Sandra Irvine at [sandeo@telus.net](mailto:sandeo@telus.net) or 250-352-7230.

## CALGARY CHAPTER

### TUESDAY MARCH 18TH, 2015

(3rd Tuesday of month)

Chapter meeting, 7 pm Atlantis Framing  
4515 Manhattan Road SE, Calgary. All are welcome.  
Program: Ingrid Christensen - Critique

### TUESDAY APRIL 15TH, 2014

(3rd Tuesday of month)

Chapter meeting, 7 pm Atlantis Framing  
4515 Manhattan Road SE, Calgary. All are welcome.  
Annual General Meeting  
Program: Colin Bell - Quick Sketching in Ink and Watercolor

## WORKSHOPS

### MARCH 21, 22 & 23RD

Marney-Rose Edge Workshop  
Painting flowers with light and colour (Watercolor)  
Location - Atlantis Framing, Calgary  
For more information on upcoming workshops please check our website: <http://fcalgary.ca/> Goto: Events - Workshops

### SATURDAY MARCH 8TH, 2014

Juried Show and Sale "ALL THINGS SPRING" 10 am - 4 pm  
Edgemont Community Centre  
33 Edgevalley Circle NW, Calgary

## DIRECTOR'S COMMUNIQUÉ

Patrick Meyer  
Executive Director  
Federation of Canadian Artists



Over the past three months I have enjoyed a combination of intense learning, facilitation, trouble-shooting and visioning. I am grateful to the members, staff and volunteers who help me get a sense of what people appreciate about the FCA as well as how members feel they and the public might be better served.

My days thus far have included important duties such as ensuring the books are

balanced, that phone calls are answered, that the website is accessible, and the like. However, a more fundamental role I have is to discover the needs, desires, and dreams of our members and those who appreciate their art.

Why? Because art matters and artists need support. My vision for the FCA includes providing artists with further opportunities to receive funding, exposure, mentorship, professional development and effective networks. My vision for the FCA as a whole includes raising our profile, increasing our members in both number and range, and bringing in money in order to do great things.

I am inspired by the strength and support of our board of directors. Several members have (had) highly successful businesses, and all are motivated to help the FCA grow and thrive while staying stable and responsible.

I invite you to email me your thoughts, ideas, concerns and insights. What has been working well? In what ways can we improve? And further, whether you live in Vancouver, Ottawa, Halifax, or anywhere in between, please share how you see your suggestions taking place and by whom.

We will not institute every suggestion made, of course; part of my roll is to distill and research all opportunities and determine which are compatible with our mission and beneficial to the membership at large. However, ideas lead to inspiration, which leads to involvement and action.

If you have dedicated years to the FCA or are helping mentor others, thank you.

If you are new to the FCA or if you would like to be more involved, welcome.

## ARTIST OF THE MONTH

Lennart Osterlind, our Fundraising chair, has been instrumental in assisting the Federation office staff in the recent changeover in our banking practices to VanCity Credit Union. As part of the changeover he would like to announce the *Artist of the Month* program in partnership with Vancity.

The *Artist of the Month* program is a free-of-charge one-month promotion of one of our members. We have been offered space at the Vancity branch at which we bank (on West 10th near Broadway) for a painting to be displayed on an easel along with the artists bio and contact information. Lennart and the Board have chosen Andrew McDermott SFCA and Board President to be the first *Artist of the Month* followed by Marney-Rose Edge SFCA. These two members have been chosen as a reward for the "above and beyond" hard work they have been putting into the FCA recently.

Come May 2014, the First Prize winner of a show from the previous month will be offered the opportunity to have their award winning painting displayed along with their bio and contact information. The winner of the *Landscapes Show* will be offered the opportunity in May. The winner of *Canvas Unbound* will be offered the June spot. The winner of *Foliage and Flowers* will be offered July, *POTE* will be offered October, *Scenes from Western Canada* will be offered November, *AIRS* will be offered December, and the Gold Medal winner from the *Spilsbury show* will be offered January 2015.

## BEHIND THE EASEL

### With Robert Genn, SFCA



## POWER HOUR

Dear Artist,

In my part-time, unpaid job as an art coach, I hear from folks who are suffering from lackadaisicalitis. While they may be naturally talented, they seldom produce art and have little motivation. It's easy to say they don't want things badly enough.

One of my suggestions is to try to rewire the habit patterns using the "power hour" system. This is where distinct times are set aside for concentrated, all-out easeling. The idea comes easily to some and runs against

the grain of others. It may have something to do with fear of failure. "Organizational fatigue" is where a person gets tired of being in systems that are frequently aborted. In supposedly self-motivated lives, I call this problem "the contrarian trap," and some folks have it in spades.

To make the power-hour concept work, you need some sort of day-timer. While regular calendars will do, I recommend a custom one pushed out by your printer.

Entries can be made before or after the fact. Sometimes it's not nice to push yourself around but nice to make note of missions accomplished. At other times it's valuable to pencil in distinct power hours for the day ahead. Sometimes, minutes of preparation and starting at the top of the hour are good moves. I like to squeeze out first and get my ducks in a row. It's amazing what you can get done in one golden hour. I've found the system works best when I'm not to be distracted and treat the exercise as a bit of fun. Music helps.

Theorists like Thoreau and Emerson looked at the value of self-regulation. While some of us are unexplainably driven, my experience is that the Achilles' heel of many artists is simply lack of self-regulation. Further, many say "I don't want to go there," and that's fine. For those who want things badly enough, a few items pencilled in before or after the activity might just become the tiny habit that

produces big dividends.

Seeing motivational techniques as games may be key to their success. To be simply on the field, playing, is great, but those over-the-fence hits that you get with steady application can make it total magic.

Best regards,  
Robert

PS: "Without ambition one starts nothing. Without work one finishes nothing. The prize will not be sent to you. You have to win it." (Ralph Waldo Emerson)

Esoterica: Many self-regulating artists simply put in long hours and just keep chipping away. The word "sacrifice" often comes into play. Seemingly stubborn and limiting, artists often report they don't do TV, card games or other frivolities. Surprisingly, many don't put much emphasis on food. Some, particularly those with wider responsibilities, sacrifice sleep. Most value regular exercise as "brain changing" activity. One artist friend describes his daily life this way: "I'm like a zombie—the work rules me—I keep on plugging and smiling."

*Robert Genn, together with his daughter Sara, write a free, twice-weekly email letter that goes out to artists all over the world. You can find out about it at [www.robertgenn.com](http://www.robertgenn.com)*

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Life  
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APRIL 14  
Negative Painting, Positive  
Thinking  
Leslie Redhead AFCA

APRIL 28, MAY 5 & 12  
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Michael Abraham SFCA

MAY 26  
Glazing with Acrylics  
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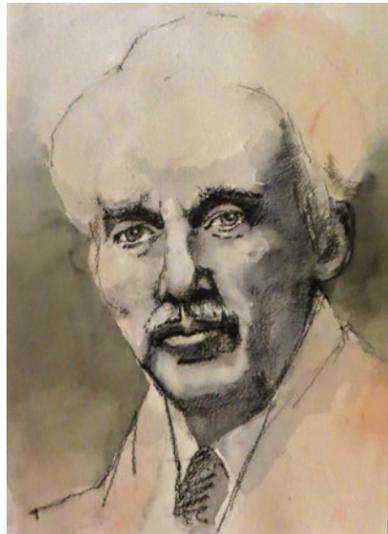
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Intermediate Acrylics  
Janice Robertson SFCA

MAY 3 - 4  
Tricks and Technique  
Teresa Bernard SFCA

MAY 23 - 25  
Finding Beauty and  
Inspiration in the Still Life  
Tanya Bone SFCA

# WORKS ON PAPER

FEBRUARY 11 TO 23, 2014



**Don Hodgins AFCA** Harris  
14" x 10", Watercolour and Charcoal, \$475



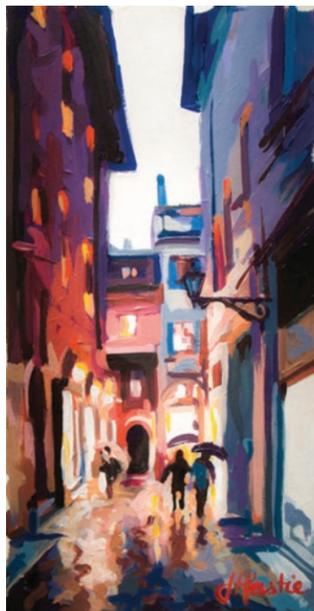
**Dmitry Kashchenko** Together  
16" x 12", Watercolour, \$2800



**Bob Sheridan AFCA**  
Brother Can You Spare a Dime?  
10" x 7", Ink and Gouache, \$450



**Angela Fehr**  
The Violets of my Affections  
12" x 9", Watercolour, \$400



**Joanne Hastie**  
Rainy Evening (Bologna Italy)  
12" x 7", Acrylic, \$250



**Sandra Jean Taylor** Neon City  
21" x 29", Acrylic, \$950



**Kathryn Raga** I'm Free  
12.5" x 17.5", Watercolour on Rag Paper, SOLD  
FCA SECOND PRIZE AWARD



**Juve Furtado** Camouflaged  
18" x 24", Varnished Watercolour, \$1200  
FCA THIRD PRIZE AWARD



**Bente Hansen** Summer Storm  
14" x 20", Mixed Media, SOLD  
AWARD OF EXCELLENCE



**Greg Allen** Arbutus  
27" x 28.5", Lino Blockprint, \$825



**Sandrine Pelissier AFCA** Hiking with the Dogs  
20" x 24", Watercolour and Mixed Media, \$620



**Gillian Olson** Aurora  
14" x 20", Watercolour, \$750  
AWARD OF EXCELLENCE

FRASER RIVER

# The Living Working Spirit

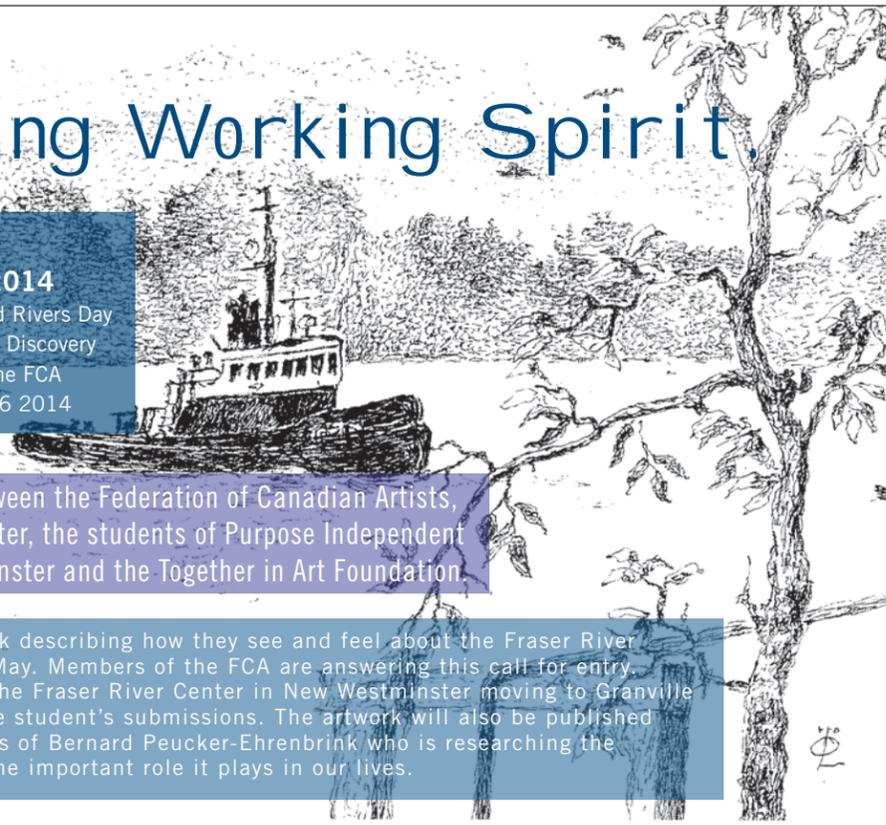
CALL FOR SUBMISSION:

**Deadline for entry June 14 2014**

SHOW DATES: to coincide with World Rivers Day  
September 27-28 at the Fraser River Discovery  
Center in New Westminster then at the FCA  
Gallery on Granville Island Nov 4 - 16 2014

This show is collaboration between the Federation of Canadian Artists,  
The Fraser River Discovery Center, the students of Purpose Independent  
Secondary School, New Westminster and the Together in Art Foundation.

Students will be creating artwork describing how they see and feel about the Fraser River  
during the months February to May. Members of the FCA are answering this call for entry.  
Paintings will be on display at the Fraser River Center in New Westminster moving to Granville  
Island along with the best of the student's submissions. The artwork will also be published  
in a book along with the findings of Bernard Peucker-Ehrenbrink who is researching the  
health of the Fraser River and the important role it plays in our lives.



## FRESCO – ART TO ENDURE MILLENNIA

Frescos have been created for thousands of years across the globe and many have already survived a millennium. However, the only examples in Canada are in Westminster Abbey, BC and a recently discovered fresco in an Ottawa parliament office, but neither are open to public view. That changed in September 2013 when the Vernon Community Arts Centre in BC unveiled a fresco mural by Vernon artist, James Postill.

Already known for his work in oils, Postill has now established himself as the only practicing buon fresco artist in Canada and aims to finally put fresco on the Canadian map.



Vernon Community Arts Centre



Finished painting

Postill studied the art for years under the tutelage of Father Dunstan Massey of Westminster Abbey and latterly iLia Inossov of the Fresco School, LA, whom he credits with helping him hone the very specific techniques required for the art. In short, fresco is a technique of mural painting using natural pigments on freshly laid lime plaster, whereby the painting becomes an integral part of the wall or surface as the plaster dries, however, Postill is emphatic that the art is an exact science.



Plastered glornate

Firstly, because the success or failure of a fresco depends on the plaster having the correct balance of lime, sand and water to be able to absorb the pigment and dry at the right pace without cracking. Secondly, the intonaco (top layer of plaster) needs to be applied in sections (giornates), with the artist working swiftly to apply the pigment before the plaster dries. The giornates form a jigsaw of the artwork but must be plastered evenly for a seamless painting. Thirdly, painting a fresco is not so forgiving because the pigments are permanent once applied, as they fuse with the lime leaving no margin for error.

Finally, the process for fresco is like no other. Working from a cartoon, Postill transfers the drawing onto the intonaco, one section at a time. He then paints his base layer in verdaccio, building the picture through lights and shadow and then adds layers of pigment using the cross-hatching method to build depth and colour. Typically it will take a day to complete as little as three square feet or one giornate.

More information on fresco and a gallery of James Postill's artwork can be found at: [www.postillartworks.com](http://www.postillartworks.com)



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2014

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Suzanne Northcott, SFCA

David Langevin, SFCA

Dennis Weber, SFCA

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## THE INSIDE VIEW

A SERIES OF ARTICLES  
LOOKING INTO PROFESSIONAL  
ARTIST STUDIOS



Janice Robertson in her old studio space that was a converted bedroom.

### JANICE ROBERTSON'S STUDIO

My current studio was built three years ago and was definitely a dream come true. Alan and I have lived in our 100 year old house for over 25 years now and one of the first things we did when we bought the house was build a studio addition for Alan.

I used a small sunroom off the master bedroom for many years. After the kids moved out, I graduated to using one of the upstairs bedrooms. That worked ok, with the exception of having no sink in the room.

Our house is small but we are lucky enough to have a large garden. We built my 450 square foot studio at the end of our driveway, just a few feet away from the main house. I built it larger than I needed for just me, as I wanted to have room for other artists



to gather there from time to time. I find it a real source of joy when I have several other artist friends or students working away in there with me.

I designed the studio to have lots of storage, good light and views of the pond and garden. My easel sits in a north facing corner with 2 large windows. I have painted plywood floors so that I don't have to worry about being careful with the paint. One of my favorite things is my large red enamel double sink.

I think the studio represents me taking myself seriously as an artist. When I go in there it's my world- the walls are filled with paintings in progress, I have my music and

my tea. Often one of the cats or my dog, Blue are hanging out there with me. Without a doubt, it's a space that supports me creatively and I know how lucky I am.

## TIPS FOR OIL PAINTERS

By David Langevin



Hi David,  
I read your article in the Art Ave. Thanks for supporting artists. I have been painting on canvas with oils and I do the following:  
-stiffener on the back (Gac 400)

- isolating layer on front (Gac 100)
- acrylic gloss medium on top (for porosity and enough smoothness for me to do my new techniques)
- oils on top of that.

It seems to work fine. I use alkyd medium (Liquin) which equalizes the drying time of all the paints and leaves a soft pliable film when dry. If I need more open time with the paint, I will add a few drops of refined linseed & poppy oil. The refined linseed is much cleaner than what was used in the Renaissance period. The poppy oil is even slower drying but keeps the tone light. Monet used poppy oil in his Plein Aire paintings and they stay very light, even well after a 100 years of age. However, on its own, it doesn't have the adhesion intensity of linseed. If I need to thin the paint a little more, I use Gamsol, which has a very low OMS rating.

The real problem for me is not while I am

painting....its the off-gassing of the oils 2-3 days later, and for many months.

Have you found any information on off-gassing of acrylics, particularly the slow-drying ones? I know the older acrylics used formaldehyde and ammonia, which I can't stand...makes me cough!

Any comments or suggestions on the above info?

Cheers, Marion

Hi Marion,

You have a much better understanding of technical issues than most artists for sure. The way that you are preparing your canvases for oils is exactly the way I recommend except for the last layer of gloss medium. Gesso is the ground and it is essential as it provides some absorbency and 'tooth' for the oil to adhere better to. Oils and acrylics don't adhere well to each other at the best of times, a glossy medium on a flexible fabric will not create a lasting bond. The centuries old method of putting down an Imprimatura over the gesso, that is, a tinted varnish or glaze (an alkyd medium tinted with any transparent pigment and diluted with a bit of solvent works great) to make it smoother and less absorbent, works perfectly.

Poppy seed oil is slower drying than linseed oil, and yes it does not yellow and darken with age as much. The drawback with it, as you say, is that it has less flexibility and adhesive strength. Walnut oil was commonly used in painting during the Renaissance and earlier as it combined the best qualities of all the drying oils and was favored by painters like Da Vinci who preferred a slower drying time. M. Graham makes their oil paints using walnut

oil. Da Vinci would also add Spike oil to his paints to further slow the drying time. Adding additional oil to the paint, which is a common practice in recent times, is not a good idea.

Modern oil paints are all made using straight oil and pigment (Schmincke paints are the only exception that I am aware of), and that is already too much oil. The early oil painters made their oil paints using a mixture of oils and resins to help off-set the drawbacks of pure oil in the paint. It may seem like blasphemy to some but I would not take technical advice from the Impressionists. Artists were already 'in the dark' when it comes to technical expertise by that time, and in spite of their brilliant compositions, their paintings have not aged well and have darkened considerably since they were created over 100 years ago.

For more information and tips see my article entitled "Oils vs Acrylics" in the Sept/Oct 2012 issue of the magazine and go to the technical Q&A page on my website.

Acrylics do use preservatives and anti-fungal agents like ammonia in the paint but I don't know exactly which ones are being used these days. Better to ask the different paint manufacturers if you think it is a concern for you. In general, off gassing of these elements is of little concern unless you are painting very large painted areas at a one time in a confined area with poor circulation.

All the best, D

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

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

## 25 TRUISMS OF PLEIN AIR PAINTING

By Liz Wiltzen, SFCA

This post is inspired by lots of personal experience—including some masterful whining—and from noticing, in teaching over a hundred plein air students this summer, that for artists new to the plein air game, there seems to be an idea that it is supposed to be, hmmm – easier.

1. There will be rain.
2. You will be cold.
3. There will be sun.
4. You will be hot.

5. It will be windy.
6. Your easel will fly.
7. Bugs will bite you. Right on the back of your neck just as you are laying in the key highlight on the water.
8. People, curious people with no sense of personal boundaries, will appear from out of nowhere behind you and enthusiastically exclaim, "Hey! Can I see what yer doin'?" Usually just as your painting has entered the ugly duckling stage.
9. You will fight with your gear.
10. Your gear will win.
11. You will bring way too much stuff.
12. You'll vow to downsize.
13. It will take a very, very, very long time for this to occur.
14. Your painting will look nothing like what's in front of you. Most of the time. This can be good. This can be bad.

15. You will learn and grow and improve each time you go out.
16. It won't feel like it.
17. You will feel frustrated, lost, confused, hopeless and very much like a total beginner. A lot.
18. You'll feel like you will never get it.
19. You will get it.
20. You will develop superpowers of sight.
21. You will build character.
22. You'll have rich experiences that will turn into treasured memories.
23. You'll deepen friendships through the bond of shared adventure.
24. There will be a sense of passion, joy, peace, inspiration, connection, and wonder available to you every time you go out.
25. 24 is the very best part. And the easiest to lose sight of. Unless you forget easy, forget comfortable, forget outcome; and tune in to that.

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## PREPARING YOUR ARTWORK FOR HANGING

By Marney-Rose Edge, SFCA

How much thought do you put into finishing details of your artwork when it is complete or how it will look in the gallery after it has been accepted in a show? Are you so excited at the prospect of getting into the gallery for the first time you forget the finer details of adding wire to the back. Oops! Artists who have not added wire to the back of their painting is more common than you may think; at least a couple of paintings per show arrive with no wire. It is annoying for the hanging crew when they have to stop because a piece is not wired. Please think of your work as incomplete if it is not ready to hang; framed or unframed.

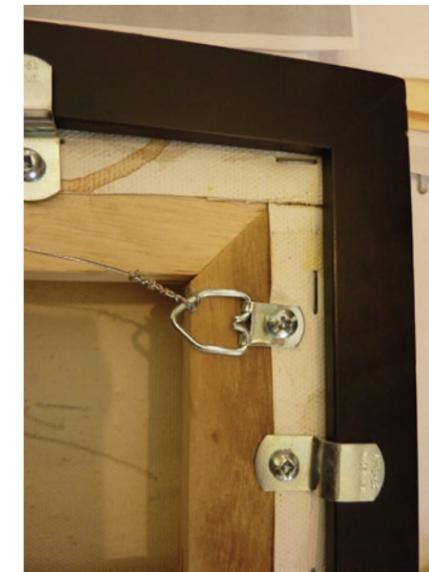
If you are a new active member or a seasoned member whose work is going in a show please check and wire your paintings. Secure with D rings and screws in the middle of the stretcher bar or frame. Risking your artwork falling off the wall can be avoided by securing the wire properly.



D ring gone wrong

If you screw the D ring into the stretcher bar or frame too close to the edge, there is a large risk you will split the wood resulting in the screw pulling away and the painting falling to the floor. Damage to the painting is likely. If you think this never happens **see the photo**. This is from a painting priced at \$2500 in one of the shows in our gallery. Put yourself in the shoes of a collector and how they would feel discovering this poor quality finishing of the work they had just spent two to three thousand dollars on only to have it fall off the wall. Creating a high standard in your painting needs to follow through to all aspects including the hanging treatment and frame.

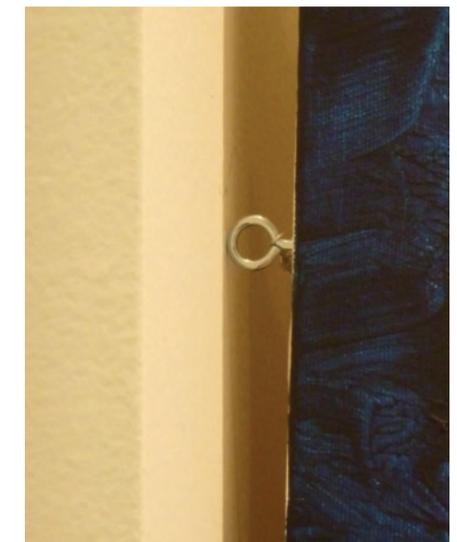
## D-RINGS AND EYELETS



Example of properly installed D ring

D rings sit flat and will not damage walls – **see photo**. They are readily available at art and framing stores or hardware stores. I have seen cases of large metal eyelets being used to secure wire for hanging but the eyelets have been so large and sticking out if the stretcher bar when hung it damaged the wall. **See photo**. The better way to apply eyelets is

on the inside of the stretcher bar so no damage will occur to the walls.



Example of oversized eyelet

## KEEPING IT SIMPLE

Framing can be expensive but there are inexpensive options utilizing standard sizes and avoiding custom framing. Keeping the look simple goes a long way to enhancing the artwork; after all you don't want the frame to be noticed before the painting or for the frame to compete with the painting. Those mediums requiring a frame, keeping it simple and neutral is less likely to offend anyone's sense of good taste and is not tied to the hottest color trend. A collector may wish to replace the frame you have used to suit their style and taste, discarding the one you had on the artwork. Alternatively artwork may not sell based on the potential purchaser doesn't like your choice of frame and is not willing to replace it.

Contemporary canvas work generally is unframed but if the canvas is on a board or thin surface a frame is appropriate. Three quarter inch canvas on stretcher bars looks more professionally finished in a frame. Works that have a more traditional look require a more traditional frame using a linen liner.

# NOTES FROM THE INTREPID PLEIN AIR PAINTER IN WHISTLER, BC

By Sheree Jones

LAST YEAR THE FEDERATION OF CANADIAN ARTISTS (FCA) HOSTED IT'S ANNUAL PLEIN AIR WORKSHOP IN WHISTLER, AND THIS IS FROM A BLOG SHEREE WROTE ON HER EXPERIENCES. THIS SEPTEMBER THE FCA IS REPEATING THE AWESOME EXPERIENCE.



This is a six day event with four instructors, 50 plus students and a number of our well known signature members joining in to paint along, do demos and share in the fun and laughter. Last year we had four teams of about twelve students, four instructors and four locations. Each team painted with a different instructor each day. The fifth day



Przewodek battled swirling clouds weaving in and out of elusive peaks. As a true colourist, her demo in oils was an incredible feat of deft brushwork and colour mixing. Braving the cold mountain air and challenging visibility, the team worked through the day with true plein air grit and determination.

On the second day we were at North Arm Farm, an organic produce farm in Pemberton.

was for everyone to paint out with their new found friends wherever they wished. This is a six day event with four instructors, 50 students and a number of our well known signature members joining in to paint along, do demos and share in the fun and laughter. There were four teams of about twelve students, four instructors and four locations. Each team painted with a different instructor each day. The fifth day was for everyone to paint out with their new found friends wherever they wished.



There, spread out on sweeping fields of grass and rows of growing produce we stood at the base of towering blue mountains. Michael Workman was our instructor, and his demo in oils, of his direct and indirect painting style was mesmerizing. He was truly generous in sharing his knowledge and showing his techniques. This day was much warmer, and everyone began to relax a little and get to know each other a bit more.



I was on the "Green Team" lead by Andrea Moore, an acrylic painter from Whistler. On the first day we all headed up the mountain by gondola to breathtaking views of the higher peaks. On the top, our first instructor Camille

Day three dawned sunny and warm, and we gathered in one of the town squares to work with our Canadian instructor Brent Lynch. Brent is a very funny and affable fellow. His demo was peppered with anecdotes and hilarious plein air "war stories".



Some of us tried to nestle our easels into corners and behind foliage, to avoid the gaze and queries of passersby. Some of us stood out in the open sun, so engrossed in our work, that we forgot to put on sunscreen. There were some pink faces that evening, but all in all, it was another challenging, yet worthwhile day of painting.

Day four brought us to Green Lake, with our instructor Michael Reardon. Michael is an incredible watercolourist from California. His demo was truly inspiring, even for those of us



painting in oil. He spent an enormous amount of time encouraging each one of us throughout the day. The steel turquoise water of the lake, and stunning backdrop of glacial mountains gave everyone a grand view to paint.

Day five, everyone had a chance to take advantage of our free lift passes, and head up the mountain to paint or capture the views with their cameras one last time.

Many new found friends grouped together to have lunch or coffee and share in the week's stories. That afternoon we all gathered to show and sell our works and to share in the telling of our tales from "out in the field". It was incredible to have over sixty painters in one room, from all levels of experience and diversity of style. It was really quite intoxicating. The evening ended with a gala dinner that topped off the week perfectly.

The beauty of Whistler is the small town feel, and I would bump into fellow hardy plein air painters everywhere I went throughout the week. The best part of this event was the opportunity to meet and paint with so many likeminded individuals.

The whole experience had me come away with new found techniques and new ways to "see". My new found friends and peers are now a part of my larger "tribe", a word often used by Brent Lynch.

Hats off to Susie Cipolla for her major part in the organizing of this event. And hats off to her tireless team of volunteers for their unbridled enthusiasm, and their fearless ability to lend a hand at any moment.

The Federation of Canadian Artists has, once again made their annual plein air workshop a super success.

Photos courtesy of: Olga Rybalko, Susie Cipolla, Lainey Benson, Charlotte Mougeot and Sheree Jones

**JOIN US IN SUNNY SPAIN!**  
**MAY 16-24, 2014**  
 DESTINATION PAINTING WITH: RICHARD S. McDIARMID SFCA, NJJWS





This is truly a painter's delight as well as a great escape with spouse or partner. Nestled in a tranquil valley surrounded by olive groves and rolling hills, El Molino serves as a home base with all amenities and transportation included to famous and historic locations.

This open media workshop includes instruction, demos, critiques and a whole lot of painting time to share insights with fellow painters. Watercolour instructor Leslie Redhead is also on location with a second group and there will be time for the two groups to share some cross over.

Non-painting partners can enjoy the Spanish Experience, light hearted Spanish Conversation with a tutor for beginners as well as hands on cooking sessions in the kitchen with hosts Chef Mike Powell and his wife Hilary. Healthy and sumptuous meals are prepared daily from fresh local produce.

The amazing grounds at El Molino include a pool and games areas for relaxation and enjoyment. The beautiful and unique rooms at El Molino are limited so book now to experience this amazing time and place!

For video and more detailed information go to [www.flavourofspain.net](http://www.flavourofspain.net) or contact Cindy Horton at Travel Concepts : 604-926-8511, toll free: 1-800-661-7176

## EXHIBITION CALLS

### 1ST GROUP SHOW

April 15 – 27, 2014

ENTRY DEADLINE: MARCH 14, 2014

PAINTINGS DUE: APRIL 10, 2014

Individual applicants must submit an image list and eight digital images. *Open to Active & Signature members.*

### CANVAS UNBOUND

April 29 – May 11, 2014

ENTRY DEADLINE: MARCH 21, 2014

PAINTINGS DUE: APRIL 24, 2014

Paintings on stretched canvas or linen (no frames) any subject any medium. *Open to Active & Signature members.*

### 2ND GROUP SHOW

May 13 – 25, 2014

ENTRY DEADLINE: MARCH 14, 2014

PAINTINGS DUE: MAY 8, 2014

Individual applicants must submit an image list and eight digital images. *Open to Active & Signature members.*

### FOLIAGE AND FLOWERS

May 27 – June 8, 2014

ENTRY DEADLINE: APRIL 4, 2014

PAINTINGS DUE: MAY 22, 2014

All flowers and foliage show. Any medium, any style. *Open to Active & Signature members.*

Entry regulations and submissions on-line at [www.artists.ca](http://www.artists.ca).

All submissions on-line only. If you are having problems with the on-line system call Mila Kostic at 604-681-8534 or email us at [fcagallery@artists.ca](mailto:fcagallery@artists.ca). Entry fees and number of submissions are defined for each show in the on-line submission process.

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

## ART CLASSIFIEDS

### LEADING EDGE ART WORKSHOPS

#### SPRING 2014 WORKSHOPS

##### CALGARY

Jean Pederson, AWS, SFCA, Mixed Media March 13-16

Linda Kemp, CSPWC, Experimental Acrylics April 3-5

Linda Kemp, CSPWC, Essential Landscape April 6-7

Kathie George, OWS, FWS, Watercolor Batik May 1-4

Michael O'Toole, SFCA, Color & Value Acrylic May 23-25

Brent Lynch, SFCA, Light in the Landscape June 6-8

##### EDMONTON

Suzanne Northcott, SFCA, Acrylics & Mixed Media March 21-23

Brent Lynch, SFCA, Light in the Landscape June 12-14

##### JASPER

Jerry Markham, Painting en Plein Air June 20-22

##### WINNIPEG

Kathie George, OWS, FWS, Watercolor Batik April 27-29

For details/registration [www.greatartworkshops.com](http://www.greatartworkshops.com)

Louise Hall - 403 233 7389 - [louise.hall@shaw.ca](mailto:louise.hall@shaw.ca)

### WHITEPINE ART INSTRUCTION DVD'S

Finest Quality Digital Production featuring some of Canada's Top Artists:

Brent LAYCOCK, Sharon WILLIAMS, Eleanor Lowden PIDGEON,

Susan WOOLGAR, Karin HUEHOLD, Doug SWINTON

See [wppvideos.com/video-previews](http://wppvideos.com/video-previews)

### FOR SALE AT THE FEDERATION GALLERY

Inventor of the Tri-Hue method, **Dick Nelson** is offering instructional CD and DVD. Each are \$38 or \$70 for both plus shipping and handling. Check out his website [dicknelsoncolor.com](http://dicknelsoncolor.com) to find out more about the teacher.

We have new stock of the demonstration DVD's by **Robert Genn**, **Alan Wylie**, demonstrating Acrylics and Oils plus **Mike Svob** and **Joyce Kamikura** demonstrating watercolour and mixed media. \$20 per 2 artist set or \$40 for all 4 on one DVD plus shipping and handling.

### DVD BY JEAN PEDERSON—WET GLAZING—WATERCOLOUR PORTRAIT

Jean Pederson's gradual glazing process keeps portraits under control. You learn to build smooth facial contours with thin, deliberate layers of transparent paint. Jean's in-depth discussions of anatomy, lighting and color provide all the tools you'll need to capture the nuances of the human face. Available for \$40 plus shipping and handling.

### SUBMISSION DEADLINE: APRIL 1, 2014

Rate for an advertisement .40 cents per word, Business Card - \$100, 1/8 Page - \$120, Banner 7.5w x 2h - \$150, 1/4 page - \$160, 1/2 page \$300, Full Page \$600 (Black and White). Full Page Colour - \$1000. To place a classified ad, please email [artavenue@artists.ca](mailto:artavenue@artists.ca).

## 2014 ARTISTS CHOICE

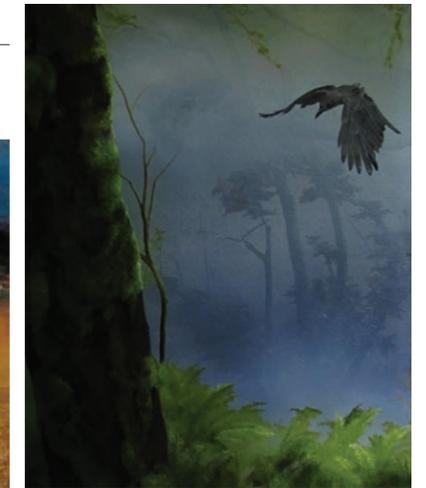
JANUARY 28 TO FEBRUARY 9, 2014



**Rex Beanland** Seaside Walk  
12" x 16", Watercolour, SOLD  
FCA FIRST PRIZE AWARD



**Martha Moore** Moon Rising  
12" x 16", Acrylic, \$350  
AWARD OF EXCELLENCE



**Dione Dolan** Enchantment 1  
18" x 12", Oil, \$825  
AWARD OF EXCELLENCE



**Christina Passey** Ol' Parlour  
22" x 30", Pastel, \$1000  
AWARD OF EXCELLENCE



**Kit Bell** Thick  
16" x 16", Acrylic, \$300  
AWARD OF EXCELLENCE



**Bev Beresh** Dream Dancer  
24" x 30", Oil, \$960  
FCA THIRD PRIZE AWARD



**Iryna Kharina** White Fascination  
20" x 20", Oil, \$450  
FCA SECOND PRIZE AWARD

# PLEIN AIR TIPS FROM THE TRENCHES BY... LIZ WILTZEN, SFCA

In 2010, I undertook a self imposed challenge to paint 100 plain air paintings in 100 days. Here is a summary of the key things I learned from that experience:

- If a scene is particularly complex, have a clear plan about how to simplify it. Rule of thumb: Squint to eliminate detail and clarify values. Attempt to reduce the scene to 4 or 5 large abstract shapes and ask if it's still an interesting design. If not, consider how you can make it stronger.
- Values must be seen relatively. Getting enough contrast painting outdoors can be difficult. In part this is because when we look in to the shadows our pupils dilate and everything seems at least 2-3 values lighter than if we look at shadow areas RELATIVE to the light. Remember to keep checking everything against each other.
- Pick something and get painting. Hours can be wasted seeking the perfect design. Our job is to create something interesting from the elements available. More often than not if you just stand still in a place for 5 or 10 minutes, something appears out of what at first seemed uninspiring. See if you can let the painting find you.
- Choose a star player, and make everything else subordinate no matter how compelling it is. Light on the peaks, sparkling water, backlit forest, sundrenched meadow, gorgeous clouds—sometimes all these things are present and compelling in the same scene, but they can't all be given equal attention or nothing will shine.
- When you see something beautiful and you know the light is going to change before you even get it drawn out, try to convince yourself to go for it anyway. The only way to develop visual memory is to practice it.

If this is the case: Stand quietly in front of the scene for a few moments before painting and burn every vital detail into your brain:

1. What are the major patterns of light and shadow?
  2. Is something catching bright light in front of a darker background? Is it cool and blue in the distance / warm and bright in the foreground? Perhaps the opposite of this?
  3. Is the sun lighting up the water and infusing it with colour?
  4. Are clouds or mist moving in front of mountains and catching the light? Establish what is essential that is going to change with the light.
  5. What is captivating you? Once you begin painting, try to get that down first.
- Choose what you're going to say and stick with it no matter how many other ideas you are tempted by as the painting unfolds. An exception is if something intriguing happens that will still work within your initial plan - but be wary of changing horses mid-stream.
  - Above all - if you're getting cranky - try to remember to not take yourself too seriously - ultimately plein air work is about information gathering and exploration of your subject. Know that no matter what winds up on the canvas, every brushstroke you put down with care and attention makes you a better painter. Remember to have fun, and find joy in the very cool act of being outdoors painting life unfolding before you.



WHISTLER, SEPTEMBER 15-21, 2014  
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OF CANADA**  
For more information and to register, visit:  
[www.pleinairfestivalcanada.com](http://www.pleinairfestivalcanada.com)

