

FCA Meeting – April 18, 2013
AGM and talk with Ken Campbell

Call to order 7:00 pm

Minutes submitted via email by Kristina Boardman

Sharlene Stushnov-Lee, President, welcomed members to the meeting. Sharlene reviewed the dates for the upcoming Goward House show in August. This will be a qualifying show. Information is on the website. Sharlene also spoke about the Fall show at Dale's Gallery in November. Paintings for this show will be limited to 30 inches. More information to follow on this show. She also mentioned that there is space available in Deborah Tilby's workshop this weekend. Sharlene mentioned member Margot Clayton's Outstanding Service Award. Way to go, Margot!

ANNUAL GENERAL MEETING

The minutes from last year were adopted. This action was moved by Rory and seconded by Jan Pelton. Sharlene then read the President's Report, which is attached. Sharlene put forward the Slate of Officers for the upcoming year and requested members for the available spots. No further nominations came from the floor. The motion to accept the Slate of Officers was moved by Anne Hudec and seconded by Michael Beseau. All were in favour. None were opposed. Motion to accept new Slate of Officers was accepted.

President: Chris Stusek
Past president: Sharlene Stushnov-Lee
1st Vice President:
2nd Vice President: Linda Anderson
Treasurer: Mary Conley
Secretary: Kristina Boardman
Show Convenor: Agnes Cornell
2nd Show Convenor: Jim McFarlane
Publicity: Vedrana Ascroft
2nd Publicity: Sharlene Stushnov-Lee
Standards: Barbara Callow
2nd Standards: Peter Dowgailenko
Workshops: Sam Boehner
Programs: Clair Christinel
Website: Michael Beseau
Grapevine/Art Avenue: Marney Ward
Membership: Mary Conley, Margot Clayton
Refreshments:

2nd Refreshments: Janet Mercer

Members at Large: Mary Ann Laing, Margot Clayton

KEN CAMPBELL

Sharlene introduced Ken Campbell. Ken congratulated the group for a wonderful year, and for saving him until he end! He said that he was wondering what to cover and decided to talk about drawing. In particular, he wanted to explain how he teaches drawing. Ken's method of teaching illuminates the fundamentals and shows how easy it can be to draw. He said he would like to walk us through his teaching and then will do a demonstration.

Ken noted that he is a painter and a drawer. He has Imagecraft Studios here in Victoria His website is www.kencampbellfineart.com. Ken has been represented by galleries since 2001. Previous to this he was an art director, a graphic designer and did illustrations for children's books. Ken said that illustrating books was the most exciting but the least pay, and that being a graphic designer was the best pay. His background in art came from his father (who was a potter, filmmaker, printer and drawer) and an art teacher named Zoltan. Zoltan took away his pencil and gave him a pen, which helped him loosen up his style. He had a very supportive, artistic family. In 2001 he became increasingly interested in his own expression. He used many photo references for his illustration but wanted to get back to foundation skills and creating original art. Rather than the "in the flat" references that came from photography, he wanted "in the round" references from life.

Ken described that as an art director he had to understand many aspects of the creative process...TV, letterhead, multi media...everything had to work in all media. He became familiar with the best angles, the best way to deliver the subject. He described an outdoor painting trip drawing houses. He spoke of choosing the subject and that one fellow artist chose an arts and crafts house with beautiful detail and that he chose a more simply framed house. He said he was able to quickly add character to his drawing because his subject was more straightforward so he could spend more time drawing and less time sorting out the composition. He said your choice of subject matter should include something you can manage – "can you pull it off"- and to not just choose it because you like the subject matter. Ken wanted to create a way of teaching that made drawing easy. The hard part is making art- the beautiful thing with meaning and interpretive qualities.

He spoke about the Five Elements of Painting, and that they would be helpful tools in creating a painting and in troubleshooting problem areas.

Design- a division of space and placement of objects

Drawing- measurement

Value- light and dark (he suggested using 5 values...black, white and three midtones)
Value creates distance, texture, three dimensionality, weight, mass, light, direction, light intensity, half light.

Color- emotion, used to express tranquility, passion, warmth, intellectual distance

Edges- texture of paint application – thick, thin, etc. He prefers soft edges everywhere and broken color.

Ken then spoke about different types of drawing. He said visual literacy is using elements of drawing with finesse. He talked about how we all learn to draw a cube when we are young and spoke about how a student in one of his classes drew a house in that manner. This student was creating the house from a visually literate interpretation rather than what he was seeing. Another way of drawing would be to use a grid. Ken said that this was not cheating but rather a useful tool and a great skill to have. He mentioned a book by Juliette Aristide called Classical Drawing Atelier which shows how the masters used this technique. Ken said that “drawing in the flat” is the first step in drawing training. This is learning by rendering from other work. Drawing “in the round” would be life drawing and casts.

Ken mentioned that he had good teachers (his father, Zoltan) but they were intuitive teachers, hands on, and that he needed to learn other things. He explained that is why he wants to teach drawing, to teach students specific steps and then have them practice these steps until drawing becomes second nature.

He mentioned an 8-Step drawing system- four steps of drawing and four steps of laying in value. He showed the group how to measure with a pen/tool at arm’s length, with an easel at eye height. He suggested marking on the ground where your toes should be to keep yourself in the correct position. Ken said to look at the object with one eye closed to do the measurements. The eight steps are:

- 1) Creating the Envelope- this is the outside area that will house all the elements. The envelope can be doubled up if it is too small for your page.
- 2) Basic Form Lines- put down ten major lines (or less if it’s a simple object).
- 3) Intermediate Form Lines- Ken spoke about angles and rotating your hand holding the measuring tool and then moving your hand back to the easel. He also said to always measure from the same side to reduce compounding errors, which will make your drawing more accurate.
- 4) Contours and Shadow Shape- wait to do the round edges until this step. Add shadow mapping and highlight mapping.
- 5) Flat Tones (poster)- put the lightest value (besides white/highlights) over the whole piece of work.
- 6) Graduated Tones- Ken said that it may be helpful to put a “palette” of your five values down the side of the drawing/painting for reference.

- 7) Dark and Shadow Accents- make decisions about what is going to work best value-wise. Using only 5 values keeps it simple.
- 8) Highlights and Edges

Ken then went on to describe Five Drawing Techniques.

- 1) Direct Measure- this is what he demonstrated
- 2) Comparative- this is very quick, and you can use callipers
- 3) Geometric Shapes- breaking it down into shapes, building it from cubes, cylinders, etc
- 4) Proportional Drawing- knowing an object and its specific, classical proportions. An example of this was his 8 Head Tall Female Form, in which the 8 segments were divided at these areas of the body: chin, nipples, belly button, pubis, mid-thigh, knee, mid-calf.
- 5) Sight Size Drawing- This is a studio technique that is very accurate. The name comes from looking at an object and drawing it on the same plane (for example, putting your easel right next to your subject, then going back 8 paces to view your subject and then going back to your canvas). This is a good technique for still life and statuary. Rory interjected “so you don’t have a parallax effect” and Ken agreed.

Ken then did a demonstration on setting up his easel, which he accomplished in all of 42 seconds! He explained what type of easel he was using, which was called the French Resistance, and showed how to set it up on top of a camera tripod. He said the tripod is very sturdy. He added an umbrella which he says he always uses to keep the sun away from his work. Many people find the standard French easel bulky and awkward. This particular easel is made by Guerilla (www.guerillapainter.com) and is made of 11 ply wood and has a quick release designed to go on a standard tripod.

Ken said that technique is how you do it, and style is how it looks. He said his style is loose and he likes it to look hand done and not too smooth. He mentioned again that in order to teach drawing he starts with measurement. Once that’s done, you begin to internalize the measurements. He mentioned the Thousand Painting Rule that he and his friend Ron Stacy talk about. To be competent one must create at least a thousand works. This will allow the artist to render them exquisitely when the subject comes along.

Sharlene thanked Ken Campbell for coming to the meeting and sharing his expertise and stories.