

# Monthly Meeting Notes

FCA Victoria, February 19, 2009    Called to order at 7:05, Windsor Park Pavilion

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## Business: Agnes Cornell

1. Suggestion box for questions, issues, or ideas for the April AGM on the side table.
2. Signup sheet for name tags is being circulated or email Agnes [cagnesc@telus.net](mailto:cagnesc@telus.net)
3. Please pay Margot Clayton fees if you haven't already done so; there are 114 paid up members.
4. There are spaces for the Mark Heine workshop, March 6-9, \$320 for members, \$340 for non.
5. Names are being taken for a 3 day workshop with Leslie redhead, in the fall.
6. Advertising for the spring show will cost about \$1000.00 and include a \_ page ad in Focus and 1 or 2 ads in the TC. Barbara Callow and Robin Hall have developed the invitation and poster. Kristi Bridgeman has put together a CD for media with images, press release, and pertinent info. A signup sheet is being circulated asking for members to commit to responsibility for one media outlet, using Kristi's CD's.
7. The Chapter website is almost ready to go active, maybe by Monday.
8. Announcements:
  - Ted Harrison is opening The Sketch Club spring show at GNS.

## Demonstration Summary: Leslie Redhead – poured watercolours

Leslie has just won 2<sup>nd</sup> place in the landscapes show at the FCA Vancouver gallery.

She began using watercolours as a teenager, switched to acrylics and oils and returned to wc when her daughter was born. She is passionate about wc , "it flows and glows", and has no interest in other mediums at this time.

She tried pouring colour but ended up with muddy messes until she took a week long workshop and learned more about the transparency/opacity of the paints. Now loves 'pouring' and uses only 3 colours, a cool yellow, Windsor (thalo) blue, and alizarin crimson which are the most staining or transparent of the colours. Her entire palette consists of 8 colours: a warm and cool version of the primaries plus raw and burnt sienna.

Points:

- Leslie uses arches 300lb cold pressed **paper**; 140lb doesn't stand up as well and hot pressed is too smooth.
- Soak the paper, 5 minutes on each side in cold water. Soaking removes the sizing, (often a fish gelatine which stinks) and allows the paint to flow more easily.
- Staple the paper to a board and tape (smooth plastic tape) over the staples. Otherwise the paint will pool in the staple hollows and cause problems.
- Dry overnight
- Draw the image fairly strongly or it may get lost in the various pours. Leslie prints an image from her computer and uses graphite paper to transfer it to the paper.
- A black & white image is very useful to determine the values. Value awareness is critical for this method.
- The method of pouring watercolours relies on **masking fluid** for the drawing.
- Masking fluid is a latex product and requires special handling. Leslie uses Windsor Newton masking fluid to mask before each pour. She uses a cheap brush for the masking fluid and sometimes a straw cut to a quill shape. Dip the brush in soapy water and the mf won't clog up the brush so much.

- If mf is exposed to heat or sunlight you will not be able to remove it from the paper. The paper also has to be completely dry or the mf won't come off. The product should be stored in a dark cool place and it probably won't be usable if it's older than a year. Do not shake it as it will get lumpy.
- Leslie recommends leaving the mask on for no longer than a week.
- When removing mf, pull up and away or the paper may tear. Leslie doesn't use masking film even for large areas because she has had problems with the seal.
- The first mask is for the highest highlights and leaves the white of the paper showing.
- The first pour is very diluted resulting in pastel colours; Leslie pours all three colours on a diagonal and tips and tilts the board to get the blending affect she wants.
- The image has to dry thoroughly between each pour to allow for the next mask to be applied.
- The 2<sup>nd</sup> mask is the next level of light areas and leaves the first pour colours showing when removed.
- Thoroughly wet the paper with clear water. Anywhere the paper isn't wet the paint won't go.
- The 2<sup>nd</sup> pour begins to develop the structure of the painting. Again, all 3 primary colours are poured and the board tipped and tilted until the desired affect is reached.
- Keep a spray bottle of clear water handy to flush the pigment from areas you don't want it.
- A dry hake brush is useful to flick colour back where you want it if it starts to run
- Wipe the taped edges to prevent backflow.
- Again the page has to dry completely before the next mask. Leslie does not use a hair dryer to speed up drying as it changes the nature of the blending.
- The process continues for each level of light/dark required for the painting. Dry, mask, wet paper, pour colour, dry, continue... and the paint is less dilute as the darker values are reached. The method is time consuming because of the drying time in between pours.
- Leslie masks the entire sky or other large areas when it reaches the colour she wants.
- She uses a dropper to 'pour' in specific areas especially darks.
- She only uses a brush to clean up edges and maybe add a very few details. Many people pour and then paint.
- Favourite **brush** is Rafael #6
- Leslie uses Plexiglas instead of glass because it doesn't break and is lighter.

Meeting disbursed at about 8:40 PM.