

Minutes from March 28th Victoria Chapter of the FCA

Sharlene welcomed everyone. One guest and 27 members present.

- The spring show was well attended. Some days well over 100 persons through the show. No painting sales (cards and prints sold) but good exposure. Winner of the “Bald Eagle” giclee that was donated by Mary Conley – Diana Parry of Duncan.
- We will have a summer – juried, non-qualifying show at Goward House.
 - Drop off and jurying August 1st
 - Pick up of declined paintings, August 2
 - Opening Reception will be August 11th, (Sunday afternoon)
 - Show ends August 29th
- Dales Gallery is secured for our Fall Show – dates to follow
- Space still available for Spring workshop
 - Deborah Tilby – Joy of Oils
 - April 20 & 21
 - Sidney Library
 - Cost - \$180
- There are positions available on the executive for next year:
 - 1st Vice President
 - 2nd Standards person
 - One or two people for publicity
 - Programs (for the monthly meeting)
 - A person to put the Grapevine together
 - A person to organize refreshments.
 - If you are interested in any of these positions or would like more information, please speak to someone on the executive or e-mail Sharlene at info@victoriafca.com or Agnes Cornell at cagnesc@telus.net

Introduction of Mark Heine, RSMA, FCA, NWWS Born in Edmonton Alberta but lives in Victoria, BC He says his mission as an artist, is “to live with my eyes open, observing, collecting and recording. I paint the reflection of those observations....sometimes joyous, sometimes painful, but always honest. The choices I make in subject and composition have combined to become my own voice.”

The critique started with a watercolour. As all good teachers, he starts off each critique with the good things then brings up the things that he would be concerned about.

Critique: watercolour was very symmetrical; interested in the intensity of the shadow colour on right-hand foreground and maybe the interjection of a purple on the left; watch Composition - in balance of foreground and background and of balance in lights and darks; more drawing to work out problems before adding color; strong piece with intensity of warm light against blues; color surprise - Magenta; more boldness in color and contrast; careful with white as it can be chalky; nice energy; watercolor is whimsical and has a light feeling; consistent texture all

through; frame too dark and over whelms painting; Overlap shapes; more background; oddball composition or more interest or variation in composition;

Coffee break.

Mark continues with a look at his work. He uses Gesso to mess up the canvas. Composition moves from top left to bottom right. Three paintings at different stages of final finish. Using stand oil produces a shiny surface so Mark uses a cold wax medium to produce a flat finish at which stage he does his photographing. Then he burnishes the painting to bring back the richness of the colors and a gentle sheen.

Back to the Critiques: Color combination with great texture but be careful of the texture being too distracting; Graphic feel; stronger shadows; great rhythms; make center off center; Tony Onley feel; nice energy; brave; like a shish kebab; mix of shades; open up space; Perspective wrong above the horizon line; be careful of too much flat pure black; nice gestural feel; interesting color scheme; nice expressive painting; great sense of perspective; more intensity in brick or more warmer red; watercolor is brave and complex without a determined light source.

There was a grateful enthusiasm for the critique with applause.
Meeting concluded.