

FCA Meeting – April 17th, 2014

AGM and demonstration with Jim McFarland

Call to order: 7:00 PM
Next meeting: September 18, 2014

Chris Stusek:

Referred to the previous AGM minutes which had been distributed to all members via email.
Asked for any errors or omissions, none were reported.

Motion: Accept the minutes as distributed.

Moved by Anne Hudec Seconded by Mark Cramer

Motion passed.

Nominations for the Executive for the 2014/2015 Year:

Current executive members that will not be running for the up-coming year:

Jim McFarland – exhibition coordinator
Marnie Ward – Grapevine editor and Avenue coordinator
Michael Biseau - website
Janet Mercer – Secretary

Nominations for 2014/15 Executive committee:

Website/Grapevine	Sean Maynard
Workshops –	
Programs	Claire Christinel
Publicity	Vedrana Ascroft
Standards	Barbara Callow
Exhibition chair	Agnes Cornell
Treasurer	Mary Conley
2 nd Vice President	Linda Anderson
1 st Vice President	Mark Cramer
President	Chris Stusek
Secretary (interim)	Janet Mercer

THE ABOVE SLATE OF OFFICERS WERE ELECTED BY ACCLAMATION

Reports: The following reports were presented to the membership:

Treasurers Report

This year we went over budget by \$1787.50. The greatest expense is advertisement for the shows and this year we had three shows instead of the usual two. In the past we could afford extensive advertisement because the workshops were moneymakers. This is no longer the case. The workshops this year broke even. The executive have considered the options and there is a plan in place to trim back our expenses next year so that we no longer have a shortfall. Fortunately we still have \$7353.63 in a high interest savings account.

Publicity

Short Publicity Report

Vedrana Ascroft and Sharlene Stushnov-Lee were co-chairs of the Publicity Committee this year. Sharlene designed the promotional material and Vedrana was in charge of placing online advertising and contacting various media outlets.

There were three shows this year. Advertising for the summer show at Goward House featured an image by Jim McFarland, the fall show at Dale's Gallery used an image by Sandhu Singh and the spring show at the Coast Collective used an image by Kristina Boardman. All materials were printed at Metropol Printshop and we also used their in-store postering to have them distribute 75 posters. Digital images of the publicity material were sent to all members to distribute.

Vedrana placed ads in various online forums and contacted media outlets for all three shows and an ad was placed in the Times Colonist for the Fall Show and in Focus magazine for the spring show. A journalist from the Goldstream Gazette interviewed Marney Ward for the Spring Show. Additional advertising was done for the Spring Show at the Coast Collective and it seemed to pay off as we had the best turnout for that show.

President's report

I have enjoyed being the President of the Victoria Chapter of the FCA this past year. As this was my first year my learning curve was quite steep and I was only able to do this job with ALL the help of the other executive members. Our Chapter held three shows this year, Dales Gallery, Goward house and the Coast Collective. We had sales in all three shows. Congratulations to the members who sold in the shows. The turn out by the public to the shows was in part by the tremendous effort our Publicity team did. We held 2 workshops this year, one with KIFF Holland and one with Victor Arcega. Due to circumstances we lost our Workshop Chair part way through the year. I stepped in to take over and arrange workshops for Spring and the coming fall. In March, FCA Victoria Member Sandy Terry gained her signature status to AFCA. Victoria resident artist Debora Tilby gained her SFCA. It is wonderful to see the many directions FCA Victoria members are taking and I am excited about our upcoming year. We will be again having a fall show at Goward House and our Spring show will be at the Coast Collective. We will be having two fabulous workshops, a fall workshop with Nancy Slaght and a Spring workshop with Marney-Rose Edge.

Other business:

Refreshments – it was determined that attendees will bring their own beverage and food items will be provided.

Congratulation to Clement Kwan who has placed among the 21 finalists in the Portraits Society of America competition.

Demonstration:

Claire introduced Jim McFarland who will be working on a landscape painting in acrylic.

Comments provided by Jim McFarland:

Jim indicated that he paints outdoors as if in the studio and visa-versa

Use a photo reference to remember where you were and what you saw. You need to remember what you are painting – light will have changed, so reference is useful

Jim uses both liquid acrylic and regular acrylic paint

Preliminary step – use a mid value ground as a primer on the canvas

- Used a mid red in the example work
- Never uses blue

Step 1 – draw in the horizon, done in white – this helps to orient shapes. This line may disappear in the final piece

Step 2 – put in the focal point, Jim marked it with an +

Step 3 – work out the composition of the shapes – not what they are – just the shapes

- If the shapes work, it is likely the painting will work. The piece can't work if the shapes don't.
- Work with the focal point

Step 4 – colour the shapes

- Start with the lightest colour – usually the sky – gets lighter as it approaches the horizon.
 - o Then clouds by the horizon – in the example
 - Streaky , the clouds are there but not dominant

Step 5 – using the second lightest light – work on shapes and values

- o Values more important than the object
- o In the example – this was the water

Step 6 – moved to the darkest dark

- Blocked in the trees – “doesn’t look like a tree” just block in the shape

Step 7 – moved to second darkest dark

Using a lighter green and put smaller marks on trees

- Moved to a lighter value of the green and worked on small marks

Step 8 – moved to the lighter section and worked out shapes, colours and values using small marks.

Additional comments:

- I paint fast
- Don't add water or retarders to the paint
- After an area has dried, will go back and work on detail – example the trees, using a #0 brush with “Jenkins Green”
 - Starting to draw in shapes with the #0 brush
- Endorses both Golden and Graham paints
- Uses drawing to define shapes – details on shapes i.e. rocks and/or the focal point
- Continue to fine-tune the shapes with colour/values, creating form
- Next step is to try and make it look “real”
- Make smaller and smaller marks
- Focal point – should be whitest spot, then have a dark contrast beside it
- When determining when a piece is complete, Jim asks himself:
 - “what do I hate the most and then try to fix it”

The members were grateful to Jim for coming to the meeting and sharing his expertise and insights. It was an enjoyable and instructive demonstration thanks to Jim.