

Monthly Meeting Notes

FCA Victoria, February 16, 2012 Called to order at 7:05, Windsor Park Pavilion

Chair: Agnes Cornell

Business:

1. Welcome to guests and new members; Sandy Knowles and Debra Sheets (for Bill Tomlinson)
2. Goward House will open for the show on two Sundays, March 11 & 18th, from 1-4 pm.
3. Agnes still has name tags for people to pick up. She read through the names.
4. Sandy Terry asked members to take invitations and rack cards for the show, when they are leaving the meeting. She suggested places where the posters and invitations could be dropped off and asked people to go back and follow up halfway through the show to see if they needed restocking.
5. Sam Boehner reported that the Mike Svob work shop is at the beginning of June. Spaces are still available. A \$100 non-refundable deposit is required.
6. Sam Boehner introduced the guest demonstrator, Jennifer Heine.

Demonstration Summary: Jennifer Heine //www.ciphercreative.com

Jennifer was drawn to fine art along the same path as her father, through years of commercial fine art and graphic design. A lifelong devotion to fine art, photography and travel, coupled with studies in art history, fine art and graphic design at UVic, BCIT and the Pennsylvania Academy of Fine Arts, has provided a rich background spanning the spectrum of visual arts. A passion for sculpture is evident in her exploration of texture and varied media, and the transparency employed reveals her watercolourist heritage. Her subject is generally light itself and how it singles out areas of extraordinary beauty in unexpected ways. Jennifer finds inspiration in exploration, ongoing studies and artistic mentors.

Jennifer is represented by the Broadmead Gallery and the Gallery in Oak Bay Village, Victoria, BC

Water Soluble Oils on Mylar with Acrylic Underpainting

The Mylar is sold in a pad under the brand name of Durolar. It is available on-line through Blick but also at local art stores.

Jennifer paints an acrylic base painting with water soluble oils over the top.

- Translucent darks with acrylics
- Creamy highlights with oils

Jennifer's palette:

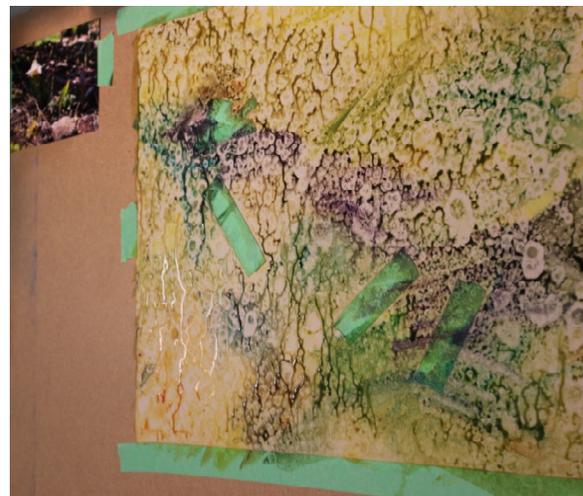
Titanium White	Quinacrodine Gold
Hansen Yellow	Quinacrodine Orange
Burnt Umber	Quinacrodine Crimson
Sap Green	Quinacrodine Violet
Thalo Blue	Quinacrodine Magenta
Ultramarine Blue	Dioxazine Purple

Jennifer has chosen a reference photo of plants (lilies) with quite a bit of under growth (leaves, twigs, etc.) She begins by taping her piece of Mylar to a smooth Masonite panel. She then masks off highlight areas on the Mylar with masking tape. The next step is to texturize the Mylar with a pottery tool. This helps to establish the texture without having to paint ever individual twig, etc.



Jennifer starts out by laying down thin layers of acrylics in a variety of earth tones. She works in thin layers as they don't lift off the Mylar as easily as thicker layers. The acrylics go onto the Mylar smoothly because of the nature of the Mylar. Jennifer paints wet into wet. She then dries the acrylics with a blow dryer. When the paint is dry, Jennifer uses a spray bottle filled with alcohol (not the kind you drink) and sprays in various patterns on the Mylar. The alcohol lifts the acrylic and makes wonderful patterns. Jennifer will go in and brush areas, apply more colour in spots, etc. and then repeat the process with the dryer and the spray bottle until she is satisfied with the patterning in her background. When the painting is dry you can also go in with sand paper and sand out areas. Water won't lift the acrylic from the Mylar when it is dry, but alcohol will. You can achieve almost the same texturing effect, with the acrylics and alcohol on canvas.

Once the under painting is complete, Jennifer removes the tape that is preserving the highlights. She then begins working on one section of the painting at a time. For this demonstration she began working on the focal point (lilies) and leaves with water soluble oils. She works on getting some nice gradations; working with warmer gold colours in the front and moving to cooler bluish colours further back. It is not evident from the photographs, but there is a lovely translucency to the painting that can't be achieved on paper.



It is important to make sure that the acrylic is totally dry before you go in with the oils. Jennifer strives to maintain the glow that comes from the backlit leaves in the photograph. Normally you would paint oils dark to light, but Jennifer is using a watercolour technique – light to dark.

Jennifer thins the water soluble oils with water soluble medium. She stands back periodically to check her progress. Jennifer paints and then uses her finger to wipe out highlights. She also blends edges with her fingers.



Preserving the whites of the Mylar gives the painting that “special look”. The piece should be dry in about two days. When complete, Jennifer mounts the piece and frames it under glass. You must be careful with the mounting because tape will show through the Mylar.

Jennifer’s first love is sculpture. She avoided painting for many years because there were so many painters in the family. Now she enjoys painting light and atmosphere. She tries to incorporate lots of lines to keep it dynamic. Jennifer tries to get full days in the studio painting, but confesses to being a night owl and is often up until the wee hours of the morning painting.

Meeting adjourned at 8:50.

Next meeting – March 15, 2012 – 7pm – Critique with Victor Arciaga