

Monthly Meeting Notes

FCA Victoria, January 21, 2010

Called to order at 7:05, Windsor Park Pavilion

Chair: Agnes Cornell

Business:

1. Welcome to guests and new members
2. Spring Show information: the drop-off is Thursday April 1st, and the opening reception is on Easter Monday, April 5th. Volunteers are need for the drop-off and for hanging the show on Saturday, April 3rd. Please contact Agnes Cornell if you are willing and able: cagnesc@telus.net Full show details are on the website www.victoriafca.com
3. Rory Kirby showed the posters and invitations for the show and reminded al that he would be sending 5 invitations for distribution.
4. Mary Ann Laing spoke about recruiting executive members the new slate of officers at the AGM. She assured members that the executive is a fun group and the work not onerous. Kerry Fleetwood and Barbara Callow are both stepping down from years of service in workshops and programmes respectively. Both spoke of the benefits of they have enjoyed and encouraged members to consider these positions. Mary Ann heads up the nominating committee: bigbads@shaw.ca
In the spirit of getting enthusiasm rolling Rory Kirby volunteered to continue doing publicity.
5. Marney Ward about a card company that is looking for high resolution images of winter scenes. Contact Kristi Bridgeman immediately for details: kristibridge@shaw.ca

Demonstration Summary: *Dorset Norwich-Young*

www.dorsetnorwichyoung.com

Dorset N-Y began painting large abstract oils, then spent 20 years painting water colours, and now loves acrylics. She paints animal portraits for bread and butter and landscapes for love. The acrylic pigments have improved from when she originally tried and rejected them. At first DN-Y resisted learning about pigment properties but had to become skilled to be a successful water colourist and finds that knowledge useful with acrylics because she uses water colour technique. She enjoys using acrylics because it is fun, they can be corrected, and while they don't blend as well as water colours they are versatile. Acrylics match her energy and speed whereas she had to slow down to use water colour.

DN-Y uses GAC 700 acrylic medium with her paints. It is a binder which gives shine and "juiciness" to the paints while neither speeding nor retarding the drying time. She has about 200 brushes, her treats, and has them organized by style and size so that she can reach for the right one without thought. She lays out her palette consistently for the same reason so the search for the colour or tool doesn't interrupt her creative flow. She uses a stay-wet palette which keeps the paint workable and she uses bottled pigments (Golden) rather than tubes. She suggests squeezing the air out of the bottle before capping to keep the paints fresh.

DN-Y loves colour and uses them all. Some of her favourites are Thalo Turquoise, Permanent Green, and Indian Gold. She doesn't like Jenkins green, thinking it a "dead" colour, but calls it a good functional green that provides contrast. She developed her colour sense while painting large abstracts. She always thought abstracts would be easy to do until she actually did and discovered that a 'good' abstract is difficult. She uses a lot of transparent colours on black, white, and/or textured canvases. She works 'flat' building up layers of glazes and has a Big Sky easel form Opus that holds a big canvas but also lays flat.

Specific Points:

- Takes lots of photos for reference
- Makes several thumbnail sketches to help her think through the painting: light medium, and dark.

- May do a small study painting
- Think about the painting as a whole: the rhythm and emotion. The demonstration piece, a tree growing out of a rock, she thinks of as a survivor.
- Uses transparent glazes to block out areas of warm and cool, dark and light, in this case; yellow for the tree, blue for water, and orange for the land mass. The base of the tree will be the focal point.
- She draws with a brush, sometimes in purple, and likes to see the sketch lines in the finished painting.
- Continues glazing as in water colour, building up colour.
- Starts to develop shapes from the photo reference, using darks to create negative spaces.
- Uses the back of her photo to check the colour balance against the white and as a white scale for highlights
- Goes back and forth between darks and lights
- Uses opaque pigments as the painting is nearing completion to bring emphasis to certain areas.
- Does not use any medium with her whites.
- Always uses purple for contrast and highlighting.
- Loves her wedge brushes and her favourite finishing brush is a Rigger, a long haired water colour brush.
- Speeds up, slows down, steps back, steps forward, all to “see” the work.
- Sets the canvas vertically, leaves her studio and comes back in with her eyes closed; opens her eyes in front of the painting so she sees the whole without any oblique contamination.
- Keeps part of the painting ‘unfussed’ and other parts more complex for contrast.
- At some point the painting “takes over” and the photo reference becomes irrelevant.
- She protects the finished work with a mix of GAC and water, and then varnishes with a mix of gloss and matte acrylic varnish. It is overkill but she does it anyway. The GAC/water combo is milky so it is a bit scary the first time you lay it on your work, but it dries crystal clear.
- You can paint over the GAC/water if you want to change something
- Rubbing alcohol will remove the varnish.

Next meeting: February 18, 2010. Kerry Fleetwood demonstrating using Photoshop