

## Monthly Meeting Notes

FCA Victoria – January 26, 2012 Called to Order at 7:05, at Windsor Park Pavillion

Chair: Mary Ann Laing

Business:

1. Mary Ann welcomed everyone and asked if there were any visitors.
2. There was a discussion about what the spring show dates are:  
Drop off: Thurs. March 1, 9:00 – 12:30 at Goward House  
Pick up declined paintings: Fri. March 2, noon – 1 pm.  
Opening Reception: Sun. March 4, 1:30 – 3:30
3. Jan Pelton went through the process for distributing the advertising for this show and passed around a sheet for people that might like to sign up to be distribution bases.

### Demonstration Summary: Noah Layne – Portrait Painting in Oils

Claire Christinel introduced Noah:

Noah Layne believes in the importance of working from life. His works are primarily concerned with portraying a realistic image through the use of light, line, and colour.

Many of you know Noah from his two major awards at the Sidney Fine Art Show moving him into Master category. In addition, Noah has many achievements and honours:



- He has shown his work in shows and galleries across North America
- He has been a multi-year finalist in the prestigious Art Renewal Center Salon
- Been a finalist for the inaugural two competition with the America China Oil Painting Artist League
- Was short listed for the Canada's National Portrait Competition "The Kinston Prize" 2009
- Was selected to be a Hudson River Fellow in 2009 in New York. A Jacob Collins founded fellowship
- He was chosen by Southwest Art Magazine in 2004 as one of 21 artists under 31 to collect now!

- He has been featured in and on the cover of several magazines, including Southwest Art, Artists Magazine Annual Art competition (winning honourable mention) and the cover of Victoria's Focus Magazine in 2005.

Noah has been teaching popular realist painting and drawing classes in Victoria since 2008. His artists' blog recently won a Canadian Blog award. Anyone who would like to receive his newsletter etc. could sign up. His newsletter and blog are full of great tips and step by steps. Go to <http://www.noahlayne.com/Contact.html> to sign up. You can also follow Noah's blog at <http://noahlayne.blogspot.com/>

Many thanks to Rory Kirby for manning the projector!

#### Method:

Noah likes to set up his model and his canvas so that he can easily switch his line of sight back and forth between them. It's easiest if you can jump back and forth between model and canvas without having to turn too much.

His choice of medium is linseed oil and some odourless mineral spirits. He works very thin to start with and builds to fatter layers. He keeps the oil and mineral spirits in separate containers and does not mix them together.

Noah began by toning the canvas to take the white away. He then did a loose sketch of the model, Michelle to see how her head would fit onto his panel.

Tip: To draw a profile look at the slant of the face; close one eye and hold a brush to the angle of the face, then bring the brush over to the canvas, maintaining the same angle.

To take measurements, lock your arm and with one eye closed, measure from the bottom of the nose to the bottom of the chin. Next compare to another part of the face; the tip of the nose to the top of the eye. By continually checking these measurements, you will come up with accurate proportions.

Noah got his basic profile lines in and then began to fill in a darker background colour.

Tip: Squint to simplify dark and light patterns.

Noah began mixing up his flesh colours; white, viridian, ochre, rose violet, burnt sienna and ultramarine. He mixed up two main batches to start, a lighter one and a darker one for the shadows. As he worked, he kept adjusting these batches as he needed to. Noah does not mix flesh tones to just one colour, but adjusts as he goes along for variety. He likes viridian as a green for skin tones.



He talked about hard and soft edges in the shadows. He suggested that you make the shadow slightly larger and then you can blend over it with a light colour for a softer edge. He is always pushing and pulling light and dark tones.

He tends to make his darks thinner in texture and his whites the thickest. It give more of a three dimensional quality. It's also something that the masters did.

He kept checking shapes back and forth and checked the relationship of things using his brush as a plumb bob.

Where the image starts to turn away from the light, the flesh colour is often cooler and greener.

Noah keep a brush for light colours and a brush for dark colours and a blending brush. He does not clean them with thinners during the painting process as then they become to moist . Instead, he cleans them at the end of the day. He uses fairly small brushes for his work, but would use larger brushes on larger canvases. He switches to quite small brushes when he starts modelling the features.

He suggests that you focus on one aspect at a time (like the nose or the eye), so that it doesn't become overwhelming. He also suggests looking at your painting in a mirror. It makes mistakes and flaws very obvious.

Noah recommends having one main light source so that you have consistent shadows and good highlights.

He mentioned that sometimes when using oils there can be a lot of oil that comes out when you squeeze the tube. If that happens, Noah squeezes his paint onto a piece of paper towel to absorb the oil and then moves it to his palette with a palette knife.

Noah uses a small piece of black paper with a hole punched out to check his colours. He said to pay attention to the eyes and the teeth. Everyone thinks of them as “white” but they can actually be quite a dark tone.

Noah started painting when he was about 9 years old and was fortunate to have Myfawny Pavolic give him pointers. He almost always sits when he paints, even when plein air painting.



**Next Meeting: February 16, Jennifer Heine – Water Soluble Oils on Mylar**