

Monthly Meeting Notes

FCA Victoria, March 19, 2009

Called to order at 7:00, Windsor Park Pavilion

Business: Agnes Cornell

1. Suggestion box for questions, issues, or ideas for the April AGM on the side table.
2. Signup sheet for name tags is being circulated or email Agnes cagnesc@telus.net
3. Congratulations to our three new AFCA's: F. Caroline Hunter, Dorset Norwich-Young, and Leslie Redhead.
4. Marney Ward is a Finalist in the most recent International Artist Competition; will be featured in the next issue of the International Artist Magazine, April/May, 2009.
5. Names are being taken for a workshop with Leslie Redhead, in the fall; sign-up was passed around. Dates etc TBA.
6. The Chapter website is active. Check out www.victoriafca.com . The designer is still 'refining' it, but have a look.
7. CARFAC: Marney explained the value of this Federal organization : copyright protection, proper payment, will represent the artists interest in disputes, and, sometimes, a share of 'royalties' annually. If sending work internationally, they can advise proper use of documentation to avoid challenges with customs bringing your work back into Canada. A representative is coming to Victoria; perhaps we can share a meeting with another group in Victoria (Island Illustrators?) We will post information to the web when it becomes available.
8. Applications for Moss Street Paint In are due April 1 at the AGGV.

Demonstration Summary: Verna Linney : Adding a Third Dimension to your work

Verna has always been an artist All through school she sketched, painted, modelled 'life masks' of her school mates... but it was never considered (by her family) that art could be a career. So, she became a teacher, an art educator.... An accomplished and recognized art educator.

Initially she used watercolours and oils, but developed allergies to the oil solvents etc., so returned to watercolours, and printmaking. Then, along came acrylics and the fun began. Verna sees the ability to use various media for texture on the acrylic ground as a release from precise, detailed art... it is a time to play.

Points:

- Verna uses various surfaces; this modelling can be done on canvas, board, or 300 lb watercolour paper
- The amount and type of modelling medium will depend upon two things: what surface you are using, and what you are trying to achieve.
- You can build texture using thick paint, gesso, acrylic gels. The acrylic gels provide endless possibilities;
- With acrylic gel you can: - add a low texture, or build them up inches high; they'll hold peaks, or the impression of any tool you use (shape circles, comb it for crosshatching , imprint texture with anything, or cut it and shape it with knives...); use it as glue, to secure other texture (twigs, leaves grasses, paper...); encase objects with gel; colour them when wet... blend colour with them, or paint over them when dry; mix texture into them... sand , plaster.

- Standard gels come in great variety: soft, medium, heavy, and extra heavy, each one of those in gloss or matte. They all look milky white when wet, but some dry semi-opaque, others deliciously transparent (Tri Art gels) *Be sure to check the label*: if it doesn't say transparent, it probably isn't.
- Modelling paste: has greater density and weight than the standard mediums; comes in heavy and light.
- Self levelling gel: very thick and creamy, designed to be poured; spreads out filling any crevices and dries with a glossy smooth finish.
- There are other specialty gels for lots of experimentation and effects.

Tools:

- palette / painting knives
- brushes
- spatulas
- drywall levellers
- old credit cards
- anything else you want to use.

Also:

- Mixing soft gels with transparent paints to create lovely glazes;
- Interference paints create glow;
- Build lots of height with modelling paste and gel; modelling paste or gel with plaster in it can be sanded smooth when dry; pure gel is very difficult to sand... it is plastic;
- Burma plaster is good to mix with gel as it does not dry too quickly... mixing sand in as well provides rough texture. (Pollyfilla can be used also, dries about twice as quickly as plaster; Plaster of Paris requires care in mixing or it will dry too quickly.
- A heavy textured 'tree' as shown in the demo, will take about three days to dry. Then, continue with carving, shaping, sanding, gel and paint.

Slide Show: very interesting examples of 'conceptual modernism'; some of Verna's paintings, showing use of varying amounts of gel and / or modelling paste, grasses, branches, sand, etc., achieving a huge variety of effects.

Meeting disbursed at about 8:55 PM.

Next Meeting is our AGM: 7 pm, Windsor Park, April 16.