

**FCA Meeting – February 21, 2013**  
**Oil Painting Demonstration with Deborah Tilby**

**Call to order** 7:00 pm

**Minutes** submitted via email by Kristina Boardman

**Sharlene Stushnov-Lee**, President, welcomed members to the meeting and reminded everyone of the upcoming spring show at the Coast Collective. Registration forms have been emailed to members and detail is available in the Grapevine and on the website. Sharlene mentioned there would be a 30% commission on sales, and that cards/prints/books can be sold as well and should arrive with an accompanying list of products.

**Jan Pelton** showed members the poster for the show and talked about distribution. Posters and rack cards would be available after the meeting for members to further promote the show in their own area.

**Sharlene** mentioned the August show at Goward House. It is still undecided if this show will become the fall show. More details to follow. Sharlene also mentioned the upcoming workshop by Deborah Tilby. **Sam Boehner** can be contacted for more detail. (A deposit of \$75 is due February 25 for those interested in taking part.) Sharlene told members interested in applying for shows to check the Federation Gallery website, as some deadlines have been extended. She also reminded members that the March meeting will be one week later on March 28 due to a scheduling conflict. This meeting will be a critique led by Mark Heine.

Sharlene indicated that the Victoria Sketch Club is having an exhibition at Glenlyon Norfolk School from March 19-24. Also noted by a member is a show of work by the Oak Bay Art Group at the Abkhazi Gardens on now until September.

Member Charles Dool spoke about purchasing watercolor canvas for a recent course he took with Tom Lynch. He said Opus previously had this product but doesn't now, and that he found it at Curry's in Toronto. It can be ordered from their website and shipping over \$75 is free. He has ordered eight 16x20 stretched canvas and this works out to only \$12.42 each after taxes.

Another member mentioned a possible scam perpetrated by an individual named Peter Towry who poses as an interested buyer who says he will pay by cheque. The scam is that when the payment is sent it is for too much money and then he requests a refund. The artist later finds that the original payment is returned due to insufficient funds, and he/she is unable to retrieve the refunded amount.

**Claire Christinel** introduced special guest **Deborah Tilby**. Her biography is available on her website at [www.deborahtilby.com](http://www.deborahtilby.com).

Deborah started out by saying that she does not have a set formula, and that her paintings always begin differently. Her palette consisted mainly of primary colors. Her paintings are created from warm and cool blues, reds and yellows, and she mixes her own greens rather than using prepared ones. All her grays are made from primary colors (some are even a mixture of her leftover paint from a previous palette!). She said the use of primary colors gives the painting harmony.

For this demonstration, Deborah was working from a sketch of Martindale Road. She sometimes begins on a white canvas and other times pre-tones with a bluey grey or a mixture of violet and orange. She began by outlining the main shapes with a reddish tone. She dipped her brush in a mixture of 3 parts linseed and 5 parts mineral spirits. She roughed in the composition with very light lines. She was asked about painting from photographs and said that she does do this, and that she also paints outside once or twice a week. Deborah noted that her approach may be different if she is painting outside because she may need to rush to capture the sky or the changing shadows, so this would dictate what she may tackle first.

Deborah began scumbling in the basic values and shapes, beginning with the darks. She said her paint is thin but not thinned with medium. She said when creating an earth tone to remember the red, so when creating greens not to forget a touch of transparent red oxide or alizarin crimson or other red (for example: mix lemon yellow and ultramarine blue with a touch of burnt sienna). She doesn't use umbers but paints mainly with primary colors. Deborah indicated that it is easier to achieve harmony in the painting when there is a limited color palette.

Deborah generally paints on masonite and prefers it to canvas. She gets it cut into her desired sizes and adds wood primer and three coats of gesso. She discussed the way she uses color in her paintings, saying that she tends to put a cool color down and then a warmer one on top, lightening it up to arrive at her desired color, rather than premixing a color on her palette.

A member asked about what was available for speeding up drying time. Deborah mentioned using a galkyd painting medium, but that she only does this when painting outside when she wants a particular area to dry quickly.

Deborah spoke about her painting travels on a recent trip to Ireland and England. She used thin masonite and linen taped to a palette to lighten her load, but that next time she

may forego the boards and oil paint and instead use watercolor since it was still very heavy to carry around.

When asked about her brushes she mentioned that her favourites were the HJ Brand of synthetic brushes available at Island Blue and Artworld. She said that she uses many different brands of paint and prefers certain colors in particular brands, as the colors are not standard across all products. When asked about how she paints her skies, she said that the color is arrived at gradually through mixing colors on the painting rather than mixing the color ahead of time.

Regarding color changes:

- watercolor dries lighter
- acrylic dries darker
- oil stays the same

A member mentioned that Deborah should put out a book. She replied “I am still trying to figure out how to do it! It doesn’t get any easier- mainly because you keep moving the goal posts.”

While color blocking in a basic sky, Deborah commented on how blue the whites were in the light of the room. There was also a comment on her use of a wide brush for such fine detail. She said that we shouldn’t skimp when purchasing brushes. She said she is hard on her brushes because she does a lot of scrubbing and scumbling, and that they don’t last very long.

Deborah reiterated the concept of color mingling (placing a warm color down with cool on top, or a cool color down with warm on top). She said this gives the painting resonance. She said she likes using a palette knife for many things like dried grasses, branches and that it is good for sharp edges but that she also uses it to leave behind random bits to leave it looking messy.

Members had questions for Deborah throughout and she managed to answer a wide range of topics from oil paint, tools, and painting on location while still creating a beautiful painting!

Sharlene thanked the artist for her demonstration and members ended the evening with a round of applause for Deborah Tilby.