



Merry Christmas Happy New Year

The Paint-In *Official Newsletter*

December 2010
Edition

R.L.A.A. News

Two of our members should be congratulated for their winning of first and second place at a Pastel Show which was held in Toronto this past summer.

First Place Aili Kurtis
Second Place Sharon Fox-Cranston

Congratulations to you

Meetings & Workshops

Henry Fyinkle



At our September 10th meeting Henry Vyfinkle, a retired teaching master from St. Lawrence College, and a terrific artist in his own rights came to speak to us about his travels throughout Italy and France with his *Paint Brush Holidays*. He told us about the many locations that had been travelled on these tours, the beauty of each area, and of the people who lived there. Henry's descriptions were wonderful, and you got a feeling of being there, especially when he showed us the paintings that he had done.



Henry then informed the group that he was planning a return trip both to Italy and France in 2011. If anyone was interested in going they



President's Remarks

It has been my pleasure to serve as President of RLAA over the last two years (my that time went fast). I would particularly like to thank all the members of the executive who really do all the work that makes our group run so well. Without volunteers we would not be!

Cathy Brown (secretary) and Linda Cuthbertson (treasurer) are moving on to other aspects of life and I would like to thank them for the excellent jobs they have done for us.

It has also been two years since we moved into the North Crosby Hall for meetings, paint-ins and workshops. If we had not been forced to make the move by the closing of the old Hall I am not sure it would have happened. However, now that we are here, I think everyone is really happy with the new digs - the space, the light, the view out the windows, the kitchen etc. Isn't it funny how life often seems to work out if you embrace it.

I would like to take this opportunity to wish you all a very Merry Christmas and a Happy, Healthy 2011

Jill

could contact Henry or just go to the *Paint Brush Holidays* website for more information.

Mary Chaikowsky

Also at our September meeting Mary gave us a quick talk on collages, etc. She told us of how you can use Priority mail papers, colouring them with liquid acrylics then ironing them with a hot iron. Don't forget though to put a cloth on the piece, or another piece of paper over the dried acrylic. As well you can use bits of old acrylics to create collages.

She talked about different things that can be used for painting and/or using as collages. Such things as coffee filters can be used (you don't have to take all the coffee grounds off though they can add wonderful effects). Also you can use tissue papers (be sure that they are archival papers) which can be coated with black or white gesso either on one side or both sides. Other things that can be used for collages are newspaper (colour pieces are best), corrugated cardboard, photo copies, and so on.

Stephen Rothwell Workshop

By David Gilmour



On Oct 2-3, 2010 Stephen Rothwell gave a lively weekend workshop. Steven is a knowledgeable, energetic and entertaining teacher, who has a fascinating approach to watercolour.

Over the next two days we were busy working on four demonstrations of specific subjects and on three full paintings. All of Stephen's work is done on stretched watercolour paper over canvas. He encouraged us at the outset to: have fun, and not to be a slave to photos, be the lighting director and create drama, make the under painting the key to success, work on small areas at a time, make soft edges – using hard edges sparingly. Here is a quick review of what we did. Before starting on the first painting, **Chaffey's Lock Mill**, Stephen recommended practicing doing water lilies. He demonstrated this by doing an under painting of

the area around the lily and the use of dark hard edged marks to pop the lily out almost magically. Then Stephen started the painting of the mill with a big brush and a light wash. He defined the light path to the mill itself with long slanting strokes. Tones were gradually built up in both warm and cool areas with pure colour. Between each wash a hair blower was used to speed up the drying. Gradually the focus of the painting was defined by placing the strongest tones against the building. The final stage involved strengthening the areas around the lily pads and trees near the building with dark marks feathered towards the light.

Before starting the second painting of a **Victorian House** Stephen demonstrated making hibiscus flowers as we would need these later. Before starting the painting, Stephen decided that the light source was located at the upper left. The focus would be on the house itself. Loose washes were dropped in, with warmer tones to the left side and cooler ones to the right. Some warm colour was dropped into the bottom centre before the porch area was popped out using a strong green tone, feathering it towards the light. Next he used a shadow tone with negative painting for the railing rungs and gingerbread. By now the focus had been established. As a final task, hibiscus flowers were added near house and more dark green mix was applied to the porch area. This was the point where Stephen stopped; however he mentioned that he would be completing it back at his studio later.



The third painting we attempted was of a seascape with **Lighthouse**. A portrait format was chosen for drama. Stephen first washed in the entire area transitioning from warm tones on the upper left to cool violet/purples on the right side; keeping the lighthouse area white. The rocks were further defined with burnt sienna transitioning to mauve as the bottom of the picture was approached. A light mauve was used for the building shadows at this time. Several adjustments were made to the sky and rocks – adding colour for the clouds and balancing overall

tones. After blow drying, Stephen added the trees around the lighthouse, the distant land mass and distant clouds. The red roof was painted in and the dark neutral tone of the porch openings. Now concentrating on the rocks, Stephen used a rigger brush to apply strong colours in fine lines for the suggestion of cracks and seams in the rocks. Seagulls were outlined against the rocks with a dark tone, and, while they were wet, the seagull feet were lightly scraped out. As we reached the end of our time Stephen added to the misty look by selectively pulling a tissue down over the outer areas of the scene.

Stephen generously shared his knowledge of stretching watercolour paper over a canvas frame. He uses this approach to eliminate some of the traditional framing requirements. Once a painting is completed, it can be waterproofed and protected prior to framing or hanging using a fixative followed by coats of acrylic varnish. At the end of our course,



Steven graciously spent time reviewing at least one work of each student. The comments he gave were useful for all of us. Everyone enjoyed the workshop and found something to take away with them.

Workshops for 2011

Judith has been busy lining up some upcoming workshops for next year. They are:

April 16 & 17

Donna Lynd

Figurative Expressionism

May 28 & 29

Sharlena Wood

Mixed Media

Essential tools

for Expressive

Painting & Drawing

Meet Our Members



Linda Rush

I actually didn't do much painting or drawing until I was in my late twenties. Before that I was very interested in fabric art, and learned all sorts of yarn techniques, including tapestry weaving. At some point I got very interested in designing for tapestry weaving, and had an opportunity in the late '70s to take a year off work and go to the New School of Art in Toronto. I hoped to build my design skills there, but soon learned that it was a lot of fun to do the painting and drawing that went with designing. So I have been a painter ever since, though until recently I also designed and executed quite a lot of fabric pieces as well.

I learned a number of techniques at art school, and my favourites were with oil pastel and coloured pencil at first, though I also worked in watercolour. Gradually I became most interested in watercolour, and much of my work in the past 20 years or so has been in this medium.

Since my life was busy with family and career, until recently, painting had been a part of my life where I regained sanity after the stressors of life, especially with my professional life (as a social worker, and then a manager). It is only after I left work in 2005 that painting became more central to my life. I've only been working in acrylics for a couple of years, but that is rapidly becoming at least as important a medium for me as watercolour.

I've always enjoyed sinking into the detail of a subject, and my work is quite painstaking and detailed. My acrylic work is a bit freer, and I'm hoping to keep it that way, but will have to see how it all evolves. I love doing watercolours and acrylics at the same time, because you think about them in exactly opposite ways, and I feel like two completely different artists when working on one or the other.

Recently I decided I had to go back to work for a few years, and it will be interesting to see what kind of a momentum I can keep going with my painting. Since I have always painted, I'm sure I will keep at it, and in a way feel that this is a new opportunity to change what I do. There is nothing like changing up your patterns to add some new perspectives and ways of doing things.

I've am taking a couple of months away from RLAA while I start this new job of mine (it's just 3 days a week, thank goodness), but will be back in January, as your president I guess, and am hoping that I will have the time to be a good one.
Linda

Best Buys for Art Supplies

By Shirley Mancino

Paper, canvas, w/c, acrylic paints: Gwartzman's, Spadina Street, Toronto

Mystery 100 % Rag Board: Woolfitt's Queen Street Toronto.

Masonite Panels: buy 4 x 8 sheets at Home Depot, have it cut to any size that you want. They provide 2-3 cuts free. Gesso both sides several times. Paint and/or wax the edges several times to keep the board flat when wet, and to act as an acid free barrier.

Framing Materials (mat board, frames, hardware, and glass, foam core, framing equipment): Triple Touch Moulding Toronto. See www.tripletouchmoulding.com for their product line (available thru STMancino).

To help you choose your mats and frames, a great website is: www.matshop.ca; click on outer mat; select desired colour and size; click on inner mat, etc. (be aware that you can change the width of each mat to see whether a wide or narrower mat looks better) These are Bainbridge matboards and are one of the best you can buy.

If you want to save money by getting a Canadian made mat board and cutting your own mats, go to www.tripletouchmoulding.com and find the equivalent colours in the Peterborough mats section, then order through S. Mancino.

Framing equipment: Triple Touch, Lee Valley Tools, on line shopping.

Foam Core: The cheapest mat board was last ordered through Impact Molding. They deliver to Kingston so would need someone willing to receive delivery if we repeat this order

Framing: Stephanie Davison, 11 Garrett Rd, 613-272-0128 or picsncrafts@yahoo.ca, Dawson Girdwood, Perth. Both of the above are reasonable and accommodating to artists. Some members use Chris at Carousel Gallery, Portland and others use Amy Blair, owner of Gilded Corners on Russell, in Davidson's Court, Smiths Falls.

Clear Bags: Crystal ClearBags you can order your own in larger amounts at www.crystalclearbags.com or call 1-888-436-6197:

For smaller amounts, Shirley Mancino keeps a supply of standard sizes e.g. 10 x 12in, 12 x 18, 14 x 18, 14 x 22, 16 x 20, 17 x 22, 2 x 30, 28 x 36, 5 x 8 and hang tabs at the same price as Crystal Clear Bags.

Printing: I use Images Interalia, Perth, they are closer and cheaper; you have to monitor them to make sure you get exactly the colours you want. Also, Greeting Cards and/or prints can be done at Impression Printing, 51 Abbott St. N., Smith's Falls (613-283-2444) who are apparently cheaper.

On line Shopping: Many materials can be ordered online and delivered to your door thru:

www.currys.comand or www.woolfitts.com

Both have a good monthly/quarterly newsletter and quarterly discount. Go online to sign up.

The U.S.A. has numerous mail order discount providers such as the following:

www.cheapjoes.com

www.jerry'sartarama.com

www.dickblick.com

www.rexart.com)

Or do a google search for "art-supplies". For USA providers, you may have to pay brokerage fees and GST at the border. For cheaters, find a friend with a US address willing to receive delivery for you in the States and drive them across the border.

Stores/Galleries for Art Supplies: Shirley buys her art supplies from Gwartzmann's on Spadina Street at College in Toronto. They are a big suppliers to art

students at OCAD so they always have the cheapest prices but not necessarily all the brand names.

Art supplies can be purchased at Wallacks, three locations in Ottawa, two in Gatineau, and one in Kingston. These are:

Ottawa - 231 Bank Street (downtown)
603 Bank Street (Glebe)
3657 Richmond Road (Nepean)
2012 Tenth Line (Orleans)

Gatineau - 273 Blvd. St. Joseph (Hull)
325 Blvd. Greber (Gatineau)

Kingston - 290 Princess Street

Also, at Brush Strokes at 129 Bridge Street, Carleton Place (1-613-253-8088) web: www.brushstrokesart@bellnet.ca and Art Guys on Bank Street just down the street from Wallacks..

Editor's Note: Best Buys is a regular feature of the Paint-In. If you know of any other suppliers, etc. that could be added, please contact Shirley Mancino or the editor for future editions

Obituaries

Cecilia Powell

Former member, Cecilia Powell passed away on October 14, 2010 in Merrickville, Ontario after a long decline from Parkinson's disease. She was 85 years of age. Cecilia was many things in her life, a companion to her husband, a mother and grandmother. As well she was a gardener, herbalist, seamstress and above all, a painter using a Chinese style of painting.

Our condolences to her family and friends.



Some Light Reading

The following was sent to by Bob Winkler for your pleasure.

A Carrot , an Egg, and a cup of Coffee...

A young woman went to her mother and told her about her life and how things were so hard for her. She did not know how she was going to make it and wanted to give up. She was tired of fighting and struggling. It seemed as one problem was solved, a new one arose.

Her mother took her to the kitchen. She filled three pots with water and placed each on a high fire. Soon the pots came to boil. In the first she placed carrots, in the second she placed eggs, and in the last she placed ground coffee beans. She let them sit and boil; without saying a word.

In about twenty minutes she turned off the burners. She fished the carrots out and placed them in a bowl. She pulled the eggs out and placed them in a bowl.

Then she ladled the coffee out and placed it in a bowl. Turning to her daughter, she asked, "Tell me what you see." "Carrots, eggs, and coffee," she replied.

Her mother brought her closer and asked her to feel the carrots. She did and noted that they were soft. The mother then asked the daughter to take an egg and break it. After pulling off the shell, she observed the hard-boiled egg.

Finally, the mother asked the daughter to sip the coffee. The daughter smiled, as she tasted its rich aroma the daughter then asked, "What does it mean, mother?"

Her mother explained that each of these objects had faced the same adversity: boiling water. Each reacted differently. The carrot went in strong, hard, and unrelenting. However, after being subjected to the boiling water, it softened and became weak. The egg had been fragile. Its thin outer shell had protected its liquid interior, but after sitting through the boiling water, its insides became hardened. The ground coffee beans were unique, however. After they were in the boiling water, they had changed the water.

"Which are you?" she asked her daughter. "When adversity knocks on your door, how do you respond? Are you a carrot, an egg or a coffee bean?"

Think of this: Which am I? **Am I the carrot** that seems strong, but with pain and adversity do I wilt and become soft and lose my strength?

Am I the egg that starts with a malleable heart, but changes with the heat? Did I have a fluid spirit, but after a death, a breakup, a financial hardship or some other trial, have I become hardened and stiff? Does my shell look the same, but on the inside am I bitter and tough with a stiff spirit and hardened heart?

Or **am I like the coffee bean** ? The bean actually changes the hot water, the very circumstance that brings the pain. When the water gets hot, it releases the fragrance and flavor. If you are like the bean, when things are at their worst, you get better and change the situation around you. When the hour is the darkest and trials are their greatest, do you elevate yourself to another level? How do you handle adversity? Are you a carrot, an egg or a coffee bean?

May you have enough happiness to make you sweet, enough trials to make you strong, enough sorrow to keep you human and enough hope to make you happy.

The happiest of people don't necessarily have the best of everything; they just make the most of everything that comes along their way. The brightest future will always be based on a forgotten past; you can't go forward in life until you let go of your past failures and heartaches.

When you were born, you were crying and everyone around you was smiling.

Live your life so at the end, you're the one who is smiling and everyone around you is crying.

You might want to send this message to those people who mean something to you, to those who have touched your life in one way or another; to those who make you smile when you really need it; to those who make you see the brighter side of things when you are really down; to those whose friendship you appreciate; to those who are so meaningful in your life.

If you don't, you will just miss out on the opportunity to brighten someone's day with this message!

May we all be COFFEE!!!!!!



Thought for the Day

The nicest thing about the future is that it always starts tomorrow.



Helen Benda Art Studio
 266 Harper Condie Road
 Smiths Falls, ON K7A 4S6
 (613) 283-6000
www.helenbenda.ca

Portraits In Oil	People & Pets
Photo Realism	Artist - Teacher

MEMBERSHIP WEB SITES

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Stephanie & Stewart Davison	www.Picturesncrafts.com
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Shirley Mancino	www.shirleymancino.com
Beatrice Rickenbacher	www.basslake.falls.igs.net
Wayne Williams	www.waynewilliams.ca
Rose Wilson	www.rosewilson.ca

R.L.A.A. Executive

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 Biosphere Liz Huff
 Refreshments Donna Copp

R.L.A.A. Winter/Spring 2011

January 14, 1:30 Donna Lynd Painting figures in Acrylics	Fiddleheads changeover Tues., Jan. 18 at 10 a.m.	Paint-ins. Tuesday 4 Wednesday 12, 19, 26
February No monthly meeting		Paint-ins. Tuesday 1 Wednesday 9, 16, 23.
March 11, 1:30 “What have you been doing over the winter?” Critique of Member’s Works in Progress	Fiddleheads changeover Tues., March 15 at 10 a.m	Paint-ins. Tuesday 1 Wednesday 9, 16, 23, 30
April 8, 1:30.	April 16 & 17 Donna Lynd Workshop Figurative Expressionism.	Paint-ins. Tuesday 5 Wednesday 13, 20, 27.
May 13, 1:30	May 28 & 29 Sharlena Wood Mixed Media Essential tools for Expressive Paint- ing & Draw- ing Fiddleheads changeover Tuesday, May 17. at 10 a.m	Paint-ins. Tuesday 3 Wednesday 11, 18, 25

The Paint-In is the official news-letter of the Rideau Lakes Artists Association, Westport, Ontario.

Our activities include water colours, oils, acrylics, computer assisted and other art mediums. We’re located at the North Crosby Hall, North Crosby for our monthly meetings, which are scheduled for the second Friday of each month at 1:30 p.m. except February and July in which there are no monthly meetings held. For “Paint-in” schedule please see following. “Paint-outs” are organized several times a year as well as art trips and other events (see Program). The Association also hosts courses by known artists and sponsors exhibits and shows featuring members work.

To have your business card included in the newsletter for one year, send your card and a cheque for \$25 to the above address.

To find out about becoming a member call: Membership Chair, Claire Brouillard at: (613) 275-2433

Email Edition. All members with email addresses will receive their RLAA newsletters in Adobe Acrobat (PDF) Adobe Acrobat Reader. A “free” copy of Adobe Acrobat Reader may be downloaded from:
<http://www.adobe.com/products/acrobat/readstep2.html>

Members without email will continue to receive hard copies of the Newsletter at the monthly meetings.

Editor: Jackie Coldrey (613) 284-0462
 Email randjcoldrey@sympatico.ca






R.L.A.A. Website:
www.rideaulakesartists.com







*Taken by Helen Benda
 at a September Paint-in*

Paint-In Calendar at North Crosby Hall







January

Sun	Mon	Tue	Wed	Thur	Fri	Sat
						1
2	3	4 	5	6	7 	8
9	10	11	12 	13	14	15
16	17	18 Cove change- over	19 	20	21	22
23/30	24/31	25	26 	27	28	29






February

Sun	Mon	Tues	Wed	Thur	Fri	Sat
		1 	2	3	4	5
6	7	8	9 	10	11	12
13	14	15	16 	17	18	19
20	21	22	23 	24	25	26
27	28					

March

Sun	Mon	Tue	Wed	Thur	Fri	Sat
		1 	2	3	4	5
6	7	8	9 	10	11 	12
13	14	15 Cove change- over	16 	17	18	19
20	21	22	23 	24	25	26
27	28	29	30 	31		

April

Sun	Mon	Tue	Wed	Thur	Fri	Sat
					1	2
3	4	5 	6	7	8 	9
10	11	12	13 	14	15	16
17	18	19	20 	21	22	23
24	25	26	27 	28	29	30