



The Paint-In *Official Newsletter*

March 2009 Edition



President's Remarks

By Jill Ferguson

As I reflect on the beginning of my term as President of RLAA I am so thankful for all those who serve the group now and all those who have done so in the past. RLAA is such a vibrant, interesting group which has grown so much since its inception in the early 90's. This is only so because there have been so many good people willing to put their time and energy into making things happen.

After a long, winding road to get here we have finally moved comfortably into the new hall. I think everyone appreciates the space and the setting and the Paint-In people have been adapting well, particularly to the Tuesday/Wednesday mix (remember to check the calendar on the RLAA website) and to the phone tree if the weather forces us to cancel.

Before I sign off I would particularly like to thank Peter Gillespie, our outgoing (take that both ways) President. A lot of things happened on his watch and he steered us through it admirably.

We have an exciting year coming up with our retreat to Val David in April and several excellent workshops being planned.

Keep painting, it's good for the soul.

Jill

Program Updates



Val David

For anyone who will be going to Val David this coming April a reminder that you need to bring two cheques for this event to the March meeting.

R.L.A.A. Workshops

Marg Grothier Workshop

Marg's workshop will be on *Colour with Bold Acrylics* and will take place on May 30th and 31st. If anyone is interested in taking this workshop check with Judith Versavel or Mary Chaikowsky to see if there are any openings as space is limited.

Shows

Art On The Lawn

It was announced at the January meeting that April is the deadline for the Art on the Lawn sign-up. This is because we need to know who is participating so layout for the flyers can be finalized and sent to the printer.

There are 29 booth locations this year, down one from last year. If you were a participant last year and wish to participate again this year, make sure you have your money to Denise Smith, no later than the April meeting. If you are unable to attend the April meeting you can always send Denise a cheque to secure your spot in the show. Her address

is on the Membership List. If you don't have it, email me and I will get the address to you. The fee is \$35 single or \$45 double. Anyone who did not participate last year will go on a reserve list and will be notified if there is any available booth space on a first come, first served basis.

Note: Denise will not be at the March meeting so I (Rose) will be collecting money for Art on the Lawn. Please try to have exact change if possible - \$35 single occupancy or \$22.50 each for double occupancy. The final day to sign up to participate is April 3 (April meeting). Response has been great so far. Looks like we are going to have a full house as usual!

I also need bios and photos for the Art on the Lawn web pages. Anyone who is participating can either send their info by email or bring it to the meeting in March or April. If you want to have the same bio and pictures as last year for Art on the lawn, let me know and I will move the info onto our site.

Notes

Reminder: For the March meeting why not bring in paintings for a *Show & Tell*. This wouldn't be a critique, but merely a chance for those that wanted to, to show what they have been working on over the winter, talk about their choice of subject and approach. Also, what they have learned from the new painting whether it be working in a new medium, or what new challenges it represented for them as well as what they like about it.

Website Update: Anyone wishing to have their bio and two paintings on the website for the R.L.A.A. website can get in touch with Rose Wilson. There is a \$10/year setup fee which is good for one year, and any changes that are made during that year will be charged extra. The Bio can be as many words as you like, within reason, and sent via email is preferable. Two photos of your paintings should be included, and if you desire, a photo of yourself. These should be digital, however, Rose can scan photos.

Also, if you have any photos of R.L.A.A. activities you would like to see on our website, please send them to Rose and she will add them to the website. She says that she has room for up to 200 photos in the album. These photos can be from paint outs, paint ins, shows, trips and so forth.

Greeting Cards

Approximately half of the 100 sets of cards that were printed have been sold, therefore, our costs of printing, etc. have been covered. Any profit from now on will be split 50/50 with the club and the local Food Bank.

If anyone would like to purchase a set, or two, they will be available at the meeting in March. If you would like to have a set in between meetings you can contact Jane Griggs as she has some at her home. The cost of the greeting cards is \$20 for 10 cards.

Best Buys for Art Supplies

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 to keep it flat when wet with paint, and 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).

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

Foam Core: The cheapest mat board was last ordered through Impact Moulding. 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 Guilded Corners on Russell, in Davidson's Court, Smiths Falls.

Clear Bags:

Crystal ClearBags.com (1-888-436-6197) (ST Mancino) has 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 in , 5 x 8 in and hang tabs at the same price as Crystal Clear Bags www.crystalclearbags.com).

Printing:

Giclee/greeting Cards: many artists in the area use Artech, south of Ottawa; they are not cheap but have been in business a long time. I use Images Interlalia, 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.com. They have a good quarterly newsletter and quarterly sales which they notify you about. The U.S.A. has mail order discount providers (Cheap Joes, Jerry's Artarama etc). You may have to pay brokerage fees and GST at the border (www.cheapjoes.com). Ina Black has catalogues from 3 - 4 of these US discounters

Stores/Galleries for Art Supplies:

Art supplies can be purchased at Wallacks who have two locations in Ottawa, and one in Kingston. Also, now available are art supplies, etc. at Brush Strokes at 129 Bridge Street, Carleton Place (1-613-253-8088 – web: www.brushstrokesart@bellnet.ca).

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

More from DebbieOttman-Smith***Textured Canvas***

Texture can be created any number of ways but my favourite is to use Durabond 90, a product used by contractors building houses. I began by using Polly Filla but Durabond is so strong there is no need to add anything else to it. It feels like silk when you are mixing it up. Follow the directions on the box (one part cold water to two parts powder). It should be the consistency of a nice thick cake icing that holds its peaks.

If you have Polly Filla at home, and would like to use it instead...to strengthen it, add polymer medium (begin with one part water and two parts powder as instructed on the box, then add a quarter part medium *either gloss or matte, gel or liquid* to that mixture; afterwards because the medium acts as a liquid, you must add more powder as you mix until you get a good thick paste, the consistency of heavy cake or decorating icing.

The art stores sell a huge variety of texturing mediums, modeling paste, moulding pastes you name it! I prefer to make my own and create my own affects. These pastes and mediums come in every imaginable finish and colour, nothing you can't create yourself and they are a lot more expensive.

Once you have chosen your product, apply it to an un-primed board (if primed you will have to prime it again after applying the texture).

Use a palette knife, a scraper, a putty knife, plastering tool or trowel to do the job. Scrape in vigorously your first strokes to get it worked in and bonded securely to the surface. Don't spread it too thick or it may crack. *Experiment!* This takes practice and experimentation to see what your possibilities are so jump in and have fun!

Techniques for Textured Canvas

Random: apply product in a random fashion the way you would stucco or Venetian plaster a wall. This creates a very interesting ground to paint on.

No reference needed first.

Echo the Contour of Subject: To create motion or bring life to an inanimate object 'draw' in the product with the tool, the shapes of your subject. Echoing its contours above where you plan on painting them in will add interest to your background. You must have a reference in front of you.

Abstract Design: Pay close attention to the natural characteristics of the texture paste when you are practising and you will be ready to try this...quickly draw a line leaving it alone to do its own thing.

Block In: Strategically place textures that resemble that of your subject [reference required]. Foliage or feathers, grasses, rocks and so on.

Press In: Use as a moulding paste...find a textured object like a cloth doily and 'press' it into the wet paste, carefully pull it away again before it dries, leaving its texture behind.

Mosaic: Press into and leave there, small light-weight objects such as feathers, mirror discs, beads and so on. If they fall off when dry, replace them with gel medium. Heavier objects such as marbles would need to be glued down with a hot-glue gun.

Interference and Iridescent Paints *and their uses.*

If you have wondered what it means when a tube, jar or bottle of paint has the words interference or iridescent on it...read this section. It may surprise you what you can do with this stuff, it isn't necessarily for 'Tracy Tacky'! Fine Artist's are using it too.

Interference means the pigment interferes with the viewer's eye. They resemble mother-of-pearl the way they change colour, shine and value depending on where you're standing when you're looking at it. Don't confuse them with iridescent pearl...that is something else!

They come in many colours but in the bottle or tube they appear very close to being the same. In fact they are not the same when dry. You can

choose from interference blue, *yellow, green, red, violet* and so on. They were designed to be used with their compliment...in other words, if you choose interference red it should be used with your green paint (not interference green but regular green). You can apply it separately beside its compliment or mix it together as you would a medium with regular paint. This stuff is not for everyone! If you like bling and all that glitters, you will love it! It screams to be experimented with!!!!

Iridescent Paint is glorious to work with! It is highly reflective although wasn't meant to be metallic per se. Iridescent paint was designed to be used in under-painting, then painted over with a glaze. It works thusly: light travels through the glaze, hits the reflective surface of the iridescent and bounces back through the glaze to the viewer's eye making the painting appear to be glowing from the inside out!

It is important to use a transparent colour when glazing over an iridescent under-painting. If you add an opaque pigment such as titanium white, raw umber or raw sienna to your glaze you will create a cloudy mess and the experience will not be the same. The jewel tones like Pthalo green, work really well for this because they are a naturally transparent pigment.

You can purchase everything - pearl, silver, gold, pale gold, copper, bronze and so on. Or, you can save yourself some money and purchase only the iridescent pearl and mix it with other colours to make them shiny. e.g. for silver, mix iridescent pearl with ivory black...for gold mix iridescent pearl with yellow ochre and burnt sienna. Experimentation is always key!

Meet Our Members



Stephanie Davison

1. How long have you been painting?

For as long as i can remember. Even as a toddler all I used to do was colour and draw. I was very

fortunate all through school to have wonderful art teachers that were full of encouragement after selling my first painting at the age of 16, I was hooked.

2 What would you call your painting style.

I paint in what I call realism style. After receiving my certificate in advertising & commercial art, and after two more years in fine arts at University, I decided to follow my passion for wildlife.

3. What is your favourite medium?

This is a tough Question. I feel that the medium depends on the subject. I love pastel for the soft natural look, but acrylic is fantastic for little details. I have recently started using oils and feel that I may have just found my medium.

4. What or who are your inspirations?

I find creativity and inspiration in painting wildlife. After taking a class with John Seerey-Lester and meeting Robert Bateman, whom I greatly admire, I knew that this was what I wanted to do with my life. They have set the bar for me and that is what I want to achieve. Coming from a farm in rural Manitoba and spending time throughout Alberta and BC as well as the U.K., I have found a great love of nature through various scenery and animals.

5. Experiences/Tips:

In wildlife painting, it is the eyes that fascinate me. They are the soul of my work and bring out the life and personality in the animal.

6. Comments:

"A person who works with
their hands is a labourer,
A person who works with their
hands and their brain is a craftsman,
A person who works with their hands, their
brain, and their heart is an artist."
(Author Unknown to me)

From The Members

175th Anniversary of the Tay Canal

Rose has recently been approached by a member of the 175th Anniversary of the Tay Canal Committee. The committee is looking for an artist who is willing to set up at the Crystal Palace and possibly demonstrate their talents. Anyone who is interest could contact Rose (preferably by email) and she will contact the committee.

Their celebrations run from July 4th to 12th. As Art on the Lawn will be on July 11th and 12th it would be nice if we could be mentioned as part of this celebration.

Invitation

Sharon Fox-Cranston is organizing a paint out in Pakenham this coming September 12th, through the Plein Air Painters of Lanark County, which will be part of the 7th Annual International Plein Air Worldwide Paint Out. This remarkable event is put on by International Plein Air Painters, whose members reside throughout the world.

Playing host in Pakenham, the Plein Air Painters of Lanark County invite artists from the Ottawa Valley, and surrounding area to converge on Pakenham all day Saturday the 12th of September, to paint outdoors throughout the village. Registration and participation is free for the paint out. The public will be able to join in the fun by watching individual artists work and move from painter to painter throughout the day.

That evening, there will be an exhibit of the day's work at RiverRidge Studio, Pakenham. An artists' reception will be held from 6pm - 9pm, where the public will be invited to come to view/purchase the paintings and meet the artists.

Last year's worldwide event drew artists from all over the globe to participate in their own countries. Many new plein air painting groups were formed directly from this event.

Any members of RLAA are welcome and encouraged to participate in this event. For more information on the paint out in Pakenham and how to register go to: <http://www.sharonfox.ca/paintout.html>

Thanks,
Sharon Fox-Cranston

Obituaries

It is with sadness we note the passing of –

Esther Hilton (a new member to the club) recently lost her mother, Joan Milledge on December 8, 2008.

Also, one of the original R.L.A.A. members recently passed away. Caroline Turner (nee Jaffray) died on February 20, 2009.

Some Light Reading:

Each Friday night after work, sun, snow or rain, Jack, being a Newfie, would fire up his outdoor grill and cook a moose steak. But, all of Jack's neighbours were Catholic. And since it was Lent they were forbidden from eating meat of Fridays.

The delicious aroma from the grilled moose steaks was causing such a problem for the Catholic faithful that they finally talked to their priest. The priest came to visit Jack, and suggest that he become a Catholic.

After several classes and much study, Jack attended Mass, and as the priest sprinkled holy water over him, he said: "You were born a Protestant and raised a Protestant, but now you are a Catholic."

Jack's neighbours were greatly relieved, until Friday night arrived, and the wonderful aroma of grilled moose filled the neighbourhood. The priest was called immediately by the neighbours, and, as he rushed into Jack's yard, clutching a rosary and prepared to scold him, he stopped and watched in amazement. There stood Jack, clutching a small

bottle of holy water which he carefully sprinkled over the grilling meat and chanted:

"You wuz born a moose, you wuz raised a moose, but now you is a Codfish."



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Stephanie Davison	www.Picturesncrafts.com
Peter Gillespie	www.petergillespie.ca
Shirley Mancino	www.shirleymancino.com
Wayne Williams	www.waynewilliams.ca
Rose Wilson	www.rosewilson.ca



The Paint-In is the official newsletter 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 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 an Adobe Acrobat (PDF) Reader format. 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.

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R.L.A.A. 2009 –Spring/Summer

Monthly Meetings	Workshops/Shows	Paint-Ins/Outs
March 13 Video	Fiddleheads Changeover Tuesday, March 17, 10 a.m. Cove & Stagecoach Changeovers, Friday, March 13	Paint-Ins. 1 st and 3 rd Tuesday and 2 nd , 4 th Wednesday of the month.
April 3 (April 10 – Good Friday)		Auberge Excursion April 27 – May 1
May 8 Maria Mask – Palette knife painting demo/talk	Fiddleheads Changeover Tuesday, May 12, 10 a.m. Cove & Stagecoach Changeovers, Friday, May 8 Marg Grothier, May 30 – 31 Colour with Bold Acrylics (Crosby Hall)	Paint-Ins. 1 st and 3 rd Tuesday and 2 nd , 4 th Wednesday of the month.
June 12	June 6 – 7 Westport Show	Paint-Ins. 1 st and 3 rd Tuesday and 2 nd , 4 th Wednesday of the month.
July No meeting	July 110 – 12 Art on the Lawn Fiddleheads Changeover Tuesday, August 18, 10 a.m. Cove & Stagecoach Changeovers, Friday, August 14	Paint-Ins. 1 st and 3 rd Tuesday and 2 nd , 4 th Wednesday of the month.
September 11 Speaker – Ann Gruchy Acrylic		Paint-Ins. 1 st and 3 rd Tuesday and 2 nd , 4 th Wednesday of the month.

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