



rideau lakes
artists' association

www.rideaulakesartists.com

The Paint-In

Rideau Lakes Artists' Association Newsletter

Spring 2025

APRIL 17 AUCTION DEADLINE, JUNE 1 CALENDAR DEADLINE

RLAA seeks member submissions for two fund-raising projects this spring

The RLAA is going ahead with two fund-raising ideas and is seeking members' submissions for both.

The "I Hate to Part with This Painting Auction" will be held at the RLAA general meeting, May 9. The goal is to raise funds for the general account while providing an opportunity to encourage artists, and to provide an entertaining time for all.

The auction is being organized by David Gilmore, RLAA program manager, who is retiring after 15 years (and 88 speakers!) and Doris Power, who is taking over the role. Doris, a newer RLAA member, is also a member of the Bath Artisans, the Visual Artists of Gananoque and Area and the Greater Napanee Area Artists Association.

The auction will be limited to members only paintings and should be a minimum of 9" x 11" and larger. A \$100 reserve price will be applied to all art

The sale will be limited to a maximum of 20 paintings. In the event that more than 20 paintings are submitted, then a neutral juror (likely a member who has not submitted to the auction) will be selected to choose 20 works from all those submitted.

To submit, please send an image (around 2mB) of your work, and, its size to David Gilmore (dcguk2000@proton.me).

The deadline for submissions is Thursday, April 17. That will leave time to assemble a catalogue of items and conduct the jury process, if necessary,

before the May meeting.

The auction will be conducted by Ben Bennett.

ANOTHER PROJECT

Another project to assist in RLAA's fund-raising and as a way to promote the group, the association will be publishing a professionally-designed, spiral-bound 8.5" x 11" wall calendar for 2026 – and is asking members to submit one image for consideration.

In all, 12 images will be selected for the calendar (by an independent juror/jury not affiliated with RLAA).

Continued on Page Three

President's Message

"The beautiful spring came, and when Nature resumes her loveliness, the human soul is apt to revive also."

Harriet Ann Jacobs

Well, it looks like we made it through another winter but a spring storm is still possible.

As our spirits revive with the coming of spring I hope our painting inspirations do too, because I have been very delinquent with my painting this winter.

The Association has weathered its recent financial problems and I believe we have set in motion plans to avoid this occurrence again with stronger restrictions on spending and a more diligent awareness of outstanding membership fees.

There are some interesting workshops coming up and the planning has started for this year's *Paint the Summer*.

We discussed perhaps having some paint-ins at outside venues this summer as we used to and if you have any suggestions of interesting places to visit to paint please let us know.

I am excited to see what this amazing Association will have to offer this year. Take care.

Sherry Rogers

RLAA President

Inside this issue

PAGE TWO:
Impressionism
Impressions

PAGE THREE:
Out and About
Events Calendar

PAGE FOUR
Visiting Vincent

IMPRESSIONIST IMPRESSIONS

Ask yourself this question:

Why do I want to paint this scene?

By Margaret Martin

(The following is taken from some notes Margaret made a few years ago in preparation for teaching a workshop about painting landscape like an impressionist.)

Back in 2018 or 2019 I gave a workshop about landscape painting with acrylics, but grounded in an understanding in impressionism. I have revisited my notes for this *Paint-In* article.

Thinking about painting landscape, an artist needs a starting point. For many, Impressionism (art history period 1872 to 1892) can be a great inspiration, especially for landscape painters.

According to Claude Monet, whose *Impression Sunset* gave the name to the new movement, Impressionism "is only direct sensation."

(Ironically, having seen the first exhibition by the movement's artists the term was used by an art critic looking to disparage this style of painting.)

Monet noted: "All great painters were less or more Impressionists. It is mainly a question of instinct."

CHASE A GOAL

During this first great movement within modern art, these men, and a few women, chose to forego fine finish and detail, to chase a goal of capturing the momentary sensation of the subject at hand, and "en plein air."

To this end, the artist can ask herself this question, "Why do I want to paint this scene? What is the sensation that has pulled me in to want to paint this?"

One key is to enter the painting process clear on what you *will* represent, not what you *will try* to represent.

THINK ABOUT THE BONES

Rather than thinking, "Here I'll paint trees and here a shore, and there a field....," instead you think about the bones. By "bones" I mean the shapes, the lines, and direction of lines, the contrasts in value and colour: all the things that will invite and lead the viewer into the scene, and communicate to the viewer the sensation that grabbed you.

Art historians have considered that photography, in those years of the late 1800's, a new technology, had an influence on the approach that artists were taking with their expression of landscape.

The scene at hand, in the plein air, could be instantly captured, not posed or manipulated in any way, not tidied up or cleaned up.

It was not to be represented as a painter record, but as an essence, sensed. This 'sensing' of a place is communicating much in the same way that the photograph catches and communicates an instant in time.

LOOSE BRUSHWORK

The identity or mark of impressionistic painting was typically loose brushwork, a lighter palette of especially intense colours, and any ordinary or everyday subject or place, with the immediacy of a captured moment in time. This body of work we know as Impressionism is powerful and recognizable.

Here are some thoughts about three examples of early Impressionist work.

Alfred Sisley renders a familiar landscape to us in North America; with a general sensation of heaviness, but not in a depressing way, more like stepping into a familiar, warm coat.

'In the Park', as with many of Berthe Morisot's works, is about the women's world, a world not seen by men.

Edouard Manet's work captures the new-found interest in the world of leisure. Up until just before this era, themes of pleasure and passing the time were rarely ever depicted.

To conclude, when you approach your next subject, try to answer what has attracted you to want to 'capture' this image? And answer for yourself what you sense as the dominant feeling that you wish to express through your finished work.

Margaret Martin is a long-time member of the RLAA, currently serving as vice-president. She has given a number of workshops in the past few years.



1867 "Avenue of Chestnut Trees" (Detail) Alfred Sisley



1874 "In a Park" (Detail) Berthe Morisot



1874 "Boating" (Detail) Edouard Manet

Quick workshop update

By Deborah Jodoin

We have two workshops coming up soon:

April 26th and 27th:

Figurative Painting in Watercolour with David Gilmore instructing. \$150 for members. There is still some room left

May 24th and 25th:

The Art of Seeing—photography for artists with Barb Jordan instructing. \$150 for members. There is still some room left

October 4th and 5th:

Wildlife Painting with Kristi Bird instructing. More details later.

November 1st and 2nd: Landscape/large canvas with Aili Kurtis instructing. There are a few spots left.

Bath Artisans Art Show

The Bath Artisans Art Show is set for April 26 and 27, from 10-4 each day, and includes several RLAA members' works. For more information visit www.bathartisans.info.

Rideau Lakes Studio Tour

The Rideau Lakes Studio Tour is set for June 28 and 29 at 13 sites and also includes several RLAA members' works.

For a full list and more information visit www.rideaulakesstudiotour.ca.

A special thank you to Jim Mullville

Jim Mullville is leaving! Some of you are very familiar with the wonderful man who takes care of RLAA at North Crosby Hall, opens the doors, puts up tables, takes our bookings and often cleans up after us when we make messes—and brings a step ladder for change-over when asked. Jim Mullville has been at the hall the 12 years that I have been a member and those of us who know Jim and have met his lovely wife Carolyn will miss him very much.

Deborah Jodoin



Marion Sneyd presented a talk about her mother, well-known artist Helen Sanderson Sewell, at the March RLAA meeting. Marion is also doing two 15-minute talks around an exhibit of seven of her paintings on the Environment and Pollution at the Perth Union Library on Earth Day, Tuesday April 22. The talks are at 10.30 a.m., and 5.30 p.m. Marion's work will be displayed throughout April. *(Photo by Chris Bonza)*

Update on DeSerres

The De Serres group of art stores is under new ownership and has advised that it is updating its files and reviewing its systems, during which time and while they are at it card activation is suspended. Groups whose members had discounts will apparently be contacted once this process is complete.

Events

April 22: Earth Day Talk by Marion Sneyd at the Perth Union Library—10:30 a.m., and 5:30 p.m.

April 26, 27: Bath Artisans Spring Art Show, 10-4, Bath. www.bathartisans.info.

May 9: RLAA general meeting, North Crosby Hall, Westport. 1 p.m. Auction. www.rideaulakesartists.com.

June 13: RLAA summer picnic, North Crosby Hall, Westport. 1 p.m. www.rideaulakesartists.com.

June 28, 29: Rideau Lakes Studio Tour. www.rideaulakesstudiotour.ca

July 11: RLAA general meeting, North Crosby Hall, Westport. 1 p.m. www.rideaulakesartists.com.

August 8: RLAA general meeting, North Crosby Hall, Westport. 1 p.m. www.rideaulakesartists.com.

September 12 : RLAA general meeting, North Crosby Hall, Westport. 1 p.m. www.rideaulakesartists.com.

October 10: RLAA general meeting, North Crosby Hall, Westport. 1 p.m. www.rideaulakesartists.com.

Submissions sought for auction, calendar

Continued from Page One

Selected works must be available to photograph unless the artist submits a professional quality image (sharp, correct colour and evenly lit) of their work that's a minimum of 5 MB.

Art images for each month will be credited and include artist contact information. The calendar will be marketed to the public on social media and to other art associations in the region. Members can pre-order calendars (at a discounted price TBA) and they'll be for sale to the public at *Paint the Summer* in August and at the *Holly Jolly Show & Sale* in late November. If this initiative is a success, we hope to make it an annual thing.

The deadline for submissions is June 1, 2025.

Questions can be directed to Barbara Jordan (babs@barkinc.com).

A VAN GOGH PILGRIMAGE

Visiting my man Vincent in Amsterdam

By Ben Bennett

AMSTERDAM: Regular readers of this newsletter, or attendees at RLAA paint-ins will by now have picked up on the fact that I am a big Vincent van Gogh fan.

So when I got the chance to visit Amsterdam this year the first place on my to-do list was the Van Gogh Museum. I have to admit to a certain nervousness.

While some of his work inspires me, a lot of it really doesn't. Pretty well everything I have seen in books or online shows a skill and talent I could only dream about. But the truly special ones for me have another quality.

There is something in the looseness of his brushwork sometimes that just reaches out from the canvas and does weird things to my brain (*good* weird things, I hasten to add...).

DIRT POOR GUY

As it turned out, one of the things that struck me most at the museum was how small most of Vincent's painting are.

It is easy to forget that here was a dirt poor guy whose only support came from others (mostly his brother) and who could not offset his expenses with sales, commissions or wealthy patrons, unlike some of his contemporaries and predecessors. No wonder his canvases were small.

Given we spend so much time looking at stuff via a screen of some kind, we do not really appreciate the size of paintings until we see them "live".

(How crazy is it that from noon till night dozens of people crowd around the *Mona Lisa* at the Louvre to see a painting that measures about 20 x 30 inches, with security requirements that mean you can't even get near it? What kind of viewing experience can that be? This is not to mention the "selfie" nonsense that just spoils it even more for everyone—don't get me started...)

THE NIGHT WATCH IS HUGE

When I was in Amsterdam the Rijksmuseum was promoting the fact that Rembrandt's famous *Night Watch*

was on display. It is huge—about 12 feet by 15 - so when there are equally huge crowds trying to look at it, the viewing experience is a little better. And given how busy the Rijksmuseum gets it is just as well. (I decided to save that visit for a another time, and would likely concentrate on just one or two artists.)

Down the road at the Van Gogh Museum, even a small crowd means getting a good look at the paintings is a challenge. Getting there early or late in the day does mean fewer folks jostling for a view, but the idea of truly lingering to study the works is not realistic.

(And two of my major favourites — *Cafe on the Terrasse* and *Starry Night* — are actually housed elsewhere, but I knew that going in.)

VERY IMPRESSIVE

That being said, the size of the collection is very impressive. I'd forgotten how many portraits he did—including lots of self portraits. And if you like Vincent's many flower and tree paintings you are in for a real treat.

The museum lay-out is equality impressive. His progression through various styles and the links to his life story are comprehensive and very nicely displayed. And the range of books and Vincent-themed goodies is extensive.

It is not connected in any way, but there is an immersive show about Vincent (with a bit of Rembrandt) housed in an old church at the north end of the city. It will never match the amazing immersive show I saw in Montreal a few years back, but it is a good complement to the gallery visit. It lasts about 45 minutes

As a self-confessed Vincent nerd, and given my research ahead of my trip, I was not expecting my pilgrimage here to be a life-changing event but would I go again? Oh yes.

The fine print

The Paint-In is the official newsletter of the Rideau Lakes Artists' Association. Our activities include oils, watercolours, acrylics, and other mediums.

We hold our monthly meetings (except February) at the North Crosby Hall, south of Westport.

For an up-to-date monthly meeting and paint-in schedule please check our website at

www.rideaulakesartists.com.



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