



# THE Palette

www.manotickart.ca

Newsletter of the Manotick Art Association  
Box 1167 MANOTICK, ON K4M 1A9

December 2009

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## To Bring:

- finger food, appetizers or individual desserts
- piece of art (with easel) to display around the room
- donation or a non-perishable food item for the Manotick Outreach Food Bank (optional)

Hope to see you there!!

## Goodbye *The Palette*

The MAA executive has decided to cease publication of our monthly newsletter, *The Palette*. The low numbers of members



contributing articles, as well as the timeliness of mailing out the *Palette* (news often reached people too late) has made publication not practical. All information pertaining to the MAA can be updated and accessed instantly on our website [www.manotickart.ca](http://www.manotickart.ca).

Those members without access to the Internet are encouraged to ask friends or use public libraries to access the Internet where possible. If you are still unable to receive information, please contact Sheila King at 613 692 6281. A printable page of information about upcoming events will also be available

online and at the monthly meetings.

Contributions are still welcome! Any news about MAA activities, opportunities for members or shows that you are in is always encouraged. There will be a link on the website to our new webmaster, Diane Partlo, for any information you wish to contribute. There will also be a link to the point-of-view articles by Robert Genn that featured in the *Palette*.

Thanks to Douglas Laing for his generous efforts in publishing the *Palette*.

## MAA needs a program chairperson



The Program Chair performs the vital task of finding and engaging the

guest speakers we have at our meetings. We need someone with a wide-ranging knowledge of art who regularly attends art shows or art gathering places for artists and artisans of all varieties.

Guests in the past have included our own members demonstrating techniques, professional artists (and philosophers on art), teachers, photographers, printmakers, sculptors ... we will need a lot of space to list them all.

In order to carry on this fine tradition, we need someone to be MAA's contact with the world of art, and encourage artists to come forth and share their view of the world.

## MAA Art Café



Please feel free to bring a guest to this end-of-year gathering to share a bite, a drink, and our artistic talents with one another.

**Where:** St James Church, Manotick

**When:** Tuesday, December 1, 7:00 PM

Our guests are paid an honorarium. Any special set-up or transportation can be arranged through contact with the MAA executive.

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### Speakers, demonstrations

No, no ... not the placard-waving variety (though that might be a hoot).

Please suggest names of artists and artisans who might be of interest to the MAA membership, to speak on art or art-related topics, or demonstrate a technique or rare skill that makes everyone want to stay up late at night, and do it!

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### Put your work on the Internet through the MAA Website

Visit the MAA website. Place your works online. Go online [www.manotickart.ca](http://www.manotickart.ca) and follow the links.

For members who do not have electronic access, contact one of the members of the Executive.

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### Opportunities to show

As a member of the MAA, you have the opportunity to exhibit your work in the Manotick area:

- The Miller's Oven (contact Heather Presley)
- Manotick Library (contact Sheila King)

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### Member Galleries on the MAA Website

We invite all members to submit images of their work for display on the MAA website.

Go to the site [www.manotickart.ca](http://www.manotickart.ca) and click the Galleries button. .

When the Gallery is displayed, you are instructed to send an e-

mail to the MAA webmaster for instructions on how to post images of your work and other information such as a biography, artist's statement, and other important information for members and the public alike to get to know you the artist.

To get some idea about what to say, CHEAT by looking at the artist pages already displayed!

For members without computer access, please contact a member of the Executive and instructions will be mailed to you to create your web page.

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### MAA workshops

The Manotick Art Association attempts to host approximately three workshops per year, presented by well-known and respected professional and established artists in various mediums. Workshops generally take place at Carsonby Hall providing a cozy and productive venue. Members in good standing can participate in any of the workshops delivered and organized by MAA. Suggestions for workshop themes can be directed to any member of the MAA executive.

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### Please contribute news to the MAA website

Please contribute news, art and membership information to the online MAA website. Items of interest can be:

- art shows you are in
- courses you are teaching
- awards you have received
- courses you have taken and recommend

Opinion pieces are also sought. For example, what do you think about Robert Genn's article in this

issue? He's talking about image transfers to media such as canvas. While some of us use the painting medium to create a composition, others create theirs using other media, and transfer the final image to the painting surface using image projection. What do you do?

To contribute to the MAA website, contact the webmaster at [webmaster@manotickart.ca](mailto:webmaster@manotickart.ca) .

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### MAA Member news

#### Carol Purdy's Communication art showing

You are invited to my show of new works entitled

#### Communication

This is a (sometimes) humorous look at what has become our means of communication. Open-ended and questioning, the artwork comments on different approaches to modern connections. Many of these new pieces incorporate comment on different forms of connections, written word or visual content.



This mixed media artwork is dependent on complex emotions, which can

often be evoked from the simplest of forms. The exhibition highlights the crucial role of communication – and miscommunication - in shaping

Trinity Gallery,  
Salon A  
Shenkman Arts Centre  
245 Centrum Boulevard, Ground floor  
Ottawa, ON

December 3rd, 2009 to  
January 12th, 2010

## Canadian Brushstroke Magazine



Serving the Canadian art industry • [www.brushstrokemagazine.com](http://www.brushstrokemagazine.com)

This is your Nov/Dec issue of Canadian Brushstroke Magazine. Feel free to forward this to others in the art industry. Please remember that Canadian Brushstroke Magazine and all images in it are protected by copyright. Also remember to add [info@brushstrokemagazine.com](mailto:info@brushstrokemagazine.com) to your address list so your server doesn't reject our emails.

We wish you all a very Happy Holiday Season and a Happy New Year.

This issue features a story about Maritime portrait artist Ann Balch and BC urban landscape artist Victoria Heryet. This issue also includes more coverage of the Star Portraits series, coverage of the Kingston Prize and an update on the new Art Gallery of Alberta.

The upcoming competition is 'Artists' Favorite Subjects' and the deadline has been extended to Dec. 11, 2009. We will also be doing another plein air issue featuring winter plein air scenes, so be sure to read The Last Word on Page 24 for more information.

To access this issue, click either the high resolution or low-resolution pdf files highlighted below. If you don't have high speed internet or you have an older computer with limited memory, we recommend using the low-resolution version. Canadian Brushstroke Magazine is released every two months but due to the holiday season, the next issue after this one will be released at the end of the third week in January.

If you have any trouble with the links below, type or paste them

into your browser.

HIGH RESOLUTION VERSION of Nov/Dec issue of CANADIAN BRUSHSTROKE MAGAZINE, 3.6 MB:

[http://www.brushstrokemagazine.com/issues/2009/hires/2009\\_11\\_hr.pdf](http://www.brushstrokemagazine.com/issues/2009/hires/2009_11_hr.pdf)

LOW RESOLUTION VERSION of Nov/Dec issue of CANADIAN BRUSHSTROKE MAGAZINE, 1.4 MB:

[http://www.brushstrokemagazine.com/issues/2009/lores/2009\\_11\\_lr.pdf](http://www.brushstrokemagazine.com/issues/2009/lores/2009_11_lr.pdf)

If you have problems, you likely need the most up-to-date version of Adobe Reader and it is available from <http://www.adobe.com/downloads>

Through the coverage in Canadian Brushstroke Magazine, we hope to increase the profile of Canadian artists and serve the art industry with important news and information. We hope you enjoy this magazine as much as we enjoy writing it. We welcome any and all input to make sure we are serving you in the best way possible.

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### Robert Genn writes ...

Canadian artist Robert Genn writes regular online articles (some call it a blog) directed at artists, about art and especially about the profession of being an artist. From time-to-time, a copy of a topical article is reproduced in The Palette.

### Projectors and such

Yesterday, Susan Truex of Murfreesboro, TN, wrote, "What about using alternate forms of transferring an image to canvas, other than traditional drawing skills? Many of my colleagues and students, fearful of their abilities, use projectors and trace. I know there's a chance of image distortion, but is there a deeper, moral standard that needs to be considered?"

The Kodak Carousel. These are now found at garage sales or turned in to photo shops. A variety of lenses is handy. This one has a zoom lens. One need to be on the lookout for spare bulbs. While slide photography is an almost moribund art, value can be found in archived reference. Thanks, Susan. Most illustrators think projecting is not a moral problem. It's a timesaving, creative asset.

Projection also allows fine artists to find elements within photographic or other images that may be emphasized for creative benefit. Laborious linear drawing, often awkward to the painterly mode, can be avoided. Further, projected images tend to show where things are, not how things are. This gives the tracer an opportunity to feature specific parts--say shadows or patterns--without having to plot distances and other relationships. Simply put, projection releases artists from other concerns.

The time worn Artograph. Wonky and primitive, it can still do the job. Surprisingly, opaque reference when reduced to black and white can be valuable when comparing tone values, a benefit you don't get when real life reference is right in front of your face. There's nothing new about projection. In 1670 Johannes Vermeer was using a lens invented by his friend Antonie van Leeuwenhoek to project from one

room onto canvas in another.

Rating today's devices, the almost obsolete slide projector (e.g. Kodak Carousel) beats out the commonplace opaque projector for colour and sharpness. If you're using slide projectors, you need to stock up on spare bulbs--they're going the way of the dodo. Many of the currently popular digital projectors have less than stellar images when viewed close to the projected area. That being said, a digital projector and an easel-side monitor is a deadly combo. Once you get the hang of the technology, the advantage of digital-photo to canvas work is speed. There's no waiting three or four days for slides to be developed, if indeed, they are still developing them. At the top of the current clickback we're showing the three types of projectors I use in my studio.

A Canon digital. There are more and better of these sorts of devices coming on stream. Zoom, auto focus, power point slide show and other features make them state of the art. A rigmarole to set up, they are still pretty fast from shot to projection. The bulbs are mighty expensive. Recently, while hanging out in NC Wyeth's well-preserved studio, I noticed his old Magic Lantern. Wyeth had his sketches turned into glass slides by a professional photographer.

Regarding image distortion, it's actually lack of distortion where projection comes up short. Photo-dependency often brings on a stultifying photo-tyranny that overruns the imagination. Keep in mind that mountains often need to be taller, faces need to be caricatured, and nature herself may need a ferocity, sublimity or personality that photography can't always grab.

Best regards,

Robert

PS: "If you paint from 35mm Kodachrome, you're likely to end up with a 4x5 foot Kodachrome!" (Sergei Bongart)

Esoterica: The real downside to trace-projection is a condition known as Projector Addiction. Over time, chronic PA can cause an artist to completely lose the ability to draw. The antidote is to gradually turn off the machine earlier and earlier in the tracing process--just like you were weaning yourself of booze. In this way, drawing is reinvigorated, individual imagination is slowly restored, and style once again shows her pretty face. The addicted artist starts to feel better (and, if guilt-ridden, slightly more moral).

To subscribe to Robert's newsletter, click <http://painterskeys.com/pal/>

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## Contributors

Susan Dennett, Carol Purdy, Robert Genn and Douglas Laing have contributed to the December 2009 issue.

Please plan to contribute your personal news and items of interest to the membership by e-mail to the MAA webmaster at [webmaster@manotickart.ca](mailto:webmaster@manotickart.ca)

## The MAA Executive

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## Information privacy

Under the privacy policy of the MAA, e-mail & geographic addresses and telephone numbers of members are private information, and are not to be used or broadcast for any purpose without the consent of the MAA member.

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30 November 2009

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