



# THE Palette

www.manotickart.ca

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

February 2009

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## Annual General meeting in March 2009

The Annual General Meeting (AGM) is coming up on 3 March 2009. There are two major events planned for the meeting:

- Election of members of the MAA executive
- Annual critique of member artworks

## Elections

Half of the MAA executive positions are open for election:

- Vice President (incumbent Douglas Laing)
- Treasurer (incumbent Vic Dohar)
- Secretary (incumbent Peter Ide)

Peter, Vic and Douglas are not running for re-election. Please feel free, however, to contact them about the positions, and the workings of the executive.

## The MAA executive

The MAA executive is composed of six (sometimes seven) MAA members who run the business-side of MAA. Each member of the executive is elected for a two-year term.

The executive meets every month (except July, August and December) for about an hour prior to the MAA membership meetings.

The duties of the positions open for election are described in the following paragraphs.

## Vice-president

- Performs the duties of the president when president is absent
- co-ordinate reporting and operation of sub-committees
- collection of ballots and presentation of voting results when not

## Treasurer

- maintain financial records in accordance with generally

accepted methods of accounting

- responsible for all financial transactions such as pay invoices and create other accounting instruments as required
- prepare a budget for the next fiscal year, for review by the Executive in November, and presentation to the membership at the AGM
- facilitate an annual general review (audit) of the accounting records by a qualified accountant, and secure a written statement that the records are kept in an acceptable manner

## Secretary

- records minutes of Executive Meetings, Monthly Meetings and Annual General Meeting
- reads previous Monthly Meeting Minutes during the current meeting
- distributes minutes to Executive within 1 week of meeting
- writes and receives correspondence concerning the activities of the MAA as requested by the President

## Balloting

Ann Gruchy has graciously accepted the role of contacting potential candidates. The results of her work will be placed on a ballot form. Ballots will be sent to the membership in the March

2009 issue of *the Palette*. The ballot can be:

- mailed % MAA President using the MAA post box (see masthead on page 1); letters containing ballots are opened and the ballot dropped into the ballot box without its envelope
- folded by the voter and popped into a ballot box provided at the March meeting

Ballots are counted at the AGM and the results announced during the meeting.

If you have questions regarding the ballot and election process, please contact a member of the executive.

### **Annual critique**

During the AGM, a guest artist provides a critique of the work brought by members attending the meeting. Experience has shown that our guest critics are very much our peers, as they have travelled many of the same paths we have, and can relate directly to the difficult decisions that an artist faces.

Some people believe that one should bring their "best" work. While positive, it will not help those works that we struggle with, or help give us courage and direction for new vistas.

There is no obligation: we all learn from the work of others too. If you do bring work, bring only a single work, to allow our guest to give enough attention to each work, within our meeting time.

*Douglas Laing*

### **February meeting**

#### **Spring Art Show**

In our February meeting, Sheila King (our Spring Show co-ordinator) will post lists of the

various groups that are needed to promote, organize, set-up and take-down our Spring Art Show set for 1,2,3 May 2009.

If you wish to participate in the show, you must be a member of one of the groups.

Each group will have a leader, whose role is to organize the efforts of the group members in their task.

Please sign-up at our February meeting, or e-mail the show co-ordinator at [president@manotickart.ca](mailto:president@manotickart.ca).

#### **Logo selection**



Two logo designs for MAA have been received. A printed copy of each will be put on display at the February meeting and a *check-mark* vote tally gathered. The winning selection will be featured on MAA promotional materials, membership badges and the like.

#### **MAA needs a program chairperson**



As you know, Danielle Nahon is no longer able to act as our Program Chairperson.

*What?* you say ...

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.

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

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### **Member news**

MAA members, Carole Malcolm and Susan Dennett will have works on display at the Cornwall Regional Art Gallery from January 27th through March 5th.

Two works from Carole, and one from Susan were juried into the 2009 Annual Juried Exhibition.

Information about the show can be accessed at <http://www.cornwallregionalartgallery.ca/>.

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### **January guest speaker: Susan Ukkola on Image Transfers**



We were very pleased to have Susan Ukkola as our guest speaker during our 6 January

2009 meeting. Susan's topic was "image transfer", explaining and demonstrating methods of transferring images printed by a laser jet or inkjet printers onto other media such as canvas, matt board or any surface that will hold paint and pigments.

Susan works part-time at the Wallacks store in Bells Corners, with her own studio and teaching facility in the outlands of West Carleton. She has made presentations of image transfer –

among her many other artistic skills – for appreciative attendees at Wallacks' workshops.

### What is image transfer?



Image transfer is the art of applying a printed image onto a media such as a

canvas, and then remove the printed image carrier (paper, card, etc.) To put that another way, it is the transfer of pigment from a paper medium to another medium. This is a highly refined skill: the artfulness arises in the selection of extraction chemistry, image adhesive and application of painting media such as acrylic paint.

### Image basics

Susan's selection of images happened to be from photographs, especially older photographs of people in bygone times. The transfer to another medium such as canvas allows a great deal of creativity, such as integrating comments and signatures written on the back of the photograph with the photo image.

She scans the originals into a computer and printed a copy of the image using either a laser printer, or an inkjet printer, depending on the desired result. On some occasions, she has

visited print medium companies – such as Staples – to create enlargements of the original, and then image prints on paper.

As Susan pointed out, you do NOT use the original photographs! These tend to be valuable to the owners!!

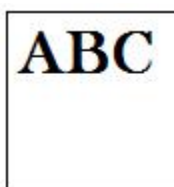
A description of printer types and printing pigment technology is provided at the end of this article.

### The process

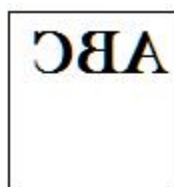
Susan described the basic techniques of taking the printer image.

Selection of paper (or other media) to print upon is important. Susan uses rice paper quite a bit as it can be used on either type of printer, and dissolves easily after transferring. When printing using rice paper, Susan tapes the rice paper to a plain bond paper sheet thus avoiding the tendency of printers eating thinner papers.

Be aware of what you wish to transfer: if you wish to transfer the image in a right-read manner, you will have to print and transfer a reversed image. Most computers have software installed for doing this type of thing.



right read



reversed

The paste you use to hold the transferred pigments can be a number of types, such as crackling or smooth modeling pastes, gel medium or other types of adhesive.

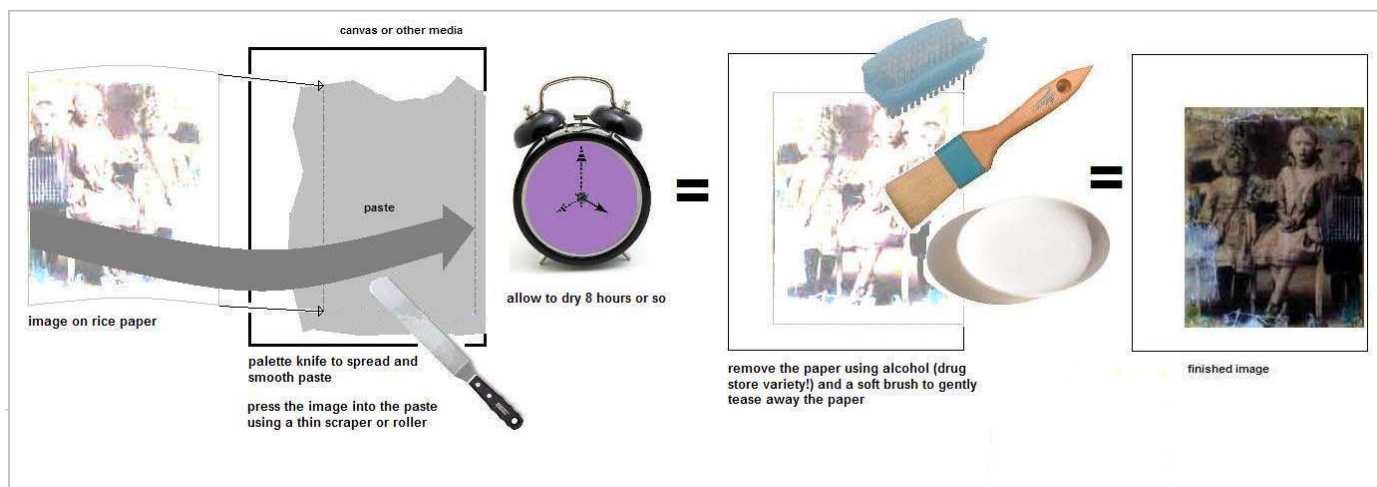
The paste you use to hold the transferred pigments can be a number of types, such as crackling or smooth modeling pastes, gel medium or other types of adhesive.

Press the paper into the paste using a wide palette knife or other flexible blade applicator such as a wallboard knife. Press down evenly on all areas of the image to ensure that the complete image is transferred. Susan suggested that it might be rather crass if the heads of the subjects were missing! People are funny that way ...

Susan emphasized drying time: have **patience**, and allow the paste enough time to draw the pigments out of the transfer paper, especially with ink jet prints.

Tease or otherwise gently encourage the paper away from the dried transfer. Drug store variety alcohol can be used, or water. First soften the transfer paper well using a brush or sponge. A soft scrub brush such as a nail brush might be useful also in tearing away the paper fibres.

Susan recommends using a UV spray to help prevent fading of the image.



Depending on the final effects you want to achieve, you can continue to add other images, collage, more paste or paint or anything you feel is appropriate.

Towards the end of the evening, Susan used adhesive packing tape to lift an image from a magazine. In this case, printing the image on a laser jet or ink jet is un-necessary.

**More about Susan:** Please visit Susan's website at [www.ukkolart.com](http://www.ukkolart.com).

### **Printer images basics**

The laser printer was invented in 1969, basically a form of photocopying (xerography). A drum coated with a electrically-receptive substance (such as selenium) accepts an image drawn by a laser beam controlled by the printing software. The drawing on the drum is an electrostatic image, attracting a special pigment called toner, a dry plastic powder with colouring agents such as carbon (for black). The toner is then transferred from the drum to paper by heat and direct contact, fusing to the paper fibers. The toner is relatively inert and insoluble.

The ink jet printer was invented a little later (1977 or so), using what is called the converse piezoelectric effect to literally blast ink droplets onto a medium such as bond paper. Small electric currents are applied to a piezoelectric material in a small container of ink, distorting this material in a way that produces a displacement pressure. Think of a balloon inflating in a tank of water (ink) with a small hole at the top. The increase in size of the balloon displaces the water (ink) through the small hole, and in our case, onto paper, about 8 drops per pixel of image. The inkjet inks are usually water soluble.

*Douglas Laing*

### **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!

Please make your suggestions to the MAA executive.

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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; in February there is a joint exhibition by Sheila King and Susan Dennett)
- Brown Bag Sue (Contact Susie Shapiro, at 5562C Main St. in Manotick, 613-692-7375. Please note that this space is not exclusive to MAA members)

### **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 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.

## Please contribute to the Palette!

Please contribute to the Palette. Our deadline is the 15<sup>th</sup> of each month for items to appear in the Palette. Items of interest can be:

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

## Clockworks

Douglas Laing

Back in November 2008, I embarked upon a project to combine painting and artisan craft together, with the intent to make affordable art combined with utilitarian purpose.



Basically, I created a series of 6" x 6" square acrylic paintings on 1/8" masonite, and embedded a small, battery-powered clockwork into its center. Mind you these are numberless clocks: most people are very accustomed to knowing the time by clock hand positions alone.

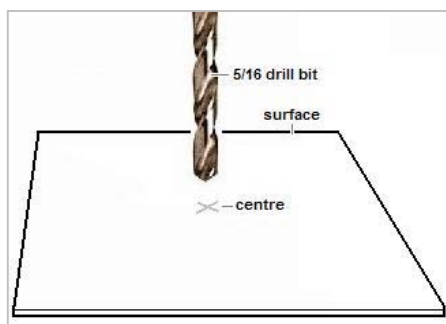
Initially, I created about a dozen of these clockworks to test the market through friends working in music stores, and as gifts for friends and siblings to test general reaction. As a result, many of the works depict musicians, though I did design

some to appeal to specific personal interests such as a Barrel Rider (for my brother who owns a quarter horse), or a Peterbilt Tractor (for my sister whose husband is a long-haul trucker).

I have since dropped the project as it felt like assembly-line work after awhile. However, others may find the idea intriguing and may wish to try it.

The following paragraphs describe how I created a clockwork.

### Surfaces



Using left-over 1/8" masonite pieces, I cut 6" x 6" squares on my table saw. If the surface was not prepared, I gessoed the pieces just as I would for doing a full-sized painting. Once dried, I drilled a 5/16" hole in the centre of the piece to permit installation of the clock mechanism.

### Clock motor and hands

I purchased clock mechanisms from Lee Valley tools, selecting from a variety of clock motors and hands available. The motor I selected was \$5.75 in cost, plus

\$1.50 for the two clock hands and another \$1.50



for the second hand. Plus taxes of course ... for a total of about \$10.

I find that the clock motors with a 3/8" shaft length fit well. I purchase clock parts at Lee Valley Tools; I can provide a list of the part numbers if you wish.

### Painting

I draw my painting designs onto masonite or canvas surface using a Primary school pencil (yes, those big fat pencils kids use). Once done, I fix the design using acrylic gel medium: I do not use an alcohol- or oil-based spray fixative, as I am not convinced water-based acrylics and solvent-based materials are a good mix.

Once the painting is completed, and thoroughly dry, I clean the drill hole from accumulated paint or glaze.

### Clock assembly

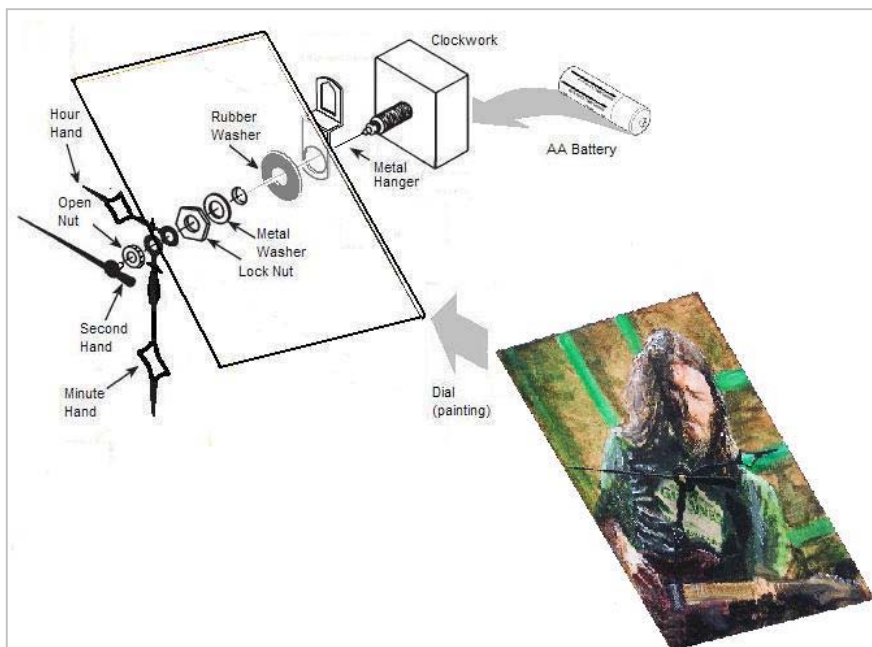
Place the hanger and rubber washer on the clock shaft, and insert into the drill hole. Place the washer onto the shaft and the hex nut. Tighten only until the washer begins to turn. Place the hour hand onto the outer sleeve (friction fit), and the keyed minute hand onto the inner sleeve of the clock shaft. Attach and tighten the round nut to secure the minute hand.

Gently press the second hand onto the tiny centre shaft of the clock shaft. If you choose not to use a second hand, place the cap nut on the minute hand shaft and hand tighten.

Set the hands to the correct time, insert one AA battery and hang onto a wall. Admire at will.

### Pricing

At one time, I had thought of selling the clockworks through



my music store friends, with a suggested retail of \$75 to \$100, with a suggested 25% commission paid to the vendor.

In cost terms, the clocking materials are about \$10, plus material costs (paint, surface) of several dollars, and painting time. On top of that is packaging, which I sort of custom-made, taking up to an hour to cut a support and finagle a box, etc. If you are serious about doing this kind of thing, you should look into purchasing boxes from box manufacturers such as Capital Box of Ottawa (<http://www.capitalbox.com/>).

### Competition

The major pitfall you will face is a typical one faced by painters: original work competing against massed produced. While the clockwork is an original painting, it may not look like one unless examined closely. So at a first impression, it may appear to be just another industrial knock-off. So, some labelling or other support material may be necessary to build upon the correct first impression.

Any comments that you have on this article or others like it, please feel free to contact me. Please also feel free to submit articles YOURSELF. We at MAA have a lot of living to share, but little opportunity to do so: please share.

*Douglas Laing*

(I shall bring an example to the February meeting if you are interested in checking this out).

### 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.

### Glazing keys

Glazing is a technique where a transparent, usually darker, tone is washed over previously painted and dried passages. While primarily an acrylic technique, glazing can also be used in oils and watercolours. A glaze is applied with a brush, rag, spray or

flood. When I come up to bat, it's often a rag because on-the-spot judgment may suggest both wipe-on and wipe-off.

While dismissed by many painters as trifling with the main thrust of a work, glazing nevertheless increases the range and variety of creative expression. Further, because tones are later adjustable, glazing permits casual and energetic early passages. So you can get an idea what I'm talking about, we've put up some photos of this morning's glazing activities at the top of the current clickback. Here are a few glazing keys:

The darker the tone you put the glaze on top of, the lesser the effect.

Conversely, the lighter the tone you put the glaze on top of, the greater the effect.

Glazing with opposites on the colour wheel creates sophisticated and engaging neutral tones.

Glazing with analogous colours (next to each other on the colour wheel) can enrich areas of your work.

Masking first and then glazing over high-key or bright areas can be used to create effects of light and shade.

Overall glazing can pull weak paintings together and give them a more unified feel and "mother colour."

Thin glazes of black effectively tones down garishness and sets up for "colour surprise" and "coming to light."

Experimenting with thin glazes of Phthalo blue shows the potential before branching out to other glazing pigments.

In acrylic work, glazes automatically add a small amount of medium, thus improving the

long-term health of surfaces.

With progressive layers of glazing, you can creep up on and find the tone you want. For those who seek correct and realistic balance between tones, a series of thin glazes will often do the trick. Overly dark passages can be subjected to glazes as well. Glazing with a lighter tone, in other words, with the addition of a somewhat transparent white, Naples yellow, yellow ochre or other pigment, can be a bit of a sticky wicket. You need to think of glazing in a sporting manner--it's just another pitch and while it's not everybody's cup of tea, it's still Cricket.

Best regards,

Robert

By Robert Genn  
edited (lightly) and reprinted with  
his permission

PS: "Trifles make perfection, and  
perfection is no trifle."  
(Michelangelo)

Esoterica: I like to pre-mix a  
variety of glazes and keep them in  
squeeze bottles. These days, my  
thin glazes consist of about 5%  
pigment, 45% acrylic medium  
(gloss or matte) and fifty percent

water. Glazing affects different  
surfaces in odd ways, especially  
where molding paste or impasto  
has been used. As usual,  
happenstance effects are gifts to  
be treasured.

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

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## Contributors

Robert Genn, Susan Dennett,  
Sheila King and Douglas Laing  
have contributed to the February  
2009 issue.

A draft of the Susan Ukkola article  
was sent to Sue for her approval  
prior to publication.

Please plan to contribute your  
personal news and items of  
interest to the membership by  
e-mail to Douglas Laing (the  
editor) at  
[thepalette@manotickart.ca](mailto:thepalette@manotickart.ca),  
or by mail:

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## **Information privacy**

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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 member.

Publication date: 20 January 2009

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