



THE Palette

www.manotickart.ca

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

October 2009

In this issue

- MAA needs a program chairperson 1
- Patricia Wilmot Savoie and the practical side of *Plein Air* painting 1
- MAA Art Show results 2
- Speakers, demonstrations 2
- Put your work on the Internet through the MAA Website 2
- Opportunities to show 3
- Member Galleries on the MAA Website 3
- MAA workshops 3
- Please contribute to *the Palette* 3
- Canadian Brushstroke Magazine 3
- Robert Genn writes ... 4
- Contributors 4
- The MAA Executive 5

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.

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

Guest Speaker for September 2009:

Patricia Wilmot Savoie and the practical side of *Plein Air* painting

My basic tool is a French Easel, which I have modified with a shelf, both left and right side.

I carry an assortment of **oil paints** of different brands, but primarily Stevensons.

My basic **palette** is a selection of blues, yellows, and reds along with some earth colours such as burnt sienna, yellow ochre.

- If I am painting in the summer, then I have more blues and yellows (I make all my greens except thalo green).
- If I am painting in the fall, then more reds and yellows (along with cadmium orange).

I have an assortment of both

bristle and softer brushes that I put into 2 brush tubes inside the easel.

In my 'travel bag' I carry a screwdriver, pliers, and pocket penknife set to make the inevitable repairs and rigging against the elements.

My jars of **mediums** include:

- Grahams walnut alkyd medium for making the paint flow easily and helps speed the drying
- Turpenoid Natural by Weber for brush cleaning (in a small tin, and a sealed jar to clean in)
- Echo House Citrus Thinner (it smells orangey but I believe they now have an odourless variety.)

In my *carry bag* I carry paper towels, an apron, sketch book and pencil case with sketching equipment, view finders, a few small boards to paint on, a block of wood with holes drilled for placing dirty brushes in, and large tubes of frequently used colours (white, ultramarine blue, cadmium yellow). I also carry sunscreen, insect repellent, a few garbage bags so as not to leave a messy location.

I do own a chair (so I can sit to eat, or sit back and review what I have painted). It is not one of those tri-legged type stools as I found that they hurt my bum, but a camping chair with no arms but very lightweight for carrying. I did not get to show my umbrella (a

necessity these days) that tilts and is free standing because it goes into the ground ... also fairly lightweight.

I put my easel in a 4-wheeled grocery cart, as the French easels are heavy but fairly stable in wind. The *carry bag* has many pockets, and a strap for going over my shoulder. I can put the canvas I will paint on into the grocery cart along with my camera and lunch case (if I bring my full camera equipment). Somehow, I manage to wedge the umbrella into the cart too if I need to.

I cannot say that I travel light, but I like to be comfortable while I am painting: it is a difficult enough task just trying to capture the scene and do it justice without missing items.



Now, for *pochade box* painting, it is less bulky and easier to travel slightly lighter.

Right now, because of my trip to France, I have decided to keep the water-soluble oils in it (again the basic colours), brushes, and 2 tin cups for medium(s) since you generally have to sit for *pochade* painting. I bring the same chair, and umbrella, and the backpack which has once again, sketch book and equipment, jars of mediums, bottle for water, brush washer container, paper towels/rags and garbage bag. I can bring a foldable small table, and sometimes do so just for a place to put stuff while painting.

A lot depends on how far into the *bush* you are going...you may want the cart as well, even though the *pochade* box has a strap on it to sling on my shoulder.

If you are walking over very rough terrain, you need to scale down

even more and it is do-able: you can find a rock to sit on, use the ground as a table, sit under a tree. Then all you have is your camera and the box. And of course, lunch if you are going for the day.

So much depends on your comfort level.

Plein aining in France

On my recent trip to France, I took the *pochade* box, the backpack (all packed in my 2nd suitcase) and the plastic art bin box (13 x 13) with canvas cut off the roll to fit either stretcher bars or to be mounted on boards. I geared for 8 x 10 size due to my carrying method. I brought sheets of waxed papers to protect the canvas as they were layered into the box. Tape, used to attach the canvas to a board for support, and a supply of small bungee cords (which came in handy).

We bought paper towels in the stores there, and they provided large canisters of water. Chairs, and some very rickety metal easels were provided. I could have packed a small umbrella, but did not and I managed to find shade in most spots.

Except for my escapades with airport security etc. I think that that covers it. If I have forgotten something, let me know.

Tricia Wilmot Savoie
(Douglas Laing *helped* a bit)

MAA Art Show results

At the September 2009 meeting, the financial results for the MAA show of 2-4 May 2009 were presented by our Treasurer Carole Malcolm.

In summary, the spring show was a success for the participants and the visitors and that it kept within out budget making a small profit which will be invested in our membership activities. The membership approved a donation to the Beth Donovan Hospice centre.

A summary of the show revenues and expenses was made available to our members at the meeting. If you wish a copy of the summary, please contact Carole directly.

Carole Malcolm
(Douglas Laing *helped* a bit)

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!

Put your work on the Internet through the MAA Website

Visit the MAA website. Place your works online. Go online



www.manotickart.ca
and follow the links.

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

Executive.

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)

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 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.

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 15th 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

Opinion pieces are also sought. For example, what do you think about Robert Genn's article in this issue? He's saying, in effect, that art is essentially a frivolity, more of a bling thing in keeping up (and surpassing) the Joneses! Say it isn't so!

Canadian Brushstroke Magazine



Serving the Canadian art industry • www.brushstrokemagazine.com

This is your Sept/Oct issue of Canadian Brushstroke Magazine. Feel free to forward this to others in the art industry. We now have subscribers in 65 countries, in addition to our huge Canadian audience. We are proud to present Canadian artists to the world through this magazine, and we welcome all subscribers from here and around the globe. Please remember that Canadian Brushstroke Magazine and all images in it are protected by copyright.

This issue features winners of the 'Waterscapes' competition, a story

about BC artist Grant Fuller, coverage of the controversy about a mural at a Calgary art supply store, and a story about a new Bravo! Television series called StarPortraits. This issue also includes a story about a military artist who was sent to Khandahar, Afghanistan by the Canadian military to record the exceptional work of the medics there, only to find that once her work was completed, the military wasn't at all in favour of having it exhibited.

The upcoming competition is 'Artists' Favourite Subjects' and the deadline is Nov. 30, 2009. We will also be doing another plein air issue featuring winter plein air scenes, so be sure to keep your brushes hot during the cold, winter season.

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 and the next issue after this one will be released between Nov. 9 and Nov. 12.

HIGH RESOLUTION VERSION of Sept/Oct issue of CANADIAN BRUSHSTROKE MAGAZINE, 6.9 MB:

http://www.brushstrokemagazine.com/issues/2009/hires/2009_09_hr.pdf

LOW RESOLUTION VERSION of Sept/Oct issue of CANADIAN BRUSHSTROKE MAGAZINE, 1.3 MB:

http://www.brushstrokemagazine.com/issues/2009/lores/2009_09_1r.pdf

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.

All images and editorial material in Canadian Brushstroke Magazine are protected by copyright. Reproduction is strictly prohibited by law. Subscribers may save a copy on their computer for their own use, print a copy for their personal use or for their files, but may not use it for any other purpose without express written permission from the publisher, and in most cases the writer and artist.

Susan Blackman
Publisher
Canadian Brushstroke Magazine
Box 3449
Leduc, AB
T9E 6M2
Ph. 780-986-0789
Fx. 780-986-8393

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.

Odd ways to find your muse

Almost everyone has heard about J.M.W. Turner getting himself strapped to a ship's mast and taken out to sea in a wild storm. His rationale was the need for "authentic fear." Evidence of painting naked and eating raw beets just prior to creative activity have also been reported, but are a little more difficult to analyze. New research into historical muse hunting suggests we ought to indulge and embrace our oddest inclinations.

Dame Edith Sitwell liked to lie in a coffin before starting her day's writing. Was it the feeling of privilege to be still above the grass, or was it something to do with the musky smell? The poet Friedrich Schiller kept rotten apples in his desk and inhaled them when he needed a shot of inspiration. In 1985, researchers at Yale University found that the smell of spiced apples empowered panicky people to stave off their panic attacks.

Amy Lowell and George Sand both smoked cigars in excess. The latter was also noted for going directly to her writing desk after making love. Coleridge without opium would have been a minor poet. No one can calculate the number of nicotine cigarettes that have been sucked into service. Balzac drank more than 50 cups of coffee a day, eventually dying unpleasantly from caffeine poisoning. Dr. Johnson, the dictionary writer, believed in drinking 25 cups of tea at a time. Voltaire used his lover's bare back as a desk. Robert Louis Stevenson, Mark Twain and Truman Capote claimed they wrote best while lying down.

Going for a walk may not be that odd, but it's a muse-generator painters swear by. Music and muse are not an odd combination either, unless it is Cowboy in rotation. Mere repetition can be valuable--every time "Home on the Range" comes around it re-creates a mental state that gets the brush going.

"Whatever works" is more than the name of a Woody Allen movie. Artists need to canvas their history for habits, fetishes, peculiar activities or imbibings that worked in the past. Perhaps it's just part of the business of claiming your own uniqueness. But more often than not there's a

genuine connection, perhaps going back to a dim childhood memory. Me? All I'm going to mention right now is my morning bathtub. Towel over my face, I ruminate the day ahead. Did I mention I like to be strapped in?

Best regards,

Robert

PS: "The man who arrives at the doors of artistic creation with none of the madness of the muses would be convinced that technical ability alone was enough to make an artist. What that man creates by means of reason will pale before the art of inspired beings." (Plato)

Esoterica: A lot of muse gathering has to do with one's current state of self-esteem. Feeling good about yourself can be generated by reviewing past winnings, uncovering and exploiting unrealized reference, diving in, or sometimes just feeling the close warmth of fellow travellers. One needs the quiet murmurings of admired artists' books. Holding a great one in your hands, you can often fly.

To subscribe to Robert's newsletter, click

<http://painterskeys.com/pal/>

Contributors

Tricia Wilmot Savoie, Robert Genn and Douglas Laing have contributed to the October 2009 issue.

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, or by mail:

Douglas Laing
The Palette
P.O. Box 659
WINCHESTER Ontario K0C2K0

You can also reach Douglas by telephone at 613 774 5180.

You are also invited to submit opinions under the *Perspectives* by-line, and express viewpoints on art and the art of living that enfolds it.

The MAA Executive

Co-Presidents

Mary Sonnichsen 613 692-8690

Sheila King 613 692-6281

president@manotickart.ca

Vice President:

Ferne D'Addario

vicepresident@manotickart.ca

Treasurer

Carole Malcolm 613 258-7571

treasurer@manotickart.ca

Secretary

Catharine Clark 613 258-9706

secretary@manotickart.ca

Membership Coördinator

Susan Dennett 613 258-9916

membership@manotickart.ca

Member-at-large

Susan Dennett 613 258-9916

memberatlarge@manotickart.ca

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 member.

Publication date: 25 September 2009
