



THE Palette

www.manotickart.ca

Newsletter of the Manotick Art Association

Box 1167 MANOTICK, ON K4M 1A9

September 2009

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Welcome to our late summer edition!

Once again Manotick Art Association will meet for the first time this summer at the church, on Tuesday, 1 September 2009.

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: TBA

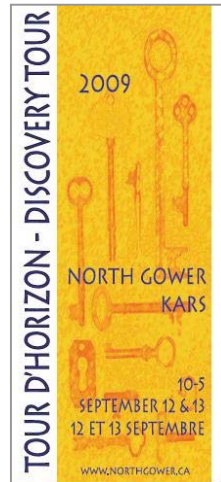
Member News

DISCOVERY TOUR 2009 North Gower and Kars. Thirteenth annual tour of artists' studios, artisans' workshops, a nursery and a bakery.

Saturday September 12th and Sunday September 13th, from 10 am to 5 pm. Admission is free, door prizes at each stop. Donations accepted for the North Gower and area Food Bank..

MAA members taking part: Nancy Burke, Barb Desroches, Ann Gruchy, Sheila King, Shelley Leachm, Marie Paquette, Laverna Quinn, Eleanor Sangster, Rosalie Todd.

For more information and/or brochure: www.northgower.ca or Ann @ 613-489-3748



Art camp in Osgood

I am writing about my upcoming summer art camps for kids. There are five different weeks to choose from in July and August.

The camps run daily from 9am - 3pm in Osgoode village. A maximum of ten kids ages 5 - 13 are accepted per week.

Kids participate in many art projects using a wide variety of art mediums. Details are available at www.artmadefun.com or by calling (613) 826-6662
Thank you, Bonnie McQuillan

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

The July/August issue of Canadian Brushstroke Magazine is now available online. Feel free to forward this to others in the art industry.

This issue is about emerging artists and also features the work of plein air artists from across Canada.

The upcoming competition is 'Waterscapes' and the deadline is August 21, 2009.

To access this issue, click either pdf file 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 at the end of the first week in March.

HIGH RESOLUTION VERSION of May/June issue of CANADIAN BRUSHSTROKE MAGAZINE, 6.9 MB:

http://www.brushstrokemagazine.com/issues/2009/hires/2009_07_hr.pdf

LOW RESOLUTION VERSION of May/June issue of CANADIAN BRUSHSTROKE MAGAZINE, 1.8 MB:

http://www.brushstrokemagazine.com/issues/2009/lores/2009_07_lr.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.

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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.

How to control kissing

When it comes to painting, kissing can be the kiss of death. Kissing is where elements in a painting come up to one another and just lightly touch or rub against one another. It can be the result of painterly timidity or a lack of informed audacity. More than anything, it's an acquired habit that simply needs to be understood. Instructor Marion

Boddy-Evans says, "Ideally, elements should be either definitely apart or definitely overlapped."

We all do it from time to time. The best way to find examples is to cruise your own work. Accepting that your paintings are made up of various patches, note where and how these patches approach and touch one another. Here are a few typical kisses:

A background strip of land just comes up to a foreground tree. A cloud wraps itself around a hill. A tree trunk comes down the sky and sits on the edge of the land.

Minor adjustments to these aberrations will often improve compositional strength, form and depth. They neutralize that awkward, two-dimensional look that is rampant these days.

Make the distant land go behind the foreground element. Design the cloud in counterpoint to the hill. Bring the tree trunk down into the land--situate it "in" rather than "on."

Actually, there are no real rules against kissing--only conventions. Things just look better when kissing is under control.

On the other hand, some artists actually look for opportunities to kiss, searching out pictorial elements that might be made to have mutual or tangential edges. This stylistic ploy is used to create distracting relationships and illusions beyond reality, which may be valuable in some cases.

Whatever you do, if you're going to kiss, kiss regularly. One lone kiss generally sticks out as the blunder of an amateur. A work filled with passionate kisses can be intriguing, but a work with no kisses at all fills the viewer's heart with love.

Best regards, Robert

PS: "No kissing please, as this creates a weak, connected shape which will distract the viewer's eye, causing a momentary pause as they puzzle it out." (Marion Boddy-Evans)

Esoterica: Kissing is prevalent in the work of beginning artists as well as mature ones. It has something to do with our innate desire to organize and make sense of our world. Our eyes automatically reorganize elements to give us a more mechanical understanding, and our brush goes along for the ride. When this is understood, you can do something about it. Our world is actually a feast of divine chaos, but pictures are pictures, and there are sound compositional devices to handle the situation.

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

Contributors

Ann Gruchy, Robert Genn and Douglas Laing have contributed to the September 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
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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

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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 member.

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