



rideau lakes
artists' association

www.rideaulakesartists.com

The Paint-In

Rideau Lakes Artists' Association Newsletter

Spring 2024

Our new community artists' materials collection is growing but can use more

The community art materials collection has seen two major donations in recent weeks, courtesy of RLAA artists Rob Mahoney and Caroline Evans.

This past November, Deborah Jodoin, seen here on the right, asked members to donate any art materials they had extra, in order to put together a supply of different media for members to try out during the paint-ins and workshops.

Given how expensive new artists' materials can be, members may not wish to make the investment until they are sure.

The community collection is designed to help people try something different without the expense of new material.



These materials are being stored in the RLAA cabinet.

The collection currently contains pads for sketching and painting, oil paints, acrylic paints and a box full of a various sketching materials, including charcoal, conte and pastel pencils, chalk and pastel sticks.

Those with donations to the collection may bring them to the weekly paint-ins on Wednesday afternoon or to the monthly general meetings. Both are held at North Crosby Hall, south of Westport.

President's Message

"The first day of spring is one thing and the first spring day is another. The difference between them is sometimes as great as a month."

Henry Van Dyke

While I was doing research for this message I came upon some information about the spring equinox, which we just passed, that I found very interesting. It is probably common knowledge but I found it interesting.

The equinox is a moment in time when the sun is directly above the equator and is moving from the southern hemisphere to the northern hemisphere (in spring) or vice versa in the fall.

It makes sense but it is also the time when the sun rises directly due east and sets directly due west for everyone on earth. I have a hard time getting my head around that one, but...

The first full moon after the spring equinox is often called the Worm Moon

because with the increase of spring rain there is less oxygen in the ground and the worms have to move to the surface.

It is also the period of the strongest tides and tidal bores. With all the effects of the phases of the moon etc. I wonder if artists are more productive and more expressive during these times.

Comments?

I am so looking forward to returning to the Westport area to get back together with the other members of the RLAA family.

I have not been too inspired this winter so need the influence of the Wednesday Paint-ins to get me going again.

I hope everyone has had an interesting winter and is looking forward to the new season.

Take care and enjoy the coming of spring.

Sherry Rogers
RLAA President

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OVERCOMING THE 'FLAT' CHALLENGE OF TECHNOLOGY

Adding a sense of depth to your work

(Editor's note: below is more evidence that our group of artists is a treasure trove of experience and ideas. Here, Caroline Evans provides some insight courtesy of Colorado-based artist Daniel Edmonson.)

By Caroline Evans

These days, when working from a printed photo or from your computer, tablet or phone (and especially from your phone!) the image is "flattened" by the technology.

So how do you make those distant hills look like they are way, way back? How do you make your figures stand out? How do you make certain parts of your still life "come forward"?

Well, Daniel Edmonson, an artist/teacher I have great respect for, and who has streaming courses and several DVDs available for purchase at his website (danieledmonsonstudio.com). I bought a set of DVDs from him years ago, which included the ability to email him, which I did do on occasion. They were real eye-openers. The following list is from one of those DVDs, modified a bit by me. According to Mr. Edmonson, these are the elements that advance:

- Thick paint
- Sharp edges
- High Contrast- either of colour or value
- Warm colours
- Vibrant colours
- Brush strokes across the form vs. along the form
- Horizontal brush strokes
- Foreground very different colours to background
- Anything that represents intensity
- Opaque colours

These are the elements that recede:

- Thin paint
- Soft and lost edges



The Ballerina: Note the warm colours, strong value contrast, thick strokes, more detail move the subject forwards. Vague detail pushes the background back. Highlights on shoes and on bodice are echoed in the background and are a repeat of value and tone, slightly cooler behind, makes the bodice more arresting, whilst tying it to the whole. (danieledmonsonstudio.com)

- Cool colours
- Grayed colours
- Low contrast of colour or value
- Brush strokes that go along the form vs. across it
- Anything representing quiet
- Transparent colours

SOME PERSONAL NOTES

I try hard not to use commercial blacks and greys, but make my own, from a combination of a dark blue and a dark brown, plus white. My "greys" are then very flexible, and fit in far better with the rest of the colours in the painting. The quickest and easiest way to grey a colour is to add a touch of the complement — and I mean *just a touch!* So add a bit of yellow to a purple, orange to a blue, green to a red, etc.

Water-colourists have the blessing of a ready-mixed colour called "Neutral Tint". A tiny dab of this will dull down any colour beautifully. You can also make your own neutral tint, from Alizarin crimson, Pthalo green and Indian ink.

Pigments vary greatly in their

"chroma" or saturation or intensity. Those terms translate very loosely into "brightness" and it's worth learning which colours are officially "bright", which ones are officially dull, and which ones are in between.

Sometimes substituting one colour for another will give you the effect you want. For example, Pthalo Blue is very bright, especially if you add white. Adding white to Prussian Blue makes for a much duller paint and may be just what you need.

THE EYE GRAVITATES

Another tip from Daniel - the human eye gravitates toward the light, and away from the dark. We do not naturally look into shadows. So a white or pale highlight will

attract the eye, and pull the subject forward, whilst a shadow, no matter how warm in colour, will pull it backwards.

In a still life, for example a bunch of oranges in a bowl, you can make the oranges the "forward" object by allowing their surroundings to have a little orange reflection.

Transparent paints, especially dark ones, glazed over other colours can give a strong suggestion of depth, perhaps because you actually see through them.

I hope some of these tips will be useful, next time you paint that distant mountain, or tiny humming bird!

FROM DANIEL EDMONSON'S WEBSITE

"Daniel Edmonson brings Old Master painting into the modern using contemporary themes and expressive brushwork. Edmondson's masterful handling of paint is a combination of light and shadow with nuances of broken color. In painting portrait and figure, still life, and landscape; there is a keen sense of richness of color, balance and movement in his work. His dramatic use of light captivates your eye as you wander through the painting."

New internal communications secretary

Cathy Pruefer has been named as the RLAA's new internal communications secretary, replacing Barb Rielly.

Update your website pics

The RLAA's website co-ordinator Jessica Godin reminds RLAA members to update the pictures they have in the members' personal galleries on the website.

Events

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

April 19-21: Manotick Artists' Spring Show, Manotick. www.manotickart.ca

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

June 14: RLAA general meeting, and summer picnic. 12:30 p.m. **(NOTE: THE REVISED DATE BACK TO JUNE 14)**, North Crosby Hall, Westport. rideaulakesartists.com

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

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

Learn more about RLAA activities here:

www.rideaulakesartists.com

(past newsletters can be found at: www.rideaulakesartists.com/newsletters)

www.facebook.com/rideaulakesartists/

Full slate for Paint The Summer

Paint The Summer, the RLAA's annual summer art show and sale, will be held back at the Westport Arena, August 24 and 25, and already has a waiting list.

PTS Chair Fred Fowler has requested that members indicate whether they want a full or half booth to see if more artists can be accommodated. The prices for the booth space will be: \$125 full booth, \$70 half booth. **(NOTE THE REVISED PRICES)**. Contact Fred at fredfowler10@gmail.com.

"An ice" idea in Kemptville — for a while, at least



In January, the North Grenville Arts Guild (NGAG) embarked on its inaugural presentation of *Froid d'Art–Art in Ice*.

An outdoor winter exhibition at Rotary Park in Kemptville, it featured the juried work of seven NGAG artists: Aleta Karstad, Tammy Keith, Ardis Lerner, Caroline Marshall, Julie Mercier, J. Nicol and Tabitha Valliant, each work embedded in a 300-lb block of ice.

NGAG's *Froid'Art–Art in Ice* was made possible through the Municipality of North Grenville's Arts & Culture Development Fund and sponsorship of local businesses.

NGAG credits David Dosset of Martello Alley in Kingston for the *Froid'Art* concept.

For more information visit the NGAG website (<https://ng-arts-guild.ca>).

Recommended

FROM MONET TO VAN GOGH: A HISTORY OF IMPRESSIONISM

This is a four-DVD set of lectures from University of Texas at Dallas professor Richard Brettell.

The set is part of *The Great Courses* series from The Teaching Company. Although the lectures date back from 2002, given the topic it really doesn't matter. Each of the discs contains six 30-minute illustrated lectures on a variety of topics, including in-depth looks at many of the artists before, during and immediately after the time of the exhibitions staged in the 1870s and 1880s by the artists who came to be known as "Impressionists", as well as a number of background lectures reflecting the times in which they lived.

The set is currently available for loan from the Perth Union Library. BB

(Editor's note: Are there books and other resources that you recommend? If so, why? Let's hear from you.)

New Ottawa Art Gallery show features landscapes and abstracts

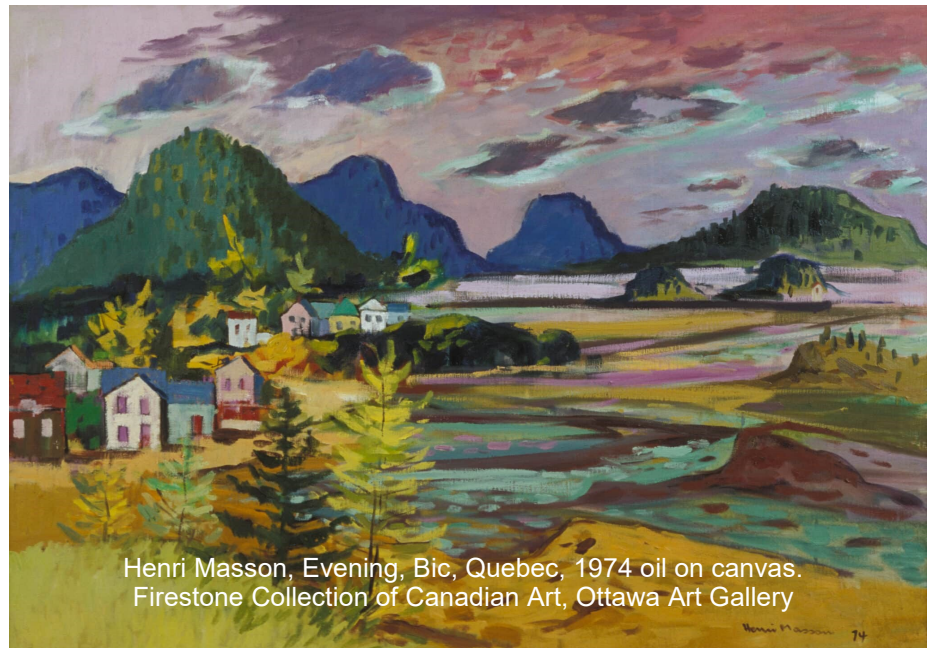
The Ottawa Art Gallery (OAG) new exhibition, *Visions and Views: Landscape and Abstraction in the Firestone Collection of Canadian Art*, highlights landscapes and abstractions from the Firestone Collection of Canadian Art (FCCA). The group exhibition opened to the public in February.

The Firestone Collection of Canadian Art spans the modern period and includes work from a wide range of Canadian art styles, geographical regions, and periods.

The two largest themes represented in the collection are landscape and abstraction. Depictions and interpretations of landscape views from across the country are included alongside abstract visions by Canadian artists influenced by a variety of modernist techniques.

Looking at the collection through this lens, this exhibition explores the history of Canadian art as represented through the collecting practices of the Firestone family.

The Firestones were Ottawa-based art collectors who began collecting in the early 1950s, amassing more than 1,600 works from across the country, with Group of Seven painting and sketches representing 40 per cent of the work.



Henri Masson, Evening, Bic, Quebec, 1974 oil on canvas.
Firestone Collection of Canadian Art, Ottawa Art Gallery

In 1972, the Firestone family donated their collection to the Ontario Heritage Foundation to ensure that it became accessible to the public. In 1992, the Foundation transferred ownership of the collection to the City of Ottawa, and the Ottawa Art Gallery became responsible for its conservation and public display. The OAG cares for and presents the collection in a series of rotating

exhibitions featuring specific artists, art historical themes and art movements.

The OAG is located at 50 Mackenzie King Bridge, Ottawa, (Enter the Gallery at 10 Daly or 50 Mackenzie King Bridge). It is open Tuesdays to Sundays, closed Mondays.

For more information call the gallery at 613-233-8699 or visit the website: (oaggao.ca).

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 Februarys) 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.ridealakesartists.com.

To submit articles or information on workshops, seminars etc., please contact newsletter editor Ben Bennett at bbc@rideau.net.

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