

Dartmouth Visual Arts Society

Message from the President

Summer has finally arrived and the cool weather and rain have ceased. Time to get out to do some plein air painting, and I am sure that some of you have joined groups to do just that. I want to take this opportunity to thank all those who put paintings in the Craig Gallery Show in June. Working without a specific theme provided a great deal of variety in the show paintings and we received good feedback from the general public. Congratulations to those who sold paintings. In closing, I want to wish you and your family a wonderful and safe summer holiday and we will see you all back in the fall.

~Sandra Grebeldinger

Craig Gallery Show News

Cheers to all those artists who participated in the May/June Show. Forty-six artists displayed 77 paintings that were well received by the viewing public. Congratulations to Suzanne Hastings-James for winning the People's Choice Award for her painting "Who called this Meeting?"

Artist Profile - Joel Fraser



Joel Fraser painting at DVAS studio group

Joel joined Dartmouth Visual Arts Society eighteen months ago. While she is now a resident of Bedford, she began her artistic journey in New Glasgow N.S. She attended Miss MacAskills art studio during her junior and senior high school years working in pastels, then oils. Joel continued to paint

Congratulations to Joel Fraser, Gwen Paquin, Sheila Taylor, Janet Warnes, Alan Horne, Rena Fraser, and Marilyn Hatfield who sold paintings at the show.

Craig Gallery Show ~ October

Show Theme:

"Finding Joy"

Show Dates :

Oct. 2- Oct.13

Reception: Oct.-2 -5-7

Set up- Oct.1

Show Pick Up- Oct.13

(Thanksgiving)

Studio Group

Studio group continues to be a welcoming place where you can paint and be inspired by other artists. The group meets every Thursday from 9:00-12:00 at the Findley Center on 26 Elliot Street in Dartmouth. The Fall session will tentatively begin on the 12th of September. A confirmation email will be sent out to membership once HRM has confirmed DVAS application. The cost of each session is 25.00. For more info. contact Sandra Harrison at jimandhar@eastlink.ca

Reminders

Annual Membership:

25.00 due Jan.1, 2019

More info. on DVAS

www.dartmouthvisualarts.ca

Craig Gallery Show- Oct.1/2019

occasionally, while she pursued a teaching career in Truro and Northern Quebec. When Joel returned to N.S., she painted with Colleen Fenwick and later with Bev Hubley. During this time, she explored the acrylic medium through tole painting with Diane Hendriksen.

As Joel's teaching career took precedence over her art education, eighteen years passed before she painted. Upon retirement, Joel's goal was to revisit her artistic exploration. She is now painting with oils and exploring a new medium of watercolor.

Joel enthusiastically attends the DVAS weekly studio group and monthly workshops. Recently she also became a member of the East Hants fine Arts Association and participated in their annual Art Show. She also participated in the June Craig Gallery show where her painting "Blueberries" sold on opening night.



DVAS Contacts & Workshop Information

DVAS President: Sandra Grebeldinger 902-478-8214

DVAS Studio Group: Sandra Harrison 902-433-0705

DVAS Membership: Mary Lou Whitehorne 902 476 4763

Workshop Planner: Violet Robertson 902-403-7630

Workshop Registrar: Crystal Edwards 902 404 6246

"Beach House" ~ Joel Fraser



DVAS Workshops for 2019

Spaces at DVAS workshops fill up quickly, so register early and don't miss out! Workshops are for all levels of experience and are held at the South End Baptist Church, 60 Hastings Street, Dartmouth, from 9:30 am. to 3:30 pm. (unless otherwise notified). Workshop fees are \$35 for members and \$50 for non-members; however, preference is given to members

To register, contact Crystal Edwards at 902 404 6246 or by email crystalann0396@gmail.com For additional information on workshops contact Violet Robertson at trexsasha@hotmail.com or 902-403-7630

September 28, 2019 Jude Caborn - judecaborn.ca

October 26, 2019 Debbie Mosher - www.artzone.com

November 30, 2019 Twila Robar Decoste - www.artistsincanada.com

Workshop Policy

Workshops must be paid in advance, by cheque **by the 15th of the** month and postdated for the day of the workshop. We request that you be there by 9:15 at the latest to set up. Instruction begins at 9:30 am sharp. Payment is due when registering for a workshop. Cheques are to be made payable to Dartmouth Visual Arts Society or DVAS - one separate cheque for each workshop. Please date the cheque the day of the workshop requested (as cheques become stale and non-negotiable after six months). Indicate on the cheque the name of the workshop or the artist. **Mail or deliver the cheque to Crystal Edwards, 604-1000 Mic Mac Blvd., Dartmouth, NS, B3A 4M7 (phone: 902-404-6246).**



*Note that in the event the workshop attendance list becomes full, priority will be given to paid-up members. Also in excess of full attendance, a waiting list will be used. Two weeks notice is required for cancellation.

"Beautiful Peony"~ Joel Fraser

*"Lovely Lavender"
~Joel Fraser*



"Like the setting for a diamond, the frame around a work of art is the finishing touch, the element that completes and elevates a painting, presenting to the viewer in the best possible light." ~ Rosemary Barrett Seidner

Whether you are a beginner painter or an old pro, we all have had questions about how to prepare a painting for a gallery or private show. Many galleries have their own guidelines and will not accept paintings unless an artist adheres to these rules. There are many web sites and books that include information on how to frame your art work. The big questions are "Does your frame do justice to your artwork?" and "Does your framing represent your art work in a professional way?"

The following information on how to frame watercolors is based on an article from the Curry's Artist Community website. The blog was written by Lorraine P. Dietrich. This information is a guideline only. Additional information is available on the DVAS website.

Framing A Watercolor Painting

Put your watercolor paintings under a frame as soon as possible. If you have to wait, store them flat between sheets of acid-free paper or good quality drawing paper to protect them from dirt and dust. Handle the paintings with care, do not touch the painting's surface. Pick them up by the sides with clean hands.

Select a good framer. The kind of frame described in this text is also suitable for etchings, engravings, drawings, art photos, giclée or photo-litho prints. A quality frame will protect the work for many years, it is a system in which parts are put together in a sort of 'sandwich'.

- The surrounding frame (moulding)
- The glass
- The mat boards
- The artwork fixed with acid-free tape
- The backing and protection paper.



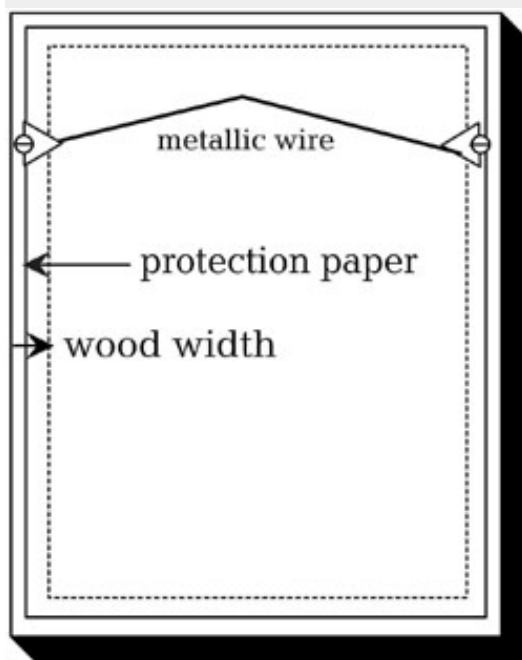
MATS

Mats allow air to circulate around the work as well as giving your artwork a nice inner frame. Acidic materials used in mats can lead to big problems such as the mat itself becoming yellowish in colour and deteriorating the colours within the painting that is in contact with the mat over a long period of time. Every material in contact with the painting should be acid-free or Ph neutral to prevent oxidation and aging. Good choices would be the Alpharag™ or Alphamat™ series from Bainbridge® or the Accent series from Peterboro Cardboard Limited Company (Canada), which is a good conservation mat board, acid free and lignin free.

Two mat boards are usually recommended.

The framer has special equipment to cut openings with beveled edges. The mat covers the margins of the watercolor paper and a very narrow part of the painting's borders, creating a wide border with a window effect. Usually, the first mat is white or off-white. The second one (adjusted under the first one) is laid over the work, with only a narrow part (1/8 to 1/4 in.) of it visible.

The blue part of the illustration shows a second colored mat under the first (white). Catalogues showing mats samples offer a wide choice, some mats' surfaces have a subtle texture that could be used to enhance a painting. A 3" wide mat will go well with a 9x12" or 11x15" painting. A 4" wide mat is suitable for a 18"x24" painting. A 22" x 30" painting will look good with a 4½" to 5" wide mat. Mats should not exceed 6", even for a very large painting. There is also a matter of taste involved. Sometimes, a very small painting is enhanced by a wide mat. A good framer will guide you.



BACKING

A protection paper is glued only on the wooden parts on the back of a wooden frame. This protection paper doesn't need to be acid free because it doesn't touch the work. Wrapping paper or brown paper will do, but the paper must be thick enough to protect the frame from dirt, humidity and unwanted visitors like insects. For more durable protection and nice finishing, a gummed brown tape can be glued over the brown paper's edges.

Metallic fixations (triangular or D-ring type) are screwed into the wood approx. 3 inches from the top. They hold metallic or plastic covered metallic wire to hang the frame on the wall. The wire should not be too tight. On the wall, for a larger frame, two nails will be more secure, a 3 or 4 inches distance between the nails is suggested.