



Three Cities Art Club

December 2010 Newsletter



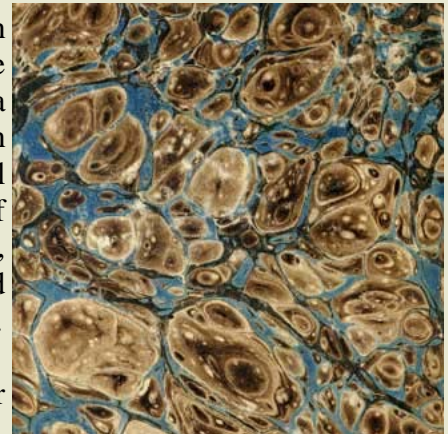
SNACKS FOR
DECEMBER
~
Rod
Jenkins

Monday, December 6th 7 - 9 p.m.

Canton Township Hall
1150 Canton Center Road South
Lower Level - Meeting Room A
Paper Marbling by
AL WEBER

Paper marbling is a method of aqueous surface design, which can produce patterns similar to smooth marble or other stone. The patterns are the result of color floated on either plain water or a viscous solution known as size, and then carefully transferred to an absorbent surface, such as paper or fabric. Through several centuries, people have applied marbled materials to a variety of surfaces. It is often employed as a writing surface for calligraphy, and especially book covers and endpapers in bookbinding and stationery. Part of its appeal is that each print is a unique monotype.

Al Weber will teach us how to do our own paper marbling at our December meeting.



Vintage 18th century, shell design

NOVEMBER POPULAR VOTE WINNERS



FIRST PLACE
Girl in Window,
Watercolor
by **Susan Aitken**

SECOND PLACE
Roses,
Acrylic
by **Susann Smith**

THIRD PLACE
Vase of Flowers,
Watercolor
by **Betty Felts**



Elizabeth Gullikson read this article awhile ago and thought it might be interesting to pass along.

The Signature

This article is by **Keith Bond**, regular contributing writer for *FineArtViews*

Do you give your signature on your artwork much thought? Or do you simply scribble your name as an afterthought? Consider how important your signature is. After all, it is your endorsement of your creation. Kevin Macpherson says that it is your "stamp of approval." It signifies that you are proud of your work. Sign your name with as much pride as you create your work.

Do you consider the composition when determining where to place the signature?

Do you consider the color of your signature?

Do you consider how large you should make it?

Do you consider how legibly you sign your name?

Are you sloppy or careful as you sign your name?

Do you "write" or "draw" the letters of your name (there is a difference)?

Do you forget to sign your work or perhaps sign it on the back where no one can see it?

Do you sign both first and last names? Or just one?

I have always thought of my signature as part of the artwork itself and not just something to haphazardly slap on at the end. For me, I do try to find the best placement compositionally. Often I will scrape the signature off the canvas and resign it if it doesn't look

right. I have even done that 2 or 3 times on a single painting. Yes, it is that important.

Just the other day, I got a telephone call from a new prospective collector who saw one of my paintings in a resort lobby. She liked the artwork and then looked to see who created the work. **She looked for a signature.**

My last name "Bond" was easily legible. She couldn't make out the first name. I thought that my first name was carefully painted, but apparently I didn't do as well as I should have. [1]

I could have lost gaining a new collector because she couldn't read my name. Fortunately for me, the lady asked at the office about my work. The office was able to give her my name. She Googled me and found my website. On my site, she saw an image of that very painting.

Not all collectors will go to that effort.

What if someone sees one of your works of art somewhere and falls in love with it, but can't make out a signature? Perhaps no one can give that person any more information. Would that person go to the effort to try and figure it out? It's likely that if they couldn't find out right away, you would lose out on a new collector. Consider how important your signature is.

Some of you may have beautifully rendered signatures that are very artistically done - but not legible. They become a trademark. Your collectors recognize your signature because they are familiar with your work. But, consider those who don't know your work. Can they read your name? Is it important to you?

Best Wishes, Keith Bond

Three Cities Art Club Rotating Exhibition at Canton Township Hall

The next group (December thru February), will include works by **Allen Brooks, Jo Ahola, Elizabeth Gullikson and Lonnie Haines**. Work to be delivered at our December 6th meeting at which time the art from the current exhibit will be ready for pick-up. Should you have any questions, please call Marilyn at 734-397-2348 or Nikki at 734-394-5308.

Donate original art holiday cards at Lotus Gallery located at 995 West Ann Arbor Trail in Plymouth who will be selling these sets of 6 cards and envelopes to raise funds for The Plymouth Community Arts Council. Contact Karen Clawson, manager at 734-453-5400.

Newsletter News /Articles?

Share news of honors, awards, upcoming shows and events **or write an article** which are of interest to our readers. Please bring information to our monthly events and/or send information for publication to Marilyn Meredith via mail, email or fax to (248) 557-6442. Deadline for is 2 weeks prior to the meeting date.



The lovely lights we place on trees to add to Christmas harmonies are eclipsed by the sun's delight in frost and ices on winter's white when Nature decorates its own.

by Kay Masini