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**Our Next Exhibition**

Members are encouraged to sign up for one of the six pieces to use as inspiration for artwork to appear in the Gallery/Library lobby during November.

**Art in the Workplace**

Have you visited McMaster Innovation Park to see the artwork? Pumphouse artists who have their work on display in the current exhibition are: Ken Gordon, Lucy Groszek-Salt, Owen Masters, Dave Morley and Silva Talmassons. The exhibition runs until November 1, 2017. Call for participation is on the MIP website.

**Front Page Painting**

The painting featured above is part of "Credit River" by Mary Noble.

**Membership Renewal**

Membership renewal starts in October, and the registration fee for the year will be \$25.

**Next Demo**

Next demo at the Pumphouse will be November 22. Dave Morley will present Pen and Ink drawing.



It all started with a two year term, and then another by acclamation. That was followed by a nomination and vote by the membership for yet another. So, I have fulfilled your mandate for the past 6 years, and now it is time to be stepping aside. This is my second to last note to you, and I want you to think of this a fair warning. In January I will not be president.

I am not going to get into accomplishments. That may be for another time and place. So let's deal with our immediate past and future. Also, I am not going anywhere. I will be very much involved with communication for the group.

In August, Bill Biddle conducted a one day workshop enjoyed by a full complement. You can read several reviews inside. This workshop, and the one before it by Judy Mayer-Grieve have begun a new trend—sold out workshops. That is fabulous, not only for our membership, but for Joyce Richardson, who makes it all happen. Our thanks.

Our July social was well attended at Legends Winery, we participated in a plein air day at the historic Nelles Manor, and were delighted when our bursary recipients visited us at the Pumphouse.

So, it has been memorable summer for all—even if the weather has been unpredictable, the lake level extremely high, and the occasional flooded parking lot—because of the lake.

In the coming month we have another one day workshop with Doug Mays, and another in November with John Anderson. November's demo will be on Pen and Ink, given by me. Lastly, welcome to our new members. We must be doing something right, since every week there seems to be another enthusiastic and smiling face introducing themselves to me. We are now at unprecedented numbers, nearing 90 at this time. Don't all show up at the same time.

Lastly ... thanks to Ann Glasford for the successful Art Show and Sale. This is our premier event in the year, and it came off beautifully.

Dave

[www.grimsbylpaa.org](http://www.grimsbylpaa.org)

## Featured Members

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### Ruth Maggs



Ruth has always enjoyed drawing and painting. Growing up in Montreal, she was exposed to the Group of Seven and especially AY Jackson. The halls of Montreal schools were decorated with large reproductions of paintings by the Group. She admired their northern landscapes recognizable in these impressionistic works.

Art was the subject Ruth enjoyed most in school. AY Jackson's niece, 'Dee' Jackson, was Ruth's high school art teacher. And, AY Jackson's dear friend and noted artist, Anne Savage, visited Ruth's classroom regularly as the board's art supervisor. Ruth looked forward to Miss Savage's positive and creative encouragement.

Before, during and after raising four children Ruth was involved on staff and as a volunteer in public, Montessori and Christian schools. She was also very active in

the La Leche League International as a leader and counsellor and finally in the training of LLL leaders.

When her mother became challenged by dementia, Ruth and her husband Derek became her major caregivers. Derek took early retirement, and they moved to the Land O'Lakes region in eastern Ontario. It was here that a new friend offered watercolour lessons. Ruth volunteered at the annual 3-day Bon Echo Art Exhibition and Sale for 15 years.

Ruth enjoys both watercolours and acrylics, and more recently, pen and ink. Her subjects often depict landscapes and street views, representing a scene of personal interest or connection.

After moving to Grimsby over two years ago a neighbour told her about the LPAA. Ruth enjoys and appreciates the stimulation gained at their weekly gatherings. She is thankful for the opportunities to attend demonstrations and workshops along with the friendly encouragement of others.

### Cathy Rodic



Cathy has always been creative, crafting in the form of sewing, pattern making, interior designing, and garden landscaping and design. She was always looking at texture in flowers, shape in the garden and colour contrast in interior design. Even in cooking she has been creative,

to that she had gone on a cancer journey and during recovery, decided to take a sketching class—discovering that she could actually draw. Painting and sketching are constantly challenging her with something that is new and different at every attempt. She started to visualize her pictures, thinking about what would make a good painting. She took lessons at Dundas Valley School, Oakville Art Center, and using the library as a resource to learn about painting. She has taken lessons from Gordon Perrier, Bonnie Steinberg, Bill Biddle, Donna Fratasi, and Heidi Rohde. She has participated in workshops by Doug Mays, Bryan Atyeo and recently Judy Mayer-Grieve.

throwing the recipe aside to try her own mixtures.

Cathy had a career in science, but felt there was something missing as she was about to retire. Six years prior

To challenge herself more, Cathy has successfully entered three juried art shows with Women's Art Association of Hamilton: at Hamilton Art Gallery, the Hamilton Conservatory for the Arts, Rhythm and Colour, and recently Carnegie Gallery.

She believes that a painting is something you feel. Her most successful paintings have been ones that she has felt most passionate about and have developed in the "getting lost in the painting", or they seem to take off at some point and she goes with that feeling.

Cathy's mother is also a painter as well, serving as her mentor. Together they talk about their paintings, critiquing each other's works, and why they are successful or not.

Watercolour is her favorite medium but Cathy enjoys the challenge of acrylic in relation to abstraction as of late. She feels it is important to be among other artists to learn and develop further and to encourage each other as confidence in the trial and error as well as the risk taking helps to develop the craft of the artist.

She has donated a picture of the Meditative Labrynth at The Wellwood Cancer Center and has been in touch with them for interest in volunteering in some capacity with her art. Cathy has seen firsthand how art plays a role in the healing process and the comfort it can give someone on the cancer journey.



We must be doing something well, because we are nearing 90. In this issue, we welcome:

Jan Alston, Vickie Earle, Wendy Frank, Kellie Hillman, Kathy Maxwell, Rejeanne Sardo, Ljuba Simovic, Maureen Soni and Mike Weaver.

## Membership Fee for 2018 Adjustment

*In previous years, we would be taking memberships renewals for the 2017-18 fiscal year during the month of September. With the change to the fiscal year to align with the calendar year, that has changed. For this transition year we will begin taking membership renewals for 2018 beginning October 1, 2017.*

*At the 2017 AGM, the 2016-17 proposed budget was approved. At that time, because of the previous budget, the membership also voted to increase the membership fee to \$30 for the 2017-18 year. This past year at the Pumphouse has been very successful, especially for workshops and increased membership. The result is that we have more money in reserve than we anticipated. Consequently, for the coming year the executive has decided to defer the decision to increase, and keep the membership fee at \$25.*

## Pumphouse on Display

During the past few months members have had their artwork on display at a number of venues. If you have your work on display somewhere, please share it with us.

Congratulations to Rona Huggins. She is a winner in the 2017 AMERICAN ART AWARDS, juried by America's 25 Best Galleries & Museums. Artists in 56 countries competed. Her pastel paintings were both in the Animal category, with her "Robin in Shadow" placing 4th, and her "Great Future", a pastel painting of a horse, placing 6th. A wonderful accomplishment.

At McMaster Innovation Park's Art in the Workplace, Ken Gordon, Lucy Groszek-Salt, Owen Masters, Dave Morley and Silva Talmassons displayed their artwork in the Atrium for three months in the 24<sup>rd</sup> Exhibition, which started August 3. The artwork will remain there until November 1.

At the Cibo Restaurant, several of our artists have their works on display, and available for the restaurant customers to buy. These are Doug Archer, Ann Glasford, Ken Gordon, Owen Masters, Joyce Richardson and Diana Werkman-Baarda.



## Bursary Recipients Visit



Zoe (left), Dave and Emily

Each year, where funds permit, and to honour the memory of recently deceased members of the LPA, we pay tribute to them by naming the annual bursaries given to the two Grimsby Secondary Schools: Grimsby Secondary, and Blessed Trinity Catholic. The dedication name of the bursary will change from year to year.

The criteria for these awards are: *"Awarded to a graduating Art student continuing their education in an Arts related field. For example, painter, graphic artist, ceramist, sculpture, animator or photographer."*

It is hoped that students could come at the Pumphouse to visit us sometime during the summer. On July 19, they did.

At Grimsby Secondary School, Zoe Van Den Hurk was presented a \$200 bursary in memory of Tony McGuire. Zoe is a very talented artist who will be attending Nipissing University and will be majoring in Fine Arts.

At Blessed Trinity, Emily Simmons received her \$200 bursary in memory of Sophie Vuorinen. Emily will be studying at Sheridan College.



Zoe shows her portfolio to very interested members

## Event Payment Revisions

Congratulations to Joyce Richardson for the wonderful slate of workshops she has scheduled throughout the year. As a result of these attractive and instructive events, we have been sold out, with a waiting list for each workshop.

In fairness to those on the waiting lists, the Executive has changed our policy on Event Registration and Payment.

Where there used to be a 21 day limit, it is now 10 days. And, where there is a waiting list, if full registration and payment is not received from a participant within the 10 days, (that interprets into two Wednesdays before the event,) then those on the waiting list will be invited to fill the opening(s), on a first-come-first-served basis. Those bumped from the activity list will be moved to the bottom of the waiting list.

## Demo: Making Artwork Hanging Ready



On September 13 we were visited by Rhona Wenger, Director/Curator of the Grimsby Public Art Gallery. Her talk was about making artwork “Hanging Ready”. While we have a perception that “Hanging Ready” is having the artwork properly framed and strung properly with wire, ready for hanging, Rhona gave us a different perspective. She emphasized that “Hanging Ready” meant that the artwork is ready to hang for the venue. In other words, what does the venue need? What system are they using?

As artists, we need to check the requirements for the venue; whether that is a gallery, restaurant, or wherever your art will be exhibited.

Thanks Rhona for answering our many, many questions.



### Artwork on Banner Page

*The front page of this edition of ARTmatters features part of a painting by Mary Noble. It is called Credit River, and it is from on her webpage.*

*The intent is to feature member artwork in each issue on our front cover. We are looking for something that applies to the season ARTmatters is published in. For instance, this is a fall issue. In the next issue we will look at the chilly colours of winter.*

*Members are welcome to submit paintings for consideration in future issues.*

## Pumphouse Housekeeping

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With so many new members at the Pumphouse it is probably a good time for all of us to review the many unwritten ground rules.

1. **We are Open Seating.** With over 90 members, and a possible room configuration for 36, we need to be open seating. What this mean is that at our weekly gatherings the seats and tables are not assigned or reserved, but are taken up on a first-come basis. Similarly, we discourage saving seats. We want to continue being a friendly place to be creative, and staking claim to a spot is not friendly.
2. **Please help with setup and take down.** Collectively, we are older persons. And it may be difficult for some members to help set up and put away the tables and chairs each week. But we can all do what we can. The town does not do it for us. Thanks to a few early birds, the Pumphouse is usually set up for all. At the end of the day we need everyone to help: putting away your chair, and collaborating to put tables away.
3. **Wear nametags.** We try to provide a nametag for everyone, but it is up to the members to keep theirs and wear it at the Pumphouse. We recognize that it is not always easy.
4. **We are all ambassadors of the Pumphouse.** The executive is particularly focused on this, but if there is a guest, or even new members, please make them welcome and show them the ropes.
5. **Everyone, please sign in.** There are two reasons for this: weekly dues, and emergency evacuation checklist. Weekly dues helps pay for the rental of the Pumphouse, and the sign-in book becomes our checklist to make sure everyone has left the building during an emergency.
6. **Weekly dues.** As a courtesy to our Treasurer, please do not put anything in the weekly dues less than a quarter.
7. **Clean up your mess.** Occasionally, where we sit, or even the floor under where we sit, we have a medium malfunction. Please be responsible for your spillage.
8. **Winter footwear.** As winter approaches there is always the possibility of snow and icy conditions. If this occurs on a Wednesday, please bring alternate footwear.



## Our Workshop with Bill Biddle

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*Bill Biddle has been coming to the Pumphouse for workshops for the past three years. On August 18 and 19 he presented a workshop where the participants learned the basics of Acrylic painting. Here are some of the comments.*

### Lorraine Mayes

This workshop was enjoyable and informative. Bill provided information that I had not read or heard before. He uses drywall primer instead of Gesso to prepare the surfaces he works on to prepare for applying acrylic paint. He also mentioned that when you choose good brushes, be sure that when

you bend the bristles that they spring back immediately. Also check this when the brushes are wet.

Overall, I found the workshop full of useful information and it was fun. The instructor was easy to understand and I learned a lot.

## **Ann Glasford**

I took this workshop because I paint with acrylics and sometimes get frustrated with how fast the paint dries, especially when working on a large canvas.

Did it meet your expectation? Yes and no.

Yes — because he addressed my concerns and I was able to see how he handled my problem as he uses (in addition to the tubes of heavier acrylics) Golden Fluid acrylics so he does not need to use water. No — because when he used acrylic on paper Bill used it just like watercolours. That is, I feel he did not show that with acrylics (even on paper) you do not have to paint from light to dark, leaving white areas on the paper, but can start with a mid-tone and add dark or light on top of the mid tone ... as this is the beauty of acrylics- it's very forgiving, unlike watercolour.

We had quite a few take-aways and the ones I liked were as follows:

- Use white primer from Canadian Tire (the one you use on your wall) instead of Gesso on your canvas. It slows the drying time of the paint you apply over it and it is much cheaper than Gesso.
- There are many surfaces you can paint on with acrylics—not only stretched canvas but also the following:

## **Jutta Busch**

Bill Biddle is no stranger to the Pumphouse artists; this was his third workshop for our group. This time the topic was beginner's acrylic landscape. Start time was 9 am, but most participants were there well ahead of that time, eager to begin. Bill started by opening the floor to questions and by showing some examples of his work.

We learned about different surfaces and how to prepare them for painting with acrylics; Bill's demonstrations showed how the paint and the

- Matt Board that has been primed on both sides with Canadian Tire primer
- Hard board (like indoor plywood). No need to buy a whole sheet. Pick up from the cut pieces that most hardware stores have.
- Masonite
- Canvas board

The most surprising thing I learned was that you can use modelling paste for high-lightening as it is whiter than any acrylic white paint. However, I would have liked to know the type of brushes we would be using. For instance, I would never think of using a watercolour rigger brush, but Bill used one extensively.

I did find the workshop very useful, and because of the full house, there were definitely a lot of questions were asked and addressed. I even plan to finish the piece we did on canvas because I like the subject – but I plan to introduce some yellow as the colours used were not my preference.

Bill, throughout the two days, stressed the use of values when painting a landscape and showed us how to achieve the desired result.



brushstrokes respond differently on the various surfaces. These included white acrylic primer from Canadian Tire (more economical than gesso and very effective,) matte gel and modelling paste. Throughout the two days Bill often came back to the importance of using a grey scale to get the correct values.

When we heard Bill's words, "your turn", after each demonstration we knew it was time to return

to our stations and try our hand at whatever technique he had just shown us. His swift, confident and efficient brush strokes made a landscape take shape in moments. Bill is a very versatile artist, handling all subjects with great proficiency. We were fortunate to have him share with us, his expertise.

Here are some of Bill's tips:

- Prefers beveled brushes (inexpensive ones are fine-as long as they have a good spring).
- Modelling paste can be used as a bright white "paint".

- An *eclectic* selection of paint brands works just fine.
- The more surface treatment you have on your painting surface, the longer the acrylic paint will stay wet/workable.
- Don't look at *objects*, look at *areas* when deciding on Light / Middle / Dark values in your painting.
- The lumberyard is a good source for hard boards-buy their odds and ends economically.

## Remaining Workshops in 2017

**NOTE:** Each workshop must **meet minimum registrations 21 days prior** to the workshop date, otherwise it will be cancelled. Prices of workshops may vary depending on the artists. Register early and avoid a disappointment.

October 14 (one day)	Doug Mays	Watercolour – very loose
November 18 (one day)	John Anderson	Acrylic

Check out our website for more details about these workshops.



"Fine, don't smile! But don't blame me  
when no one likes it!"

# Workshop Registration Form

For many of our workshops, participants can use acrylic, oil or watercolour. Check with the Workshop Coordinator.

Please check  ONE    Member    Non-member

Workshop \_\_\_\_\_

Your Name \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ PCode \_\_\_\_\_

Email \_\_\_\_\_ Phone \_\_\_\_\_

Make cheques(s) payable to the *Lakeside Pumphouse Artists' Association*

Submit your application, along with your cheque, to:

**Joyce Richardson  
2774 8<sup>th</sup> Ave R.R. #1  
Jordan, ON, L0R 1Z0**

Fee enclosed:

(CHECK  APPROPRIATE)    LPAA or GPAA Member \$90    Non-member \$100



## LPAW WORKSHOP RECEIPT

Name of Workshop: \_\_\_\_\_

Received from: \_\_\_\_\_

Payment: \$ \_\_\_\_\_    cheque    cash

Signed: \_\_\_\_\_

Date: \_\_\_\_\_

***Use this form for each workshop. Print extra copies if required.***