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**Take Your Time**

"The whole culture is telling you to hurry, while the art tells you to take your time. Always listen to the art."

—Junot Diaz

**Art in the Workplace**

McMaster Innovation Park, Art In the Workplace, is an excellent ongoing exhibition. Pumhouse artists displaying their work in the current exhibition are: Fran Elliott, Flora Hutterer, Shirley Jackson, Ljuba Simovic Silva Talmassons and Mike Weaver. The art will remain on display until February 28. The Call for Entries for the 29th Exhibit opened on November 29.

**Front Page Painting**

The front page of this edition features part of a painting by Dennis Jubberville, called Winter Pines.

**From the President**

As we look forward to the new year, your Executive has been working very hard to steer the Association through the changes ahead.

Regular Wednesday afternoon members have renewed their memberships, now at 80, with 2 choosing to move on to Associate Membership, a new category that was offered as a choice to renewing members.

After a successful three-month trial of morning sessions, our 34 waiting list folks will be offered a regular Wednesday morning membership in early January. This will cancel our waiting list and morning membership will then be opened to the general public after February 28.

We invite all of you to attend the LPAA Annual General Meeting (AGM) in February. This is your chance to ask questions, give input, and help guide your Executive through 2019.

Looking forward to seeing you at our next Pumhouse session on January 9.

Until then, wishing you a very Merry Christmas and a Happy New Year.

*Adrienne*



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

## From the Editor

This is an exciting issue. Not only are we announcing the beginning of a morning session, but this issue is full of member comments and reviews from our fall workshops.

As announced at the Christmas Social, we will begin morning sessions at the Pumphouse on January 9. This is to accommodate the growing waiting list. Membership will be extended to this list, but for some time they will only be morning session members. Those who have been members may also be able to attend these morning sessions. In time, once everything has settled, and attendance becomes clearer, all members may be able to attend either session.

So how did we get to this point?

During the latter part of 2017 we saw an unprecedented growth in our membership. We provide a weekly experience unlike any other visual arts organization in the Niagara Peninsula provide – an opportunity to get together, create artwork, learn and socialize. But that came at a cost.

Space has always been limited at the Pumphouse, and over the years we have rearranged the room and asked for physical changes to the room to accommodate our membership and ease the crowding. With the rapidly growing membership we suddenly found during several weeks in the fall of 2017 that we could not seat everybody

who showed up, comfortably and safely. Understandingly, there was some angst. It was at that time we clamped the membership list and started assembling a waiting list.

The three-month trial during this past fall showed that a morning session was viable; that not only would people on our waiting list attend, but that some current members might find that the morning session more convenient for them. The cost of running the morning session also fell within our budget. So, why not?

As I have said above, the morning session is a beginning. It effectively doubles the gathering space, which eases one problem, but with the additional time slot, there are still logistics to be worked out.

On the back page you will find the lineup of artists who will deliver workshops during the coming year. Many of these are old favourites, requested by participants, but others are new to the Pumphouse.

During this past year we asked workshop and demo participants to provide comments and feedback. These went beyond the comments on evaluation forms. Instead they are what they observed, learned and commented on about each artist, and each event. I am sure you will find each of them instructive.

Enjoy this issue.

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## My Best Tips

*During the fall, members were asked to send along useful art tips that are seldom shared. We discover these through our reading, workshops, demos and Pumphouse walkabouts. So, what are they? Here are a few that were sent along.*

**Tonal Values** — If you have trouble with tonal values, use digital photos of your reference as well as your painting. On the computer convert them to grey scale and compare to see where you might have to go up or down in tone.



**Use a towel instead** — My tip is that I now paint with an old towel under my painting. I use it to clean off my brush or adjust the dampness in my brush. It saves A LOT of paper towels.

**Make A little Watercolor paint box for traveling** — Collect an Altoid tin, Curry's gift card tin, or similar; gum packaging; then put your favourite colour paints in the individual gum pans. Great for travelling. You can find more by clicking [HERE](#).



**Choose your Acrylic brushes wisely** — Acrylic brushes tend to be made from synthetic materials and can be used with a variety of mediums. Oil brushes and watercolour brushes should not be used. It's important to have a good variety of brushes, from small to large. You'll soon learn which you're more comfortable with, but these four are some of the more common shapes you'll encounter. The Filbert brush is a great all-purpose brush that can offer a straight or rounded shape.

**Paints need to be mystified** — At times, both watercolours and acrylics need to be misted. Before you start using your watercolours, spray them with water first to get them softened up and ready. Acrylics dry quickly — sometimes too quickly. One way to keep paints moist easily is to mist them with water when you're painting.

**Use a harder pencil** — when preparing your foundation drawing for a watercolour painting, use harder pencils, like 2H or 3H, but don't press hard. There is far less carbon in these pencils than you would find say a 2B or even HB. The lines are much lighter, and most times don't need to be erased. But again, don't press hard.



### A whole bunch more ...

- Use quality papers such as Arches and choose a palette with large wells to mix paint surrounded by your watercolours.
- Focal point is the starting point. Put strongest light and dark there.
- Never leave pure white on the edge of a painting, it draws the eye off the painting.
- Don't give up!
- Don't be afraid to mess up. It's on a piece of paper or sketchbook.
- Know when to stop!
- Instead of buying expensive brush cleaner for acrylic and oil brushes, soak them overnight in hand sanitizer.
- Keep an idea journal, words, photo, magazine page, seedlings of an idea.
- Make a value sketch with just three values. It's the map for your painting.



## humorous comments from art shows

Submitted by Ljuba Simovic

As artists we occasionally have some funny moments as we show our artwork to the public. Here are a couple of incidents from several exhibitions:



Lily of the Valley

I was participating at the group show in Milton, at a home for seniors. One elderly gentleman approached me, very impressed with my work. While looking at my painting, "Lily of the Valley" (left), he commented, "You did an excellent job with the popcorn".

During another show, a lady stopped in front of my "Scream" (right) painting and studied it for a long time. As she was leaving, she said, "You must have kept it inside for a long time"



Scream

## Art Show and Sale

September 21-23, 2018

By Ken Gordon



After a very enjoyable Friday evening opening for artists and friends the 2018 Annual Art Show was ready for the weekend and a couple of windy days didn't keep people away.

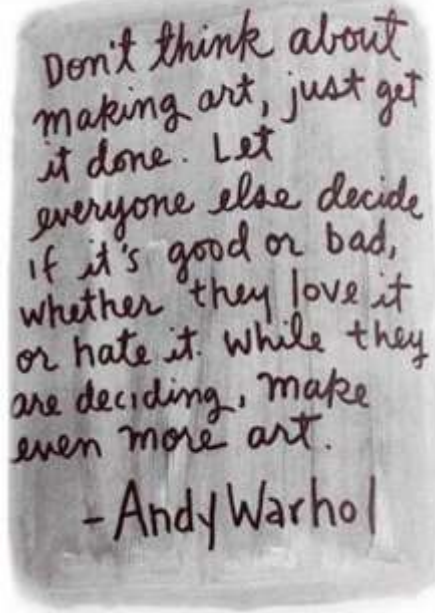
Attendance for the two days was 264 people on Saturday and 112 people on Sunday. Coinciding with Open Doors Grimsby we had the little trolley dropping off people all day Saturday. And with Dave, Doug, Connie

and myself painting outside, along with my wife Susan representing a local wildlife charity, there was lots for our visitors to see. Josh Edward's guitar and voice provided a nice, live listening experience outside as well. Inside, 30 artists displayed 80 diverse and very creative artworks. Over the two days lots of positive comments were heard and by the end of the show 8 pieces had been sold!

As the Art Show Coordinator, I would like to thank all the artists and members who contributed to make this year's show such a huge success!



From the goodies on Friday night, to the advertising, set up and hanging, manning of the reception/sales desk, take down and Margery's expertise in publicity, the show was a pleasure to see come together.



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**Interesting Fact:** In 1911, Vincenzo Peruggia, wanting to bring the Mona Lisa back to Italy after "It was stolen by Napoleon", simply walked into the Louvre, took the painting from the wall, went to a nearby service staircase, removed the frame, put the painting under his smock, and walked out with it. The empty space it left on the wall attracted more visitors than the painting had. Pablo Picasso was considered a suspect in the theft. He was arrested and questioned, but later cleared and released.

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## Reflections from our Workshops

*Our thanks to those who took time to reflect on their experience and learning from the following workshops, and to record their thoughts in these reports.*

### Wayne Moore Workshop

September 22, 2018

*By Margery Taylor*

This was the first workshop we had with Wayne and I hope we have more. He is an excellent teacher providing us with a list of suggested supplies and image photos before the workshop and excellent colour handouts in the workshop.

The focus painting was flowers about 70% white and we worked dark to light using acrylic paint. Colour temperature is complicated. We first had to decide if our canvas/paper was warm (more active, advances) or cool (calmer, recedes) to choose an underpainting colour opposite. Each colour we choose to use has value and its complimentary colour mixed with it yields grey. Chroma (dullness, intensity of colour) can be adjusted by adding the complementary colour.

The painting we worked on was a 70% white subject matter and a challenge to make the whites glow. To paint the white, you will need to mix a yellowish white, a bluish white and a warm white cadmium red making a cool pink. To create a glow then mix a warm grey for the complement. Whites are different. Titanium is a bit blue and is the one we used. Mixing white is thin and transparent so not a choice for this painting.

Wayne suggests doing a value sketch before starting any painting. Then do an underpainting. He uses watercolour pencil to sketch on the canvas and seals it with Acrylic Matt medium (50/50 water) using a brush to save the lines. He suggests always using matt medium (not just water) with acrylic paints as it will preserve the finished painting.

Paint mixing is an important step including mixing the greys. Layout and mix the values before you start each step. He suggests that a stay wet palette is very useful to keep paint from drying – spray with retarder. Make sure you have the right values (you can purchase a value finder). Mix base colour first and match the value. Add white to lighten. Is it warm or cool? Direction of brush strokes is also a factor in the value of colour. Example – greens for background. Mix about 4 greens. The colour you want plus a darker and lighter.

*By Connie Kratofil*

Wayne Moore's Workshop was a complex workshop but well balanced between theory and practice. The technique he uses focuses on understanding value, hue, chroma as well as simultaneous contrast.

The terms were well discussed as well as the palette management. Wayne is the first artist to really discuss colour mixing in depth. There is something for everyone from beginner to advanced artist.

I hope Wayne comes back next year, giving us a chance to see how much his ideas have been absorbed into our painting.



## **Doug Mays Workshop**

October 19, 2018

*By Alice Horne*

Doug Mays workshop on October 19 centered on loose watercolour with emphasis on “Resist, Lift/Scrub and Scrape”.

The importance of value was stressed and how the values of a scene can be flipped but maintaining the mid-values to create depth. In this session Doug had the water being the darker value and the trees and land in the foreground being the lighter tone.

What I like about Doug’s workshops is how he reminds us of the need to keep in mind the basics of the painting and where the eye will be drawn. Although this workshop encourages a looser style, he discussed how a painting can be abstract or photo realism.

Two pictures were provided for the morning session, one a fall colour photo and the second a black and white fall photo to compare the scenes for values of light. The theme for the morning, fittingly on this day was Autumn Landscapes with yellows, reds, oranges, siennas and accents with blues and violets. The “Resist” aspect was used in preventing absorption of pigment and water by

Finishing touches can make a difference and Wayne introduced us to Scrumbling. He mixed a little mixing white and a bit of acrylic glaze (matte or gloss medium) and used a make up sponge to add this to the dry white. It doesn’t change the colour underneath but gives a soft impression.

Some of us in the class were quite new to painting with acrylic paints and learned some tips that will be very valuable.



using masking tape, something Doug prefers rather than other methods. The “Scrape” method was used on wet or damp paper using an old credit card or chisel end brush. This can also be done after an over-painting to reveal the

underpainting. The “Lift/Scrub” method is done on a wet or dry paper but using a wet brush.

The photo for the afternoon session was basically the same as the morning but with evergreens and snow. Now the darker value was the trees and foreground and the water became a lighter value. Colours used were indigo, carmine, raw umber and cobalt turquoise light. Again, the methods of resist, lift, scrub and scrape were applied.

*By Theresa Cheverie*

I have taken workshops with Doug Mays before and look forward to his loose watercolour style. I have always found being loose with my brush very challenging. Doug has a good step by step process that makes it seem easy.

During the one-day workshop Doug demonstrated a fall Creekside landscape in the morning then replicated the same scene into “Winter” after lunch. I hadn’t gotten very far on my fall scene, so I continued to work on that in the afternoon while taking notes on his winter version. Doug used few colours on his fall palette – Ultra Marine, Burnt Sienna,

The end of the workshop has each participant showing his/her painting for some constructive evaluation. This sometimes leaves us nervous to have it displayed and discussed but always results in positive comments and suggestions from Doug. Doug’s workshops are always enjoyable and relaxed.

Quinacridone Gold, to name a few, and mixed puddles of varying values and consistencies while he painted. He referred to the puddles as skim milk, buttermilk, or homogenized consistency so we could get the idea. Another tip Doug brought to light, or perhaps I should say “light”, was his goal of having 30% of his painting be in dark to medium values rated 1-5, with the balance of the painting being values of lighter 7-9. His demo included methods of scraping, scrubbing, resist, and lifting of paint to help create these different values and focal interest.

I would recommend Doug’s workshop as a good experience with many take-aways to practice at home.

## John Anderson Workshop

November 17, 2018

*By Vickie Earle*

John shared with us some examples of his work, which were landscapes done with oil in an impressionistic style. These paintings are filled with light and colour and capture the mood of the subject which was usually a natural or rural setting. There are examples of his lovely work on his web site that demonstrate his style and a range of colour choices best matched to the subject ([johndavidanderson.ca](http://johndavidanderson.ca)).

In preparing us to paint, John emphasized the importance of values and light in composing a painting: Values came first. He indicated 3 values can carry the whole painting. Working on a value scale of 10, painting in values of 2, 6 and 8 can accomplish this well.

The second consideration was light. Ask where does the light come from? Where does the light end? The

focal point will be where the lightest light and the darkest dark meet. It will be where warm and cool meet. “The light story will create this”.



For our one-day workshop John had us paint a marshy area in sunlight as seen through some trees. The reference photo was black and white, and he demonstrated building a painting using a palette of colours he chose to represent it.

Starting with a violet underpainting to create a mood he demonstrated building the painting from dark to light.

Large foreground tree shapes, dark distant hills and forest floor were roughly sketched in with dark blue and violet. Violet and green held the hills in the back while lighter and warmer gold, yellow and red tones moved to the forest and meadow and marsh. Paint strokes were strong and

deliberate and fresh throughout the painting. Bright golden light with a touch of cool turquoise pulled the eye to the marsh. A golden light tone was introduced into the sky at the end playing off the violet underpainting that we started with.

John encouraged us and kept our brains and brushes very busy in trying this impressionistic

style with vibrant colours and contrasts. It was a great learning experience that challenged the painter to move beyond local color and detail “to tell the story”.

Our thanks to John for a great day and learning opportunity and Joyce Richardson for coordinating the workshop and making it happen.

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## Looking at Demos

*There may have been more demos during the fall than reported here. My apology to any we've missed.*

### Joyce Hamilton

October 17, 2018

Long time member Joyce Hamilton gave us a demo called: Textures in Watercolours and Acrylics”. She demonstrated techniques for incorporating materials that would give a three-dimensional quality to our artwork.



“Adding various

### Shelley Prior

November 21, 2018

Shelley is a watercolour artist from Burlington, whose demo showed us the various stages of painting a glass object. Stages of her demo painting are show below.





## Lucy's Simple Puff Pastry Pizza

Whenever Lucy brings her tiny pizza pieces to one of our socials, many have asked for the recipe. Here it is.

Makes two cookie sheet sized pizzas

My Two Favourite Pizzas

Ingredients

Crust

1 package Tenderflake puff pastry Contains 2 sheets

Toppings for Tomato Basil Pizza

- 1/2 cup of marinara sauce homemade or jarred
- 1/2 cup parmesan cheese
- 1/2 package of shredded mozzarella
- Or sliced fresh mozzarella if you prefer
- Roma tomatoes thinly sliced 2 or 3 depending on size
- Fresh Basil Leaves

Toppings for Prosciutto and Cherry Tomato Pizza

- 1/2 cup of marinara sauce homemade or jarred
- 1/2 cup of parmesan cheese
- 1/2 package of shredded mozzarella
- 4 or 5 thin slices of prosciutto cut or torn into 1" strips
- Handful of cherry or grape tomatoes cut in half

- Handful of Arugula or Baby Spinach
- Unico Balsamic Glaze

Directions

1. Preheat Oven to 375° F
2. Line two standard sized cookie sheets with parchment paper  
On floured surface roll out each sheet of puff pastry to fit cookie sheets  
Spoon Tomato sauce on both pizzas  
Sprinkle Parmesan on both pizzas  
Sprinkle Mozzarella on both pizzas
3. Tomato Basil  
Evenly distribute sliced Roma tomatoes
4. Prosciutto and Cherry tomato  
Arrange Prosciutto evenly on pizza  
Scatter tomatoes on Pizza
5. Bake 15 to 20 minutes until edges are puffed and golden.
6. Remove from Oven  
For Tomato Basil Pizza place fresh basil leaves evenly on pizza.  
For Prosciutto Cherry tomato cover pizza with handful of arugula or baby spinach and Drizzle with Balsamic glaze. Greens will wilt.  
Cut into squares and Enjoy.



### Banner Page Artwork

*The front page of this edition features part of a painting by Dennis Jubenville. This painting, titled "Winter Pines". Dennis was successful at our Annual Show and Sale in September, selling two of his paintings.*

The intent is to feature member artwork in each issue on our front cover. We look for something that applies to the season ARTmatters is published. Members are welcome to submit paintings for this spot.

## GRIMSBY PUMPHOUSE ARTISTS

# 2019 WORKSHOP SERIES

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### **Atanur Dogan**

Feb 21-22  
Watercolour

### **Anne More**

April 5-6  
Acrylics

### **Debra Tate-Sears**

May 10-11  
Watercolour/Ink on slate

### **Judy Mayer-Grieve**

July 5-6  
Acrylics/Oils

### **Shelley Prior**

August 30-31  
Watercolour

### **Bill Biddle**

September 28  
Acrylics

### **Doug Mays**

October 25-26  
Watercolour

### **John Anderson**

November 22-23  
Acrylics

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### **Minimum Requirement**

*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. Payment must be submitted 10 days prior to the workshop, otherwise these places will be filled from the waiting list. Registration for workshops is not open until the previous one is closed. Where workshops are within a month of each other, registration will open at the discretion of the Workshop Coordinator. Check website for details.*

### **Workshop Registration Form**

*The registration form for the next workshop will only be released on the website once the previous workshop has been completed. You can find it online. For many of our workshops, participants may be able to use acrylic, pastel, oil or watercolour. Check with the Workshop Coordinator.*