



In this issue

From the President ...	1
President's Report to the AGM ...	2
Meet the Members ...	3
McNally Donation ...	5
Grimsby Heritage Winner ...	5
LPAA Gallery Showcase ...	5
Spring Artwork ...	6
Looking Back at Workshops ...	7
2020 Workshop Schedule ...	10

OUR EXECUTIVE

PRESIDENT

Doug Archer

VICE PRESIDENT

Lynne Germaine

TREASURER

Silva Talmassons

SECRETARY

Connie Kratofil

ART SHOWS

Ken Gordon

WORKSHOPS

Joyce Richardson

MEMBERSHIPS

Pat McGuire

PROMOTION

and PUBLICITY

Marjorie Taylor

COMMUNICATIONS

Dave Morley

PHONE TREE

Nancy Teminski

From the President

Hello everyone,

Welcome to the year 2020 which is a milestone in the history of our association, and a busy year with so many exciting events planned.

There is of course the two-month exhibition of our members' artwork at the Grimsby Public Art Gallery. The preparation of a presentation film of those who wish to participate with a piece of their artwork for the display. All this a great record of our heritage started twenty years ago.

Joyce Richardson, our Workshop coordinator, has again arranged for an interesting and challenging schedule of visiting artists for this year. A great mix of mediums and techniques to help our growth as artists. Be sure to join her at as many as you can.

Lynne Germaine, our new Vice President, has also set up a series of demonstrations throughout the year, to promote learning new skills, and practicing some of the day to day activities of a good artist. Also a framing and matting demonstration at Framecraft in St. Catharines.

Ken Gordon, our Art show coordinator, keeps us informed of many opportunities to show our artwork. This includes our 2020 Gallery show, (with Adrienne continuing to help,) and the annual September exhibition held in conjunction with the Doors Open festivities. Also, we look forward to his community efforts in a new Canadian Art History Tutorial to be held at the GPAG.

Dave Morley who keeps us entertained and informed with the weekly newsletters, also produces the quarterly publication, ARTmatters, plus our bulletins and operational paperwork. His efforts give us a professional look that any organization would envy.

Margery Taylor spearheads our socials for the year, while Silva Talmassons, Pat McGuire, and Nancy Teminski are all set to keep our other functions running smoothly going forward. Of course a BIG Thank You to everyone else who helps weekly, in making tea and coffee, putting up tables and chairs, cleaning up, and all the little things that keep our organization and gatherings the pleasure that they are.

Continued on next page

Myself, I have a new schedule for 18 plein air locations this year with my Tuesdays@10 group. Try and join us. Bring a friend if you wish, because it is a fun time and a great opportunity to build your skills.

As your new President, I recognize, and wish to continue the work we do with Bursaries, Donations, Opportunities, and support the Participation of our members in the community. We are truly A Special Group!

It is a full schedule for me, in my first year, and I am excited to lead our association through this busy time, and a special time – our Twentieth Anniversary. I look forward to working with everyone and having some fun along the way.

Doug

President's Report to the AGM

Editor's note: the following is the report delivered by 2018-19 President, Adrienne Brown, at our January 29, Annual General Meeting.

First, let me thank each of the Executive Committee members for all their work and support in 2019. And it was an eventful year. The socials, Art Shows, Workshops, Newsletters surpassed previous years and yes, I'm sure it has a lot to do with our growing membership breathing new life into the Association.

Many changes took place to accommodate moving from one Wednesday session to two, and we continue to adjust. Our monthly Executive meetings had to find new accommodations and we thank Ron for finding us a spot at St. John's. Timing of demos were changed to accommodate both sessions.

Our "Master of the Morning" – Owen Masters, took responsibility for opening, preparing for, and welcoming new members to the morning sessions, and continues to do so.

And we spent some money. We bought 10 new art display racks which helped expand our Art Show. The new and improved locked cupboard has enabled us to improve communications for both sessions. I can name a dozen uses for that cupboard – Coffee tea and goodies of course but also, lending library, bulletin board, calendar for monthly afternoon tea sign up, updated membership list and artist bio binder, membership forms, receipt reimbursement, workshop signup, Art Show binder, and hopefully soon, a name tag holder so they can be left here between sessions.

Next, we will have a setup for our upcoming Workshops so that the instructor's work will be displayed overhead as they work.

We have reduced members having to do weekly table-chair setup and takedown to morning setup only. A gentle reminder here to please help Owen in the morning even if it's against his will.

We tried something new launching Ken's Art History Lecture series that we held for our members at the Carnegie Building. Ken continued the series for the Grimsby Art Gallery and will be doing a Canadian Art series for them – you can register for it next month.

We continue to grow our membership numbers but in a controlled way. The Exec committee has set caps for both sessions and will adjust as necessary. Total to date is 107 with 60 afternoon, and 41 morning members, 3 Lifetime and 3 associate members.

Another change to our Membership Forms came this year. We asked in what areas you might be willing to help. Many of you offered your assistance and we thank you. Your names have been given to the members of the Executive committee that you offered to support. They will be looking to chat with you, to see if you have a suggestion, an idea to share, or something you might want to do. I encourage you to take that opportunity to get to know your committee members and get to be just a little more involved in your association.

Adrienne

Banner Page Artwork

The front page of this edition features a painting by Colette Verrier. Colette explains ...

“I like to put interesting expressions on animals faces.

The 'Holy Cow' painting is a composite of different pictures I've taken of farm buildings, and from observing farm animals in my drives on the back roads that lead to where I live.

Once I had it all together the lower left-hand corner needed something, so, after doodling and sketching cow faces, I found this one rather hilarious and that's how it ended up in that corner. It's like it's tattletailing on those cows lying down, like: how dare they? Or, the viewer can decide what the cows expression is saying. Anyways, it's meant to lighten up the stresses in the world we live in today.”



Meet the Members

In this issue we feature Lynne Germaine, our new Vice President, Roz Crawford and Barb Waller.

Lynne Germaine



Lynne is our new Vice President.

Art became a steady hobby for Lynne throughout her teens and twenties, with her focus on surrealistic portrayals of landscape and people, mostly in oils or inks and later acrylics. Lynne placed in a couple of art contests in grade school and has

had her work displayed in the high school year-book and showcase but has only recently ventured into showing.

With a Chemical Engineering diploma, Lynne's career followed a different path in the private and public sectors in management and civil engineering. While art took a back seat to a busy work schedule, Lynne gained valuable experience in public administration, financial management, and leading and serving on numerous committees, projects and public programs.

Still, Lynne found time later in her career to complete a Fine Arts Certificate at Sheridan and a Liberal Arts degree at Waterloo focusing on cultural history, archaeology and the classics. She loves all subject matter and has recently been exploring water colour.

Her favorite artistic pursuit is plein air in remote places.



Roslynn (Roz) Crawford



I have always loved to work with my hands to create something new. As a teenager, I sewed all my own clothes, did embroidery, then macramé, and needlework. I loved the detail in the stitches and knots. Then I did many other crafty things. For a long time I made jewelry, taking classes

in different bead weaving techniques. I grew up in Burlington and spent many of my childhood days outside exploring the natural world. I am a bird watcher and have travelled across Canada coast to coast taking photos to inspire future paintings.

I worked many years as a pharmaceutical chemist. After retiring in 2007, I started oil painting with a local seniors group for a few years, dabbled with acrylics, then switched to watercolour painting,

Barb Waller

While recovering after knee replacement surgery, my husband saw an ad for a session to learn to watercolor paint at the library – all supplies provided. Bev Sneath was the teacher for those beginner classes, so encouraged by my husband, I signed up.

I took lessons for about a year, then I started learning from videos, art books and from other artists who were kind enough to share their knowledge. I've had no art schooling.

I grew up in Toronto North York, then in 1992, for our work, we moved to Regina. Later, we settled in the town of Grand Forks, BC where we opened a business. In 2008 we moved back to Welland, to be closer to our son and his family.

My artwork isn't in the category that would be covered by the press, I've no exhibition history, not in any collections, no awards or honors, only the encouragement from family and friends.

which I absolutely love! I joined an art group and quickly realized how little I knew and how much more I could learn. I have taken a few classes in watercolour painting with the Pumphouse and DVSA but plan to take more.

My husband and I have two daughters and a son, and two adorable grandchildren who are also learning to paint with me. We live in Stoney Creek and are building our second little free library to share our love of reading with our community. It will soon be outside at the foot of our driveway. It is named after the Stoney Creek Dairy, which closed, sadly, in 2012. It is decorated with my acrylic paintings of ice cream treats and sundaes!

My art journey continues today as I learn how to best use watercolour to capture nature and our beautiful world. I joined the morning group at the Pumphouse in January 2019 and really love the friendliness, the camaraderie and support this group provides. I like to experiment with new techniques and learn with others. I am the coordinator of a local artists group, and I love planning trips to galleries, gardens and of course somewhere to enjoy a delicious meal together.

I paint to relax; to learn new watercolor methods and for self-satisfaction. I've only tried watercolor, but I do other art projects, play piano, and do weaving, knitting, and reading.

I owe any art success to my husband, Steve, and my friend, Rona Huggins.

Rona encourage me to join the Pumphouse Artists. She said the members are very friendly, and most important, it didn't matter that I wasn't a "true artist".



Christmas Donation to McNally House

It was a pleasure to present Jodi Harley, McNally House Hospice Administrative Coordinator with \$600 from our Pumphouse members.

"We couldn't do what we do without community partners like the Pumphouse Artists" was Jodi's grateful response.

Thank you to our members for their generous donations.



Grimsby Heritage Competition Winner



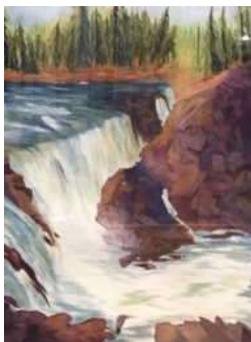
Congratulations to morning member Roberta Carbone who won first prize for her Grimsby Heritage Competition in the adult category. The painting also sold.

Roberta described the painting:

A skeletal landscape, gasping for life in this artrophic (ed: deteriorating) view of Nelles Beach. Every year climate change and mismanagement of the great lakes has been a death blow to this silver sliver of beach; a gem for both locals and tourists. Now mostly under water, the eroding embankment gives up what is left of its vegetation, helpless against this assault. In the distance, a lighthouse, a symbol of hope for change, restoration and rebirth.

LPA Gallery Showcase of 2019 Workshops, Jan 8 – Feb 4, 2020

From January 8 until February 4, workshop artwork was on display in the GPAG Community Exhibition Space. Included in the show were pieces created from various workshops. The following artists participated: Liese Adams, Doug Archer, Adrienne Brown, Roberta Carbone, Theresa Cheverie, Vicki Earle, Lynne Ferguson-Jarema, Lynne Germaine, Donna Goodfellow, Mary Ann Huisman, Shirley Jackson, Dave Morley, Joyce Richardson, Cathy Rodic, Maureen Soni and Nancy Teminski. Below are a few samples of the artwork ...



Spring Artwork

For this issue of ARTmatters I was looking for a piece of artwork that would suggest spring, but also something I could use to set the colour theme for the newsletter. In all, there were 23 pieces submitted, but after choosing one to show on the cover, and one per artists, there are 14 here.



Liese Adams



Jean Coombs



Roslynn Crawford



Dianne Massender



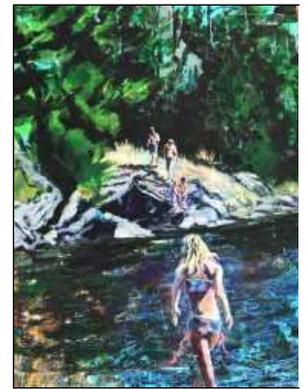
Rhonda Whittington



Fran Elliott



Shirley Jackson



Patricia Williams



Maryann Huisman



Rejeanne Sardo



Adrienne Brown



Roberta Carbone



Frances Carducci



Flora Hutterer

Looking Back on Workshops

Atanur Dogan

By Dave Morley

“If you always do what you’ve always done, you always get what you’ve always gotten.”

The Atanur Dogan workshop was held over two days, on February 14-15, 2020 BC (Before COVID-19).

I’ve attended Atanur’s workshop many times before, and admittedly, for this workshop I wasn’t inspired by either of the two reference photos. I was going to work from my own photos. It wasn’t until almost noon of the first day when I suddenly got inspired to work on part of one of the paintings, (shown right). I had observed techniques that made me want to paint in Atanur’s style.

What changed? Watching and observing how Atanur’s painting was being done during his demonstration of the painting and realizing that to learn what he had to offer, I’d have to at least try to copy what and how he was doing it.

When we come into a workshop, we are usually a slave of our style. We struggle to free ourselves, to let go; to be able to truly observe how the demonstrating artist is doing what they do. We use different paints and brushes, and mostly different paper than the artists, all the time trying to copy the artist’s painting while using our style. Tools aside, without changing our style for the workshop, it won’t work!

What does work is when we watch and observe, and then try to implement what is being shown into the piece we are working on. Many times that is a very hard struggle, (lacking the confidence to break free of our style), but whether

the result is a success, or a failure is measured against our style. We can keep what we like and add it to our style, or we can put it aside for when it might be useful.



Here are a few things that I observed:

As a watercolour master, Atanur puts the ‘water’ into watercolour. While we try to control our water and paint, he uses water as an ally, encouraging ‘happy accidents’. Sometimes he uses it as a barrier, putting clean water down in places he wants his paint to go, yet limiting the area where his paint shouldn’t go. He uses this technique to provide conduits for running paints to flow off the paper. Occasionally he will drench a spot with clear water, and drop paint into it – brushed, dripped and spattered. And for places requiring a patina, during his weekend demos he even used tea and coffee.

Atanur uses a large circular palette with approximately 40 paint cells. The cells are arranged in the colour wheel, but as he explains, the specific colours aren’t important, because he’s not a colour person. He doesn’t have a favourite colour and doesn’t work to a select palette of colours. He paints by feel, by and most important, value. So if a dark colour is needed, it doesn’t matter if it is blue, green, brown, maroon or purple, if it has the same value, it works.

His brush is always dancing. Whether he was using a liner, flat, round or mop, Atanur does

not hold it by the ferrule and use it like a pen, but holds it midway up the handle, where he can easily manipulate the brush to lay down his variety of strokes.

He is always building up the painting, sometimes going back to a spot many times, and at times overpainting what has already been done. The painting may start with broad strokes of water, followed by generous strokes of paint. The liner brush might be loaded with paint, then holding it parallel to the painting, may lay paint in different spots; then with a flick of the wrist to cover another; or draw it across the paper and end it with a downward flurry. Nothing is just a brushing of paint on the paper in controlled areas. Instead there are placings, confident lines, flurries, dabs, floods, drips, droppings and splatters. Sometimes the paint is pushed onto the piece, and sometimes it is pulled. It's a practiced style that is hard to duplicate, but there is value in understanding what and how it is being done.

The brushes themselves are specifically designed by Atanur to facilitate his style. He

doesn't use many, but these quality brushes are versatile in how they are used and hold generous amounts of paint – or water (or tea). We've seen him use one of his round brushes to flood an area, dash a robust stroke in another part of the painting, and in the next instant, with the same brush, draw a fine line.

When we go to a workshop, the paper is usually the least of our concerns. However, as I have found from my past few recent workshops, it does matter. To learn what the instructor is teaching, you need to match what is being used as close as possible – size and type. Without matching the instructor's paper you are struggling to match their style with yours. It doesn't yield a similar result.

Most times we go with what we have. That might be a full or half sheet of cold press as the instructor suggested, but many times we don't see these as strong suggestions. Because the quality isn't right for the job, the paper drinks up the moisture faster than a 'Bounty' paper towel, and no matter what the instructor is demonstrating, and no matter how hard we try, we just can't get the same effect.



Reference Piece



Demo Painting

Let's look at the demo painting above.

It started with a random wash of water on the right side into which a generous mixture of brownish paint was added. Because the wash did not cover the entire right side, there were white spots reserved. That's important. The paint flowed down the painting, pooling in spots. Later in the painting, as things were drying, tea was used as a pigment, and even a little coffee.

The slats of the shutters are not uniform blue. There's a sameness about the slats, but there are also major differences. The blue may change from slat to slat, with some no blue at all. And there are comparable colours, and blues casually dropped in other parts of the painting to bring it all together. All this makes the shutters interesting, yet blue, with the eyes filing in the dominant colour of the shutters.

The painting is not about creating a copy or even a near-copy of the reference photo. It's about creating an interesting picture, one that entertains the eyes. It is not done in exacting control and placement of paints but allowing the paint to be part of the creative process. Let colour flow together, gather in low airs, and run down the paper.

It's an interesting technique; but to learn it, we need to look at how we do things, break away from our self-imposed slavery to our style, and to let go. We gather around the demonstrator and watch the process. Instead we need to observe the process and try to understand. It's a way of adding to our toolkit.

So, what did I learn, and what might we learn for a successful workshop:

1. I need to put aside my style for the workshop and immerse myself in the artist's style.
2. I don't need to just see what is done. I need to observe, understand, try and evaluate after the workshop.
3. I need to match my paper and tools as close as I can to that of the demonstrating artists, to try and copy the techniques being used.
4. I need to understand that a successful result (painting) is something that resembles the style of the workshop artists. The workshop is not about creating a masterpiece, but about creating an experimental – an evaluation piece.

In a previous life before retirement, Dave was, among other things, a process analyst; so he is used to looking at and understanding how people do things, and always looking for improvement.



TIP: MIXING COLOURS

When mixing colours, introduce the darker paint from the edge of the lighter one and gradually mix. Pulling them together this way means you can stop when you've mixed the colour you need. Putting one colour into the middle of the other commits you to mixing it all.

— Steve Strobe, Leisure Painter, Jan '15

2020 WORKSHOP SERIES

Atanur Dogan	Feb 14-15 Watercolour
Anne More	To be Rescheduled Acrylics
Debra Tate-Sears	To be Rescheduled Watercolour
Judy Mayer-Grieve	June 19-20 Acrylics
Shelley Prior	August 13-15 (3 days) Watercolour
Bill Biddle	September 26 Acrylics
Doug Mays	October 24 Watercolour

2020 Workshop Pricing

During 2020, the following fee schedule applies for all workshops:

Length of Workshop	Member cost	Non-member cost
One day	\$50	\$55
Two day	\$100	\$110
Three day	\$150	\$165

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 14 days prior to the workshop, otherwise these places will be filled from the waiting list. Registration for workshops may not be 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 forms for the first two workshops and the 3-day Shelley Prior are found on our website. For many of our workshops, participants may be able to use acrylic, pastel, oil or watercolour. Check with the Workshop Coordinator.