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A Reminder

This year we celebrate the 150th Anniversary of Canada. Part of that celebration is our Canada 150 project. We encourage our members to create artwork that commemorates and celebrates this

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: Lucy Groszek-Salt, Owen Masters, Dave Morley and Silva Talmassons.** The Call for Participation is on the MIP website. The Call for Entry for the 24th exhibition is open now, until May 18.

Front Page Painting

The painting featured above is part of "White Elegance" by Joyce Richardson.



Throughout 2017 many projects will happen across Canada to celebrate the 150th anniversary of Confederation. We want to be part of it. As part of *Doors Open Grimsby*, in September, the town has asked us to create artwork featuring Canada and Grimsby in our show. Also, we will be part of the year-long series of art exhibition in the lobby of the Grimsby Library/Gallery.

You can participate by creating something Canadian – something that shows the special characteristics of this country, or something period – say 1850 to 1880. You may want to look around town and paint one of the old buildings. Is there a landscape that speaks of this country? What about visiting the Historical Society or the Grimsby Museum to get your inspiration? We have also added reference photos on our website.

Looking back over the past three months have been exciting. Those events are covered in this issue. In January, Judy Mayer-Grieve visited us to give a demo on abstract painting. It was a stimulant for her workshop in June, but the demo motivated a few of our members to take on the challenge of creating an abstract now.

In early February we were visited by internationally recognized artist Atanur Dogan for a workshop, and Phil Gebhardt talked about Composition in his demo. Next up is a workshop with Debra Tate-Sears in April.

In this issue you will also find plenty of news about the updates the executive is making to the job descriptions in Policy, Honorary Members for special visiting artists, and the Fiscal year.

The change in Fiscal year means some slight changes to when we do things. Your membership will be extended until the end of this year, and the term of the current executive will be extended until January.

Finally, a thanks to Colette Verrier who has been our treasurer for the past few years. We thank her for her service to the Pumphouse.

Dave

www.grimsbylpaa.org

A look at demos

Abstract Art – with Judy Mayer-Grieve

On 11 January Judy Mayer-Grieve graciously offered the LPAA artists a demo on 'Abstract Art'. She was seeking to stimulate us and arouse our curiosity and understanding of the art of 'abstract'. Judy will be doing a two-day workshop on June 23-24, and encouraged us to come and give 'abstract' a try.



Judy demonstrates the abstract process



Displaying the 'could be finished' piece

Ron Harrod: *I very much enjoyed the Judy Mayer-Grieve demo. Not being imaginative, I was always hesitant to try an abstract, but now see that it is perfectly fine to charge right into one with no advance planning, (except perhaps to ensure you are using complementary colours).*

It definitely encouraged me to try it out, and I did one on Wednesday, photo attached. I was actually planning to do some more with it to try out different techniques but a couple of people said they liked it as is so I left it. I am anxious to try some different things on the next one.



Alice Horne: *Her approach to abstract art showed a free form expression that I would like to have. I was inspired to watch her create a piece that she wasn't afraid to alter as the art evolved. It definitely would be worthwhile to take her workshops.*

Nancy Teminski:

Editor's Note: Nancy has generously provided us with her notes and comments from this demo.

Judy's demo was short but gave us much to think about. She attempted to:

- define 'abstract' for us – so important for the brain to be able to create abstract art
- acquaint us with sources of further information on brain function
- suggest artists to study on the subject
- provide an opportunity for us to watch her work as she verbalized her actions, helping us to better understand her approach to doing abstract art

Define Abstract

Judy felt it is important to understand how the brain functions in regards to 'abstract' art. She found a better understanding for herself when listening to a Charlie Rose interview with Eric R. Kendel, an Austrian-American neuropsychiatrist. Kendel's book, *Reductionism in Art and Brain Science: Bridging the Two Cultures* clarified for her how problem solving, through experimenting with the unknown, leads to a deeper understanding of what we see. It led her to understanding the fundamental differences between bottom-up and top-down art.

Bottom-up processing recreates figuratively what the eye sees onto a flat surface, thus following the brain's rules to extract information from the three dimensional world around us. Top-down processing does not include this reproduction of objects. 'Abstract' is non-figurative art.

Abstract art employs top-down processing to stimulate one to interpret what one sees in a totally different way. Abstract art seeks to abandon bottom-up visualization and challenges the artist and the viewer to find a new perspective or truth. It takes one to the unknown and seeks to activate the brain to analyze the visual presentation in a new way, evoking an emotional response. This is a new reality of problem solving and experiment that leads to a deeper understanding.

The artist digs deeper to make new connections and then to depict this new vision, gleaned by top-down processing, to the viewer. Abstract art is not logical or programmed and the viewer responds sometimes with pleasure and sometimes with anger. A response is the goal and whatever it is, is acceptable. The viewer strives to make connections to recognize objects but cannot. The viewer must then view this work in a new way that challenges the brain to evolve and thus the artist has succeeded by extracting a response.

For Further Study

Judy recommended reading Kendel's book and, suggested checking out You Tube and Netflix to look at abstract artists' work. Some names she offered: Gerhard Richter – high realism years ago – compare to today, Jackson Pollack, Mark Rothwell, Jack Bush, Zasadagan, Ken Hoffman, Emma Lindstrom, glass by Gijoulie, Andy Goldsworthy – work meant to fall apart, etc.

Watching the Demo

Most importantly for artists, Judy wanted us to understand the need to generate positive energy within ourselves to create the top-down artistic flow. Let it flow onto the canvas. She cautioned that once the energy has gone — STOP immediately! And don't start again until energy returns. The minute someone suggests something you need to do for your abstract art, or you yourself go into a 'fix mode' on some part of the work, the energy has gone. STOP work! The mood has been killed. The work should always be whatever you feel, it should never look planned.

Watching her work with all manner of tools (brushes, a squeegee, a credit card, latex gloves, a squirt bottle, etc.) and a variety of application techniques (smear, spray, dapple, scrape, etc.) and whatever colour struck her fancy was intriguing and oddly suspenseful. Layer upon layer! Colour upon colour! Shape upon shape! Where was it going? How far will she go? Which way is up?

For me this demo was done before she finished her work. It needed to end because I was already inspired to get at it myself and see how deep I could dive.

Composition – with Phil Gebhardt

On February 15 Phil Gebhardt came by the Pumphouse to give a photography perspective on composition. In spite of AV problems, Phil was able to discuss various aspects with members. The comments below are an honest reflection of how a few members felt.



Philip Gebhardt has been involved with photography for over 50 years. His award-winning photographs have appeared in newspapers, magazines and textbooks throughout the world, and he has recently presented workshops at a number of art galleries in Ontario to show digital photographers how to apply the principles successfully employed by famous painters such as Rembrandt, Manet and Vermeer.

Alice Horne commented: *I have been somewhat stymied because he had a lot of good suggestions but it was much too long. Phil's suggestions on how to relate photography to all aspects of painting was helpful. The use of actual photographs and art helped to visualize his points. Perhaps the lecture could have been a bit shorter.*

Jean Coombs commented: *I thought Phil had lots of good instruction for beginning photographers and possibly for those of our members new to expressing their artistic vision. However, I fancy the majority of the people in the room already knew most of what he had to offer. I did get a couple of items that were new to me and any time I can learn something it is worthwhile.*

You can find Phil's handouts on our website, on the Resources page.

NEXT DEMO: May 17, with Jill McDonald

"Fine arts reproduction process"

Jill McDonald of *The Design House* is an art reproduction specialist. She has prepared artists' work for the Vatican, Smithsonian, New York State Museum and 24 Sussex Dr. Jill will explain her unique process of scanning the original painting, Giclee prints and restoration.

The hidden truth of *Yours Sincerely*

Hi all,

Have you ever wondered why we write, 'Yours sincerely,' at the end of a letter?

Since the days of Michelangelo, sculptors have been hiding flaws in their work by smearing hot wax into the cracks and then dabbing the wax with stone dust. The method was considered cheating, and therefore, any sculpture "without wax" was literally *sine cera* (from the Latin *sincerus*, meaning pure, clean, sound,) was considered a "sincere" piece of art. The phrase stuck.

To this day we still sign our letters "sincerely" as a promise that we have written "without wax" and that our words are true!

Now you are, a little further forward in your daily journey and thirst for knowledge and wisdom.

Yours sincerely,
J. Stanford Grant

Featured Members

Ron Harrod



Ron's interest in art started when he saw the work done by a recent retiree and he thought that it might make a great retirement hobby. After all, you can't golf all year! Although in truth, it goes all the way back to that curly-headed guy on TV who made it look so easy.

Many years ago, without having put brush to canvas, Ron took ten lessons at Mohawk College. That was a disaster. Then, after watching another TV artist Ron ordered some DVDs and began trying to implement these techniques in his own work. He also studied with fellow LPAA member Joyce Hamilton, and found improvement to be a long process. While Ron works mainly in acrylics, he also has a small watercolour kit for quick, on-site sketches. Another learning curve!

As a busy retiree with lots of other volunteer "jobs" Ron mainly finds time to paint only when at the Pumphouse. He is kept very busy within his church, and is a recently-elected director of his condominium association. As many of you know, Ron enjoyed serving on the LPAA Executive, first as newsletter editor, and then as vice-president. As a retired accountant, Ron has been available to assist with any bookkeeping questions, and last year was one of the reviewers.

Ron enjoys golf and travel, and has been to such exotic locales as Russia, China, Egypt, and has rounded Cape Horn. Ron is also trying to learn to make better and more creative use of his camera, and not rely on the Auto settings as most of us tend to do. That also is a process!

Ron's latest adventure is a branch-out to abstract painting. He is very interested to see where that takes his art.

Fay Hermans



Fay started taking art lessons in the 1970s, from a lady named Claire Penny. At the same time, she also took daytime lessons at Beamsville High School. Mostly self-taught, she also took an interest in photography, which taught her perspective.

Fay grew up in Hamilton, and attended Ballard Public School and Delta secondary. She came to Beamsville after she married her husband, as he was a fruit farmer, and also trained thoroughbred race horses.

She first started in oils, and because she loved the style of Jim Knighton's work, did many palette knife pictures, but now her work is done in watercolour and pencils – she prefers the pencils.

After not touching her artwork for 10 years, Fay came to the Pumphouse because of long-time member, Sofia Vuorinen. She has really enjoyed the friendship and creativity of everyone at the Pumphouse.

Fay also makes quilts, knits for Community Care of West Niagara, and crochets.



One of our favourite things to do at the Pumphouse is to welcome new members. In this issue, we welcome:

Dianne Chivers and Kenneth Gordon

Honorary Members



At the February meeting, the Executive approved a motion to incorporate an “Honorary” status into our membership. It will be given to exceptional workshop artists who have shown their dedication and support of the LPAA community.

Three initial artists were proposed to be given this status: Atanur Dogan, Debra Tate-Sears, and Judy

Mayer-Grieve. Each will be sent a follow-up letter and will receive a certificate of “Honorary” status, to be presented at their next workshop here at the Pumphouse. LPAA Policy and Procedure have been revised.

For clarification, it was noted that “Life” membership status is given to those who have been active members, and have been instrumental in building on the continuation of the LPAA over the years. Life members are not required to pay dues.

Other Policy Revisions

Job Descriptions for all positions has been a long term project of the Executive. This is important for the successful continuation of the association. As new members are coming into the group, and onto the Executive, it is important that they have a clear idea of what their job is.

We are getting close. As of the March meeting all positions have updated descriptions, with one exception. That one will be done during the next few months, but all others are out for final review. We expect all of these to be done by mid-year, and at that time the revised policy will be posted on our website.

We also changed our Fiscal Year from October to January. This was done to make it easier for our financial tracking. The AGM date and date for collection of dues will be adjusted to suit the January to December year.

You are welcome to talk with Adrienne and/or Dave about these changes.

Don't Paint the Sky Blue!

By Courtney Jordan, *Artist Daily*

The sky is hardly ever really blue. Think of Turner's skies or even Monet's—they are multifaceted and carry the hum of several colors. As many of us transition from painting outdoors to inside the studio, [or vice versa] we can sometimes make assumptions and take certain things for granted like the color of sky or water, perhaps because we may see our subjects primarily in photographs, or maybe because the weather or busy schedules give us a much more limited timeframe to go out and work in the landscape.



When it comes time for me to paint from an aerial perspective I think of Georges Seurat's paintings. This may be an extreme example, but for me his work demonstrates an awareness of the prevalence of color, especially in the sky. Thinking of his pointillist dots helps me remember that color is everywhere. In the spirit of this, I pulled together a few tips on painting the sky to help stave off the "blue syndrome."

Build up the sky with various tones and not just blue ones. Really look at the sky and see what colors are there. A rainy day can often have grey, green, and even yellow tinges to it. A sunset is often much darker than I usually paint it the first

time, and can contain all kinds of deep reds, pinks, and purples.

Don't paint the brightness of the sky alone—paint the shadows in it to give a sense of space and depth. The more moisture in the air, the more reflections—and, as a result, the more color—you will find. Even when the sky is clear there is a sense of depth perception to our field of vision. In every case, question how that occurs

and try to accentuate it.

Clouds reflect the light in the sky. Even on a picture perfect day, when clouds look white and the sky looks blue, don't reach for blue and white alone. They can make a painting look flat and clichéd. Experiment with the colors you perceive in reflections and the light to add depth and greater realism.

Adding texture to the painting surface can give an entirely different sense of atmosphere than you can get by manipulating paint color. Experiment with thick and thin strokes of paint and new mediums for surprising results.

The sky tends to lighten toward the horizon. Be mindful of this as you are painting because this alone can help create a more convincing landscape painting.





Artwork on Banner Page

In this edition of ARTmatters we feature trilliums on the front page. It is part of forest floor painting by Joyce Richardson, called *White Elegant*, which you can find on our website.

This is the second time we've used this idea in the newsletter. The intent of the front cover is to feature member artwork in each issue. Hopefully, We can find something that applies to the season ARTmatters is published in. For instance, this is a spring issue. Shortly the leaves will start to appear on the trees and the forest floors come alive with new growth and trilliums.

Members are welcome to submit paintings for consideration our next issue at the end of June.

The Square Roots Project

Twenty-one Pumphouse members contributed to the Square Roots Project at the Grimsby Gallery/Library.



GPAG Director Rhona Wenger unveils the Square Roots mural

The Canada 150 Square Roots Project is a Community Art Project presented by the Grimsby Public Art Gallery to commemorate the 150th Anniversary of Confederation. Grimsby residents or anyone affiliated with a Grimsby church, school, organization or club, received one, 8"x8"x1" basswood square to create their art piece. Participants were asked to express what they love about Canada and why they are proud to be Canadian! This colourful, community-created masterpiece was unveiled and celebrated February 19 at the Grimsby Public Art Gallery.

February Workshop with Atanur Dogan

I dragged my feet — but I'm glad I went

By Theresa Cheverie



Through squinting eyes and deft brushwork

I must admit I dragged my feet about signing up for the Atanur Dogan workshop. I felt intimidated. His watercolours are SO loose, and my own work so detailed, I was afraid I couldn't attempt a new style such as this. Well why not!

So I jumped in, and was not disappointed. I learned the use of water on the paper – as in drenching wet with puddles of colour rolling from one area to another with the guidance of the brush. The intricacy and looseness of his brushwork was displayed in the larger areas on his paintings down to fine details of the face and hands, usually with just one or two different brushes.

One key take away for me, besides the extravagant use of water, was Atanur's strong combinations of dark and light in his paintings and the emphasis to always be pairing one against the other as contrast. He continued to squint as he painted in order to see this definition come to life. When I was one on one with Atanur, he reinforced the use of water, brushing colour on loosely everywhere, and then defining details later in a few strokes.

He kindly suggested that I not be too skimpy with my colours on the palette, (which I do know I am guilty of) and to not be afraid of painting loosely. Although it may conflict with my "detail-sided" way of thinking, I came away having experienced a master at work, and taking away pointers that will stay with me each time I paint.

What you thought was normal – isn't

By Liese Adams

On February 3rd and 4th we had a workshop with Atanur Dogan. Atanur isn't your typical watercolour artist; instead he paints loosely, on large sheets of paper, using colours that suit his feeling, and water – plenty of water. The following are some thoughts from a few of the participants.

LIESE ADAMS is a long-time member of the Pumphouse. You hardly ever see her on any given Wednesday, but most times, when there is a watercolour workshop, she's there. Here's what she had to say:

I can't believe we are so fortunate to have workshops with Atanur Dogan; such a talented, busy well respected international artist – and he has time for us!

Today was my third workshop with him, and I am still fascinated with his techniques, how he works the subject, the use of colours (as values), the amount of water he uses and how freely he works. When watching him, I think this will never work, it's a mess, but it does. The result is beautiful, it all comes together, and it all works. All the drips and blooms belong! It's mesmerizing.

To watch him he forces you to think outside the box, relax, be brave, use more colours – and let them react with each other; use one stroke. What you think might be a mistake, turns out to be unexpectedly beautiful.

As a person I think he is genuine, down to earth, humble and has a good sense of humour, which makes each day enjoyable. I love his energy!!



Tonal values are part of the secret

16 artists participated in this workshop. Here are more comments from the evaluation forms:



- Wonderful. Atanur brings the world to Grimsby.
- Eye opening and breathtaking.
- As always — fantastic!!!
- Daring! Exciting! Encouraging!
- Great fun and inspiring.
- So interesting and instructional.
- Enjoyed the workshop greatly and learned loads.
- Awesome and inspiring.

More 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.

April 21-22	Debra Tate-Sears	Portrait – egg tempera and watercolour
June 23-24	Judy Mayer-Grieve	Loose, abstract
August 18-19	Bill Biddle	Beginner acrylic
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.

Coming Workshops

All of our workshops are promoted through the GPAG, art groups, local news outlets and our website. We have a limit of 20 spots for each event.

Debra Tate-Sears

April 21- 22

Watercolour, Members \$90



We are delighted to welcome Debra back to the Pumphouse. This is one of the few places Debra gives workshops.

This year she will feature a portrait in egg tempera and watercolour.

We will be examining watercolour with a different approach to the medium that involves a little more control of the paint, using less water. Cross hatching and layering are key components of dry brush watercolour technique. The effect is one of deeper contrast and sharper colour than usually associated with the watercolour medium.

A materials list and short description of the workshop is also on the website.

Judy Mayer-Grieve

June 23-24

Oil, Acrylic and Watercolour, Members \$90



In a Pumphouse survey we did last year, a large number of respondents wanted to know more about creating abstract artwork. For this reason Joyce booked Judy to do a workshop in late June.

However, to give members early insight into the world of abstract, Judy made an early visit to the Pumphouse on January 11.

See earlier Demo notes: *Abstract Art – with Judy Mayer-Grieve.*

MODERN ART = I COULD DO THAT + YEAH, BUT YOU DIDN'T

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 8th Ave R.R. #1
Jordan, ON, LOR 150

Fee enclosed:

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



LPAA WORKSHOP RECEIPT

Name of Workshop: _____

Received from: _____

Payment: \$ _____ cheque cash

Signed: _____

Date: _____

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