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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 special time in our lives by creating artwork that celebrates this great country.

Art in the Workplace

Have you visited McMaster Innovation Park to see the artwork? Pumphouse artists who have their work on display in the next exhibition are: Ken Gordon, Lucy Groszek-Salt, Owen Masters, Dave Morley and Silva Talmassons. The Opening Gala is Thursday, August 3rd from 7:00-9:00 pm. Call for Participation is on the MIP website.

Front Page Painting

The painting featured above is part of "Hummingbird Feeding" by Mary Ann Huisman.

Summer Social

The Summer Social will be held **July 26 at Legends Estate Winery**. Shortly there will be a sign-up list for those who wish to bring food.



CANADA 150
1867-2017

Every three months I have the pleasure of starting the opening page of this letter with my comments and projections. It's like I am recording history, past and future, for this group; and it is quite an honour.

As we celebrate the 150th anniversary of our country LPAA members are busy out in the community and exhibiting our work and encouraging the talents of others at various venues. Our membership has grown, and continues to grow, reaching 80 members this month. Our workshops and demos have been overwhelming successes, as inspiring artists and experts continue to fill our programs, and events draw participants from our membership and outside interests.

As we move into summer, if it ever decides to act like one, we look forward to our Summer Social at Legends Estate Winery about a month from now, on July 26. This will fill one of the two weeks we have to vacate the Pumphouse to make way for Summer Camps. In August we will have a Plein Air day at Nelles Manor.

And before you know it, we will be into August and September.

Our August workshop is with Bill Biddle, a very talented and experienced instructor who will be teaching the fundamental of acrylics.

In September we have our Annual Art Show and Sale in conjunction with Doors Open Grimsby on the Saturday of that weekend. The town has encouraged us to create art that depicts this country.

Dave

www.grimsbylpaa.org

Featured Members

Shirley Adrienne Jackson



Born and raised in Hamilton, Shirley has enjoyed sketching and painting on and off for the past 25 years. Since her retirement in 2011, she has dedicated her time to her love of painting by joining several encouraging and friendly art groups such as the LPAA, the Cornerstone Artists in Burlington, and the Hamilton Women's Art Association. Basically self-taught she has taken many workshops and art

lessons through the Dundas Valley School of Art, Royal Botanical Gardens and the Burlington Art Gallery.

Finding inspiration through travel across Canada and the United States, many of her watercolour paintings bring back the memories of, "Oh, I've been there". Her works reflect a profound love of nature especially in trees, floral paintings and landscapes from coast to coast.

Shirley's paintings have been displayed and sold at many venues such as Burlington Art Gallery, Dundas Valley School of Art, Hamilton Art Centre, McMaster Innovation Park and the O's by the Water Gallery in Port Colborne and the Grimsby Art Gallery.

Kenneth Gordon

After graduating from the University of Manitoba with a Fine Arts degree, Ken obtained his Teaching Certificate and began teaching high school art in Thompson, Manitoba at RD Parker Collegiate. After four years he moved to Burlington and taught art at Lester B. Pearson High School for 28 years. Always creating his own artwork while teaching, Kenneth has successfully showed in juried and group shows in both Manitoba and Ontario. He recently had a one man show at Station One in Grimsby.



As a high school art teacher it meant that he had to teach all forms of art in many different styles and mediums. He has worked in pottery, oils, acrylics, watercolours, and print-making, to name just a few. He has worked realistically,

abstractly and non-representationally. Recently he has returned to a non-representational style using found or cast away wood as the surface for his paintings. He salvages these pieces and gives them a rebirth by enhancing the organic qualities that are present in the inherent forms, colours, and textures. The juxtaposition of the decayed surface with the varnished acrylic paint enhances the beauty of the found piece and emphasizes the transformation of the evolutionary process.

Kenneth's work is influenced by many artists; in particular Wassily Kandinsky, Odilon Redon, Shaka, Ali Banisadr and Alex Janvier. There is a distinctive Canadian quality to his latest pieces, perceived in the medium of the materials and the hieroglyphic designs and colours; an organic quality that is connected to natural forms.

He came to the LPAA for the comradery and to share and learn from the many talented artists in the group. After retiring from teaching, Kenneth and his wife of 38 years moved to Smithville. They have two grown children, who live in Toronto, and two very spoiled cats.



One of our favourite things to do at the Pumphouse is to welcome new members. We are now over 80 members strong. In this issue, we welcome:

Jutta Busch, Shirley Jackson, Connie Kratofil, Donna Mencfeld, Lori Pook, and Cathy Rodi.

Pumphouse on Display



During the past few months members have had their artwork on display at a number of venues.

At McMaster Innovation Park's Art in the Workplace, Lucy Groszek-Salt, Shirley Jackson, Owen Masters, Dave Morley and Silva Talmassons displayed their artwork in the Atrium for the past three months in the 23rd Exhibition.

Pat McGuire and Dennis Chilton have pictures hanging at the Edinburgh Heritage Square Cultural Centre in Caledonia for the month of June. Congratulations to Pat who improved on her second place award from last year, and won 'Best in Show' this year.

Also in the month of June, at the Grimsby Library/Gallery we displayed *Perspective 150*, is a look at Canada from a personal, community and national views. Participants were inspired by this year and came up with their vision of aspects of Canada, both past and present, national and local. It made for a diverse view of this great country, and the events and places that help make it what it is. In this exhibition the LPAA proudly showed the inspirational range of talent of the group, from novice on up. It showed you don't have to be professional to create inspired artwork. Of course, it is an inspiring country.



Many of the participants at the Opening.

Participating in the Exhibition were Doug Archer, Ann Glasford, Joyce Hamilton, Shirley Jackson, Joyce Richardson, Gord Riding, Margery Taylor, Nancy Teminski and Pat Varcoe.

Job Description Revisions

As mentioned in the last issue of ARTmatters, Job Descriptions has been a long term project of the Executive. This is important for the successful continuation of the association, and that new members coming into the group, and onto the Executive, have a clear idea of what their job is about and what to do.

We can say with a great deal of satisfaction that the project is done, and while a project like this is never really done, we are happy that we have been able to add the Job Description for the Art Show Coordinator to policy, and finish the job. Shortly, you will be able to find the latest version of Policy on our website.

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

A Look at Demos

Fine Art Reproduction Process – with Jill McDonald



Jill explains, while Adrienne displays, the process and the details on making a quality print.

On May 27, in front of an almost capacity Pumphouse group, and including several guests from the Women's Art Association of Hamilton, Jill McDonald demonstrated what we could do to produce quality Giclee prints and restoration through her unique process of scanning the original artwork.

Jill, from 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.

Her website is at ... www.thedesignhouse.ca

Demo Comments from Margaret Packham

I love learning and always wanted to know more about the printing process. I found Jill very knowledgeable and explained the differences between reproductions made from photographs and from her system of full size scanning. Giclee has come to mean that it is the best possible print.

It is a very exacting art of getting the reproduction as close to the original as possible with the same amount of detail. Jill's attention to detail and her care in the process came through. For example: artists know that their work is safe and in good hands; and Jill issues a certificate of authenticity that can be sold with the print. Jill's scanner can handle up to 8 foot paintings. Her attention to details give artists confidence in having work done by her.

She also offered tips for artists and aspiring artists:

- Do not use tape (masking, duct, sticky) or elastics when framing pictures (only acid free tape)
- Don't buy Dollar Store canvases if you intend to reproduce. They may look well, but do not copy well.
- If you are having work reproduced, keep the first 10-30 for yourself and family.
- Limit the number of prints you do to under 250.
- Keep track of who purchases your prints. These are potential customers for anything you do subsequently.
- Don't print all the prints at the same time unless they are sold. In this way you don't have to store them. Print them as you need them.

Having reproductions made lowers the value of the original painting, but since you can sell the reproductions, this must be taken into consideration and allows artist to hold on to their original work.

Jill also showed her skills at photo correction which her business originally started out as. Amazing how pictures can be altered/corrected. I knew it could be done, but Jill has a real skill for it and it is nice to know that a talent like hers both in reproductions of art and photo correction is so close to us

Jill was very helpful and answered many questions that directly related to the artists personal needs to make it of value to every level of artist. The afternoon was a very friendly atmosphere and a good learning environment. WONDERFUL! Loved it!

From Diana Werkman Baarda

I attended the demo from Jill McDonald at the Pumphouse because I wanted to learn about how to get good prints of my art work. Her work was very good. She explained how the process worked and the different papers and canvas and cloth she used to reproduce the image. She was very enthusiastic about her work to make sure it was accurate, and that the artist would be satisfied. The demo was well done and we learned a lot. I would consider using her for her expertise for making my prints.

Artwork on Banner Page



This edition of ARTmatters features part of *Hummingbird*, a painting by Maryann Huisman on the front page and shown 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 summer issue. In the next issue we will look at the earthy colours of autumn.

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

Make Your Artwork Hanging Ready

More and more galleries and exhibition sites are requiring artwork is hanging ready. They insist that pieces are quality framed and wired properly with D clips. Artist and piece information also needs to be firmly attached to the back of the artwork. If the piece is not hanging ready, many places are either rejecting the piece at in-tact, or are changing your (up to \$20) per piece to install proper hanging hardware. We provide this information on our website.



Rising Lake Level

With the lake level being at an all-time high, and currently over 80 mm above what is expected to be normal, occasionally we are seeing flood in the parking lot. We have seen floods following after significant rains, and surprise flooding when the winds comes across the lake from out of the north-east. The service garage across from the Pumphouse is surrounded by sandbags, and after floods there is a flotsam line. (Note bottom of left photo.)



Did you know ... the first pigments used in painting were ground from earth, minerals and organic matter? Pigments is finely-ground coloured powder which, when suspended in a medium such as oil, egg or water, forms paint. Most pigments are now made chemically and are more permanent.

Your Art Should Feel Like Play – Not Work

Based on an article by Courtney Jordon, Artist Network

Sometimes we just need a little revolt – a little push or change to make us go in another direction. It's that way in art and in life. For life – we'll leave personal revolts to you. But in art and painting, you never want your work to feel like anything other than play.

Many of you just took a workshop from Judy Mayer-Grieve. Judy is accomplished acrylic artist, but she creates incredibly powerful paintings by playing through techniques that aren't taught in any class or workshop. Instead, she pushes the medium and experiments with gesture and layers, and the results are fabulous in her hands. You can almost feel her joy.

When you look at it, you can paint with acrylic on so many different surfaces. The same is true about the tools you paint with. Here are a few to try:

- Coins
- Combs
- Feathers
- Homemade paint brushes
- Paint rollers
- Pencil erasers
- Pins and nails
- Putty knives and scrapers
- Q-Tips
- Sponge
- Straws
- Toothbrushes

Our Workshop with Debra Tate-Sears

For more than a dozen years Debra Tate-Sears has been coming to the Pumphouse in early spring. During that time she has brought a variety of subjects, on a selection of mediums, and done in watercolour, egg tempera, or a combination of both.

While her workshops require great attention to detail, the final results are often spectacular and inspiring. Debra is a generous workshop leader, always encouraging and generously passing out comments like, "Wonderful," "Marvellous," "That is beautiful," and even an occasional, "Wow!"

Our latest adventure with her came April 21 and 22. Thirteen two-day, and 5 one-day participants explored the subtleties of egg tempera.

Workshop Comments by Liese Adams

We were so lucky to have Debra for another workshop with us last month [May]. I so look forward to these whenever they are, and each time we do something new and exciting on slate on board as well as watercolour paper, but always the same limited colour pallet, which surprises me. Using the same colours makes it less complicated, less confusing and more consistent. The mixes from these colours can be endless. I like her style, her subject matter, and her attention to detail... fine detail!!

Last month we worked with egg tempera, with Debra's guidance I felt more comfortable with this,

she is such a good instructor, so talented and knowledgeable. She comes prepared for us, is so giving of her time and materials, over and beyond all expectations. I love the days we spend with Debra, she's like a good friend... the Pumphouse is great too, a relaxing environment.

I did finish the piece, love the effect of the egg tempera. Practice makes perfect... I can only hope. Someday maybe I'll be comfortable enough and become a fledgling. Looking forward to our next workshop with her, can't wait to see what we do next.



Debra demonstrates mixing egg tempera to Theresa and Doug.



Liese holds her awesome completed work.

Honorary Member — Debra Tate-Sears



Dave presents workshop-made Honorary Membership to Debra.

At the February meeting, the Executive approved a motion to incorporate an “Honorary” status into our membership. During the two-day May workshop with Debra Tate-Sears, President Dave Morley presented Debra with a commemorative plaque. Because the one ordered was not ready in time, the one presented to Debra was created from the very materials used during the event — a gessoed board, and egg tempera paints.

Debra was thrilled by the honour, but was even more delighted that the plaque was made using ‘her’ material – a gessoed board and egg tempera paints.

More Workshop Comments

Debra Tate-Sears

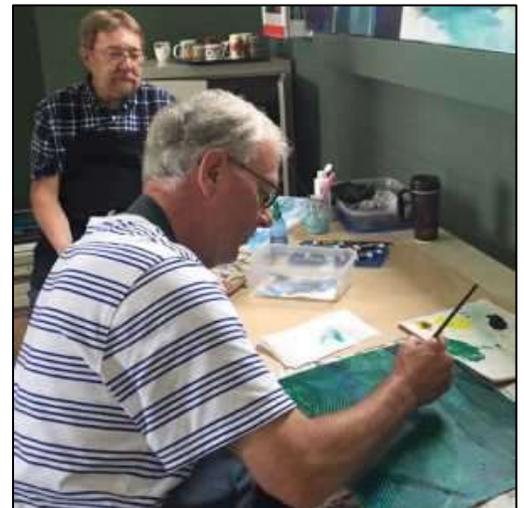
- Remarkable artist and teacher.
- Excellent workshop.
- Very helpful artist.
- No matter how many times you come to Debra's workshop, you always learn more.
- Lots of information, a great workshop.
- Full of energy and great ideas, learned a lot.
- Excellent instruction and preparation.

Judy Mayer-Grieve

Twenty-three artists attended Judy's Abstract Acrylic Workshop on June 23-24. Judy was presented with an Honorary Membership to the LPAA at the close of Saturday's session. The following evaluations were provided by the participants.

- Enjoyed abstract very much. It is much harder than it looks.
- Great, a liberating experience.
- Loved it, something completely different, might loosen up now.
- Learned loads. This delightful workshop may give me the courage to play more with my paints,
- Fantastic! Great!
- Loved watching Judy work. Learned a lot.
- Inspiring! A relaxed approach to painting.
- Enjoyed the demonstrations and the encouraging feedback.
- Great fun. Loved the experimental approach.

See more info and pictures on our Facebook page, including the plaque presentation.



Ron is into his abstract while Doug looks on.

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.

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.

Get the Most Out of Workshops

Every workshop is an opportunity to learn something you didn't know before. Often times, success and failure are determined by what you put into it. Remember, you are there to learn from the artist, not to become the artist. You take something from every workshop you attend, so be prepared to take the most out of it you can.

Here are some recommendations to consider:

- Check the Internet. Get a sense for what to expect from the instructor. Talk to others who have taken workshops from this instructor.
- Get supplies. Most times the instructor will send out a supplies list, and you likely don't need everything on it. Play and experiment with the supplies to get familiar with them.
- Take notes. You want to soak in as much as possible. Ask questions and get clarification. A short pencil is better than a long memory.
- When the instructor paints; follow and watch. Observation is a great teacher, so watch how the brush is used. Watch other students as well.
- At least try it. Often what the instructor is demonstrating does not fit your style, but you won't learn anything about the technique unless you give it a try. Don't beat yourself up if you can't do it, but at least try, and keep trying. Give yourself permission to play and try new things.
- Don't expect to paint a masterpiece during the workshop. The purpose is to receive new information, try different techniques, make mistakes, accept suggestions, and try it again.
- After the workshop: review and reflect on your notes; practice the techniques learned; evaluate your work, and paint.

This article can be found on our website, under Resources.

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, L0R 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.