

**A Reminder**

The town has asked that where possible, that we "...please take off wet footwear and bring in extra dry shoes for indoors during our wet seasons." This makes it easier for the town to clean the floors, so we don't want to bring snow and salt. Other groups use the floor.

Art in the Workplace

McMaster Innovation Park, Art In the Workplace, is an excellent ongoing exhibition. Pumphouse artists displaying their work in the current exhibition are: Lucy Groszek-Salt, Flora Hutterer, Judy Mayer-Grieve, Owen Masters, Ljuba Simovic, Silva Talmassons and Mike Weaver. The Exhibition runs until February 28, 2018. Call for Participation is on the MIP website.

Front Page Painting

The painting featured above is part of "The Apothecary" by Dennis Chilton.

A G M

February 14, 2018.

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Well, a two year term that became seven, has almost come to an end. It will conclude with the AGM in February, and with Adrienne Brown taking over as President. It has been an honour to serve as President of this association during that time, and the challenges, for me, have been fun. I'll let any legacy items speak for themselves, but I do hope that what I have brought to the group during my time has made it better for all.

Our biggest challenge at this time is the incredible growth of our membership. It is something that needed to happen, but we never anticipated the explosion of new members during the latter part of 2017.

There will be adjustments. Like breaking in new shoes, sometimes we still like the old ones better, but as we adjust we find a lot we like about the new. But that doesn't mean we are completely satisfied.

As most of you know, there is a freeze on membership. That has nothing to do with cold, but has been imposed because we have, for the first time, over 90 members. If just 40% of them show up at the Pumphouse during any weekly gathering, we are comfortably full. Our challenge is to find ways of accommodating more.

We know that our membership numbers will reduce, just because of natural attrition, but the executive is looking at more alternatives such as: multiple sessions in a day/week; a different location for our weekly gathering, and different locations during the week.

All of these present different challenges that we will continue to work on through 2018.

Also, don't worry. I will be still around. The executive still has things for me to do. My focus will be in communication, so you can still look forward to my little stories.

Dave

www.grimsbylpaa.org

Annual General Meeting

Mark February 14, 2018 on your calendar. That's the day of our Annual General Meeting.

With Adrienne taking over as President on that day, we need someone as Vice President. If you are interested, please talk with either Dave or Adrienne. You can find the job description for this position on our website.



Our thanks to those who have served on our executive in 2017:

Art Shows — Ann Glasford
Membership — Pat McGuire
Phone Tree — Nancy Teminski
President — Dave Morley
Promotion and Publicity — Margery Taylor
Secretary — Theresa Cheverie
Treasurer — Colette Verrier/Ron Harrod
Vice President — Adrienne Brown
Workshops — Joyce Richardson

Featured Members

JoAnn O'Hara

JoAnn began drawing and painting during public school years in Welland where she grew up, the eldest of seven children. Oils were her preferred medium at first but she has worked with charcoal, pastel, watercolour and recently acrylics. Fortunately, her art came in handy throughout a long teaching career with the DSBN, during the 1980s, when the walls in the Pediatric ward of the Welland Hospital provided a canvas for some of her painting and her love of interior design was an asset while working as a home stager. Having been retired for several years, JoAnn decided to join the Pumphouse and once again pick up her brushes. She is married, lives in St. Davids and has six amazing grandchildren.



Mike Weaver



Michael's early life on the farm gave him an insight into architectural sketches while helping father build various buildings. This was expanded during high school and college studying drafting and electronic circuitry. Other influences were an aunt who did illustrations for children's books, plus preliminary drawings for Storybook Gardens in London.

An early career in telecom cable network planning at Bell then with various Cable TV companies kept his sketching active. Later career in marketing plus marriage, children and travel put art on the back burner.

With some additional time becoming available, and the influence of a sister and grandmother both painting, he started painting in oils. Upon retirement

Mike found a senior's group that gave art lessons and his creation of a steady stream of acrylic paintings began.

Primary interests are in landscapes, marine and architectural images. Influences through the LPAA is helping with refining his skills. He has just begun to display his art publically; winning some awards at the Ancaster Fair, displaying at MIP, and a few painting at Artisans Nook Boutique in Stoney Creek.

Welcome

In this issue, we welcome:

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

Pumphouse on Display



Theresa takes in the exhibition with her grandchildren.

Fall Exhibition and Sales

Too late for our fall issue of ARTmatters, the Annual Fall Exhibition and Sale coincided with Doors Open Grimsby on the Saturday. Twenty-four members participated with 64 paintings displayed.

In all, over the two days, we had 260 visitors, with four paintings sold. Congratulations to Doug Archer, Dennis Jubenville, Lori Pook and Shirley Jackson. Also, congratulations to many of our newer members who took a big step and displayed their work. This year, the screens were arranged to allow a more open area for viewing.

Our thanks to Ann Glasford, our Exhibition Coordinator, for a very well done weekend.

Cibo Osteria Restaurant

In early November paintings from Chris Green, Denis Jubenville, Shirley Jackson, Dave Morley, Lori Pook, Colette Verrier were delivered to Cibo for display from November to the end of January. They replaced artwork by Doug Archer, Ann Glasford, Ken Gordon, Owen Masters, Joyce Richardson and Diana Werkman-Baarda.

Art in the Workplace – MIP

At McMaster Innovation Park's *Art in the Workplace*, Lucy Groszek-Salt, Flora Hutterer, Ljuba Simovic, Silva Talmassons and Mike Weaver displayed their artwork in the Atrium for three months in the 25th Exhibition, which started November 30. The artwork will remain there until February 28, 2018.

Grimsby Gallery/Library



Starting at the beginning of November and running into January 2018, sixteen Pumphouse members had their work on display at the Grimsby Public Art Gallery/Library lobby, and in the computer area.

As we have done previously, the exhibition showed the responses of members to six pieces from the Gallery's permanent collection. Each piece, when completed, was 16" x 20" to fit into frames supplied by the Gallery. You can see the artwork of this exhibition on our website.

Ann Glasford at Markham Theatre

With an exhibition she had at the Markham Theatre, Ann Glasford sold three paintings, including the "Quirky Neighbourhood, Grimsby Beach". In all, she had seventeen paintings exhibited there. The exhibition ended January 2.

This is a venue that we are considering for an exhibition by Pumphouse artist in April, 2018.

Policy Change: Booking Management

Since our last newsletter in September, there has been a small change to our Policies that affect the Vice President, and the Workshop and Exhibition Coordinators.

information. This means for booking problems, there is just one person talking with the town. In addition, the VP is now responsible for validating the monthly rental invoice from the town.

Here's the change: While the Coordinators may still book the rental times and dates from the town, they must make sure the Vice President knows this



What is Copyright?

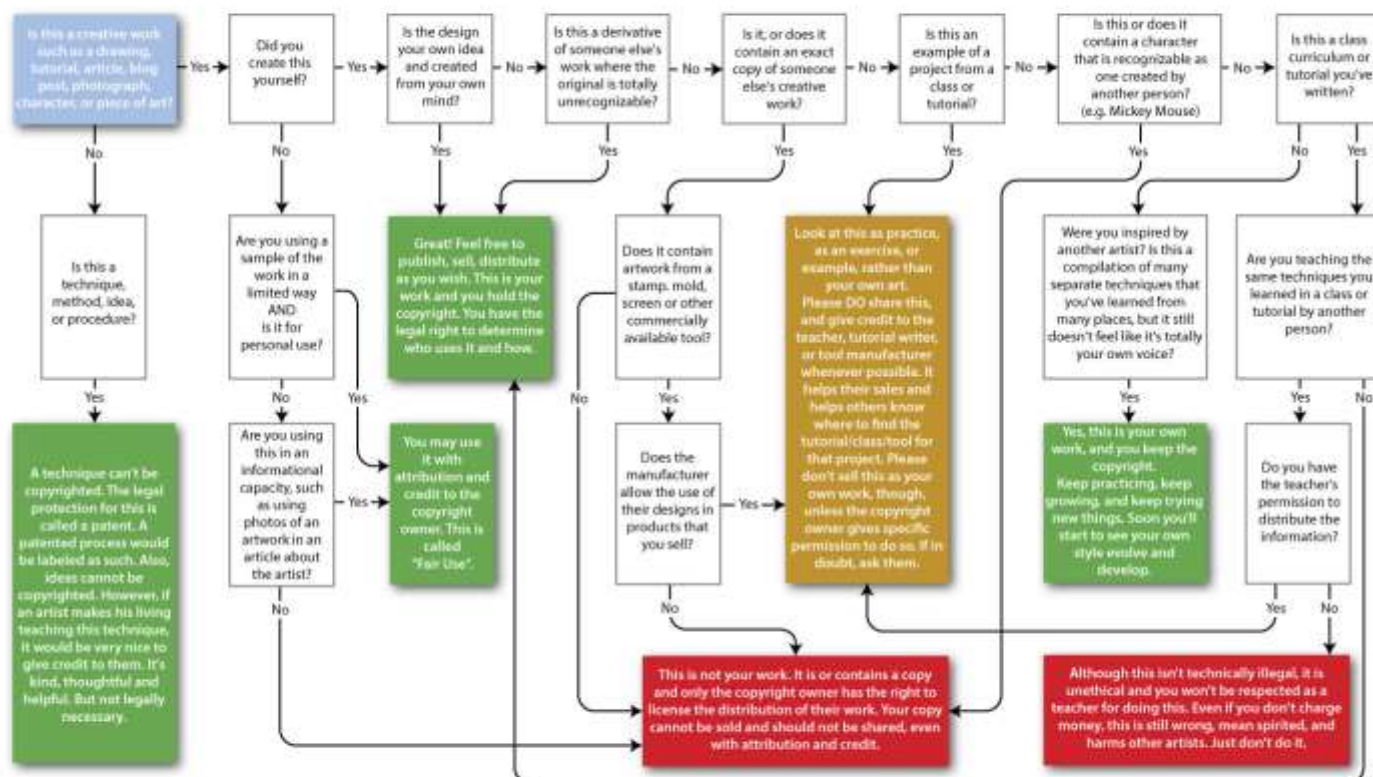
For many of us, when using someone else's photo or picture as a reference, are we violating copyright? Are we infringing on someone else's rights. You need to sure you don't breach the law, and you need to protect yourself as a victim of a breach.

Though, generally, we don't think of these are major legal issues, corporations and individuals are often in courts because of infringement, and large fines can be imposed. Also, you are morally bound to respect the rights of other artists, and you have the right to be treated in the same way. It is your responsibility to know about copyright — your rights and obligations — to be able to create and sell your art with a clear conscience and peace of mind.

Attached is a copyright flow chart, included here with permission, to help you simplify and understand the law. The chart is for American copyright, but it is virtually the same as Canadian. You can also find a link to this chart on our website.

Copyright Guidelines for Crafters and Hobbyists

Copyright is confusing. This graphic is intended as a general guideline and overview of the most commonly encountered copyright dilemmas for crafter and hobbyists today.



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The Blue Bottle Tree
Polymer Clay Tutorials and Information

Disclaimer: This overview is not intended to be comprehensive or to be used in place of seeking legal advice. For clarity in your particular situation, please consult an attorney in your local country or jurisdiction.

Sources: www.copyright.gov, <http://fairuse.stanford.edu/overview/fair-use/what-is-fair-use/>, <http://www.betam.com/copyright/index.html>

Rev. 2.1.0.0.0.0

For more information and understand of copyright, check out *What Artists Need to Know About Copyright* At this location on the Internet ... <https://www.thoughtco.com/copyright-for-artists-1122610>.

You can also find more on our website, under Resources. It is up to us to know the law.



PEN and INK DRAWING



Totally engaged participants during demo

On November 22, Dave Morley gave a demo, *Pen and Ink Drawing*, with almost 50 members attending. At the end of the session Dave recapped the presentation, asking participants to recall some of the many tips from the presentation. Here is a summary of those tips:

- Keep the arm loose and be spontaneous.
- Turn the paper if you need to.
- Check your pens before using them.
- Don't loan your pens.
- Discard old pens.
- Use what you have.
- Vary your grip.
- Don't worry about mistakes.
- Consider the end result.
- Consider your paper.
- Don't need to complete line.
- Protect the drawing.
- Various pen tips make different lines.
- Even if you are drawing plein air, take photos.
- Using pencil is okay.
- Add guideline if you need them.
- Practice a lot.
- Varying the width of your lines within your drawing adds interest.
- Texture comes from various stroke.
- Start at the front and work to the back.

For further explanation of these TIPS, check out our website at ... www.grimsbylpaa.org/Resources.html

Here's a few comments from participants:

"Can't tell you how much you helped me ... and I am sure many others in the room. Each time I see your work it just blows my mind and I am so intimidated that I just don't try. After all I know I can never draw like that. But listening to you made me realize I should not be trying to draw like you, just trying to draw like me. And the fact that you said you sometimes make mistakes made me realize that it is a question of my learning from my mistakes instead of being defeated by them." – Jean Coombs

"Thank you ... for the very informative and inspirational demo ... I will definitely be keeping sketch books in my car, in my purse and by the television at the ready. Also, I have been considering a mini iPad or little camera for my purse for a while now and you have given me added reason to get on with that purchase." – Nancy Teminski



Artwork on Banner Page

The front page of this edition features part of a painting by Dennis Chilton. It is called The Apothecary, and it is from on our member's webpage.

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 in. In the next issue we will look at the invigorating colours of spring.

Members are welcome to submit paintings for this spot.

Ralph Waldo Emerson. "Every artist was first an amateur."

Henri Matisse. "Creativity takes courage."

Pablo Picasso. "Every child is an artist."

Ansel Adams. "You don't take a photograph, you make it."

Thomas Merton. "Art enables us to find ourselves and lose ourselves at the same time."

Doug Mays Workshop

Doug Mays is an award winning artist and an elected member of the prestigious Canadian Society of Painters in Water Colour (CSPWC). He has established himself as a popular and much sought after watercolour artist and instructor, so we were very happy to have him at the Pumphouse. He is both an accomplished watercolourist and a personable and effective instructor who guides us through his watercolour workshops. Here are some comments from recent participants ...



Pat McGuire

I enjoyed Doug's workshop as I knew I would. I am familiar with his work and have attended workshops with him in the past. It was as I expected. That said I would have preferred a more advanced subject, perspective, buildings or even portraiture perhaps.

However, I enjoyed it. Doug is so personable and makes it seem fun, he was very helpful and encouraging, and almost everyone was pleased with their finished piece. I did expect to finish both pieces, Doug works fast and loose as do I.

All in all it was a very pleasant way to spend a day, and I would certainly attend further workshops with him.

MaryAnn Huisman

I was really impressed with the Doug May's workshop as he is a good instructor who follows a clear step-by-step process for all to follow. His loose style is what encouraged me to take this workshop and I came away with many new techniques. Doug never loses sight of the rules of design in creating a good painting.

The critique really surprised me because he remembered each participant and their painting struggles and was very thorough in solving each dilemma.

I look forward to seeing this workshop leader again. And, it was nice to see a lefty instructor.



John Anderson Workshop

Saturday 18 November 2017



John David Anderson describes himself as, “Canadian, because I am ... contemporary because I'm alive, and an impressionist because I have a pretty good idea of what you might be looking at in my work ... I paint because that's what I do.” “Painting,” he says, “is a way for me to express with a range of values, edges and colours an emotional response to light on surfaces in a space. ... I use paint tonally applied with rich colour and an impressionist character. The subject does not drive the composition for me, but the light does.”

Submitted by: **JoAnn O'Hara**

I recently joined the Pumphouse to reignite my love of all things art! It had been quite a while since I participated in a workshop, and did not know John Anderson's work until I researched him online.

The workshop definitely met any expectations I had. It was very freeing to not be a “copyist” for a change, but to freely draw with my brush for the first time. I appreciated John sharing his knowledge with us, answering questions, and demonstrating techniques. The day was very relaxed and the atmosphere and participants pleasant. Yet, by the end of the day I was completely exhausted. That said, I hope to participate in many future workshops.

Submitted by: **Lynne Ferguson-Jarema**

On Saturday November 18, twenty artists from the LPAA participated in the John Anderson workshop. He was influenced by the 19th century European impressionists as well as the quirkiness of the paintings from the area of Baie St. Paul in Quebec.

John started the workshop by instructing us in the preparation of the canvas for acrylic painting. He demonstrated how to create an impressionist acrylic painting, which is influenced by light. He emphasized three areas of focus to concentrate on:

1. Paint crisp edges in the composition.
2. Build areas of warm and cool temperature, as influenced by sunlight.
3. Create planes of colour throughout the painting.

The workshop was very informative and gave everyone many ideas to consider in their painting.



2018 Workshops

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. 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.

February 9-10	Atanur Dogan	Watercolour figure and landscape
April 13-14	Debra Tate-Sears	Watercolour rooftops
June 8-9	Judy Mayer-Grieve	Abstract: Portrait
August 25 (one day)	Bill Biddle	Acrylics techniques
September 22 (one day)	Wayne Moore	Watercolour and pastel
October 26-27	Doug Mays	Watercolour — very loose
November 17 (one day)	John David Anderson	Impressionist — Acrylic

Check out our website for more details about these workshops.

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 _____

CHEQUES ONLY.

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 1S0

Fee enclosed:

(CHECK ☒ APPROPRIATE) One day workshops: ☐ LPAA or GPAA Member \$45 ☐ Non-member \$50
Two day workshops: ☐ LPAA or GPAA Member \$90 ☐ Non-member \$100



LPAA WORKSHOP RECEIPT

Name of Workshop: _____

Received from: _____

Payment: \$ _____

Signed: _____

Date: _____

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