

**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 on-going exhibition. Pumphouse artists displaying their work in the current exhibition are: Ken Gordon, Owen Masters, Shirley Jackson, Silva Talmassons and Mike Weaver. The Exhibition runs until June 27, 2018. Call for Participation is on the MIP website.

**Front Page Painting**

The front page of this edition features part of a painting by Flora Hutterer. It is called The Queen Lily, and is from one her many exhibitions on the Internet.

**From the President**

The year 2018 brings a few changes to the LPAA.

Our fiscal year is now the calendar year, and membership has been closed at 86; however a waiting list has been established. We welcome our newest members who bring us their talents and ideas. Membership going forward will be assessed through our 2019 registration process. Many excellent suggestions from the membership attending the February 14 AGM are now being considered by the Executive, such as developing an associate membership level. This committee recognizes the growing need for associations such as ours and is happy to offer support to any individuals or groups that are looking to establish a similar gathering of artists.

As LPAA president for 2018-19, I am so pleased that our long-standing president, Dave Morley, has agreed to stay on as Newsletter Editor and Communications Chair. The Executive also welcomes Doug Archer as vice president. Congratulations are also in order to Joyce Richardson on receiving LPAA Life Membership status.

Our successful efforts in 2017 have provided us with additional discretionary funds. This gives us a unique opportunity to prioritize the many suggested projects from the membership, to grow that list, and come up with a plan that makes the most of this, likely, one-time situation.

The LPAA will celebrate its 20<sup>th</sup> anniversary in 2020. There will be much to celebrate. This gathering of artists has contributed something very unique to the community, both locally and regionally.

The Executive Committee looks forward to working with you to make the most of these opportunities, and every Chair would welcome any offer of assistance from any member. Is there something that peaks your interest? Can you help with the Art Show, Work Shops, Facebook, Publicity, Archives? Or perhaps you have an idea you would like to share? Many hands make light work as they say. We look forward to chatting with you.

Adrienne

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## The 2018-19 Pumphouse Executive

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At the February 14 AGM, the following executive were installed. Their two-year term runs until 2020.

### Executive

**President** – Adrienne Brown  
**Vice President** – Doug Archer  
**Secretary** – Theresa Cheverie  
**Treasurer** – Ron Harrod

### Association Committee Chairs

**Art Shows** – Ann Glasford  
**Communications-Newsletter** – Dave Morley  
**Membership** - Pat McGuire  
**Phone Tree** – Nancy Teminski  
**Promotion and Publicity** – Margery Taylor  
**Workshops** – Joyce Richardson

### Look what winter gave us



On a cold mid-January afternoon, just after our gathering at the Pumphouse, Margaret Packham was able to capture this photo of the tree and the bushes near the pier. The spray from breaking waves froze on the rocks, bushes and trees giving us the pleasure of this awesome look.



### Congratulations, Joyce



Dave Morley presents Life Membership to Joyce

On February 14, at our AGM, Joyce Richardson received a Life Membership to the Pumphouse.

It was awarded for services she has brought to the Pumphouse Artists from its inception till now. Joyce is a founding member who has served as president, newsletter editor and workshop coordinator—many times doing several jobs at the same time. She has been a constant contributor to our art shows, an enthusiastic supporter of our group; and few, if any, have made the depth of contribution as Joyce.

## Meet Our Members

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### MaryAnn Huisman



MaryAnn is a native of Beamsville and has always loved drawing and painting, but her favourite medium is watercolour. She joined the LPAA shortly after completing the Art and Design program at Niagara College in 2005.



*Surf Dance*

She loves to paint the dynamic movement of lakes, streams, rivers or oceans to capture the essence of Mother Nature's challenge. Her inspiration comes from the diverse landscape, gardens and people of the Niagara Region as well as her many travels abroad. Her work has been exhibited and sold throughout the Niagara Region at various art shows and wineries and some of her paintings have found homes as far away as Spain and Holland.

Her love of watercolour was further deepened by the Jack Reid workshops held at the Pumphouse. His techniques inspired a whole new dimension in her work.

The LPAA is a huge source of inspiration for her because it is a wonderful group to meet with every week with limitless imagination and the learning never ends. She is a very proud member of this fun and talented group.



### Doug Archer



Born and raised in the Hamilton-Dundas area, Doug had a natural ability to draw and paint. By the time he was 8, he was painting in oils, at school open houses. His first commission, other than family and friends, came at age 12 when he painted a 10 foot race car, on the show room floor for a local car dealer. In later years he took Commercial Art for one year, then Architecture, then Mechanical Engineering. Marriage, a home, employment and 5 children, all helped end his time for painting.

Luckily, his busy career provided lots of opportunity to use his design skills, including: Nuclear Industry (Candu reactors), Marine Industry (Canadian Destroyers), home renovation, custom home design, interior design and landscape design, also custom furniture and cabinetry.

Doug views art as "Creation". The ability and process of taking what the Artist sees or imagines and then creating and rendering it. The result being "Something New", in the world. A blend of the Artist's, "Mind's eye, and Emotions". It is a continuous search for excellence. It is also the learned patience, not drive everyone around crazy with: "Please put one more squirt of Burnt Umber in that paint." "For the love of God, move that plant over here." And of course, "Do you mind, that painting is crooked."

Experienced in photography, carving, charcoal, pencil, pen and ink, his first love is landscapes, but portraits and still life are always an attraction. Retired, he is restarting the clock with brushes and easel, and enjoying the company of the great artists at the Lakeside Pumphouse Artist's Association, travelling and his love of sailing.

In the words of the artist, "Encourage and teach your children to paint! It is Rewarding and Fun for them! Place their Art on your fridge and watch their faces! You could also buy and place one of mine on your fridge."



## **Margaret Packham**

Margaret enjoys being outdoors and takes pleasure in the beauty of nature. She is inspired by the diversity that nature has to offer and enjoys walking sections of the Bruce Trail. Last year she started beekeeping.

Although always interested in drawing, art and photography, her busy life of raising 3 boys, and a demanding 40 year career with RBC left little time to pursue her interests until now. Margaret has recently retired and now has more time for drawing and painting. She joined the LPAA, has attended a few of its workshops, taken a couple of classes at DVSA, and recently started painting at classes with Gloria Kingma.

She loves looking in galleries and art shows, following artists on the Internet, and is continually amazed by the wide-ranging techniques and talent of numerous artists

Margaret enjoys getting together with friends who share the same interests and finds the time invigorating and relaxing. The encouragement and inspiration from many of the artists she has met is invaluable and a great incentive to keep practicing and to try different mediums and techniques.

Margaret currently enjoys working in pen and ink, pencil, watercolour and coloured pencils. She keeps a sketchbook to practice and to record everyday items, places and people. Her camera documents things she wants to draw later, and she absolutely loves this new stage of her life.



## Pumphouse on Display

### Cibo Osteria Restaurant

The early March to May paintings currently on display at Cibo are from Doug Archer, Judy Edwards, Ken Gordon, Shirley Jackson, Owen Masters, Rejeanne Sardo, Maureen Soni, and Lesleyann Wasylewsky. Our thanks to Judy Edwards for stepping in to coordinate this exhibit.

### Art in the Workplace – MIP

At McMaster Innovation Park's *Art in the Workplace*, Ken Gordon, Shirley Jackson, Owen Masters, Silva Talmassons and Mike Weaver have their artwork in the Atrium for three months in the 26th Exhibition. This show, which began March 29, runs until June 28, 2018.

### Grimsby Gallery/Library

Shirley Jackson has an exhibition in the foyer and computer area of the library. The exhibition runs from March 1 to April 30. This exhibition was covered by Niagara This Week: "Here, there and everywhere".

### GPAG Annual Art Competition

Congratulations to Silva Talmassons, who took third prize for her painting John Beamer's Legacy.



### Artwork on Banner Page

*The front page of this edition features part of a painting by Flora Hutterer. It is called The Queen Lily, and it is from one her many exhibitions on the Internet.*

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

*Members are welcome to submit paintings for this spot.*

## Atanur Dogan Workshop

Submitted by: **Doug Archer**

A slippery drive to the Pumphouse was well worth the effort attending Atanur Dogan's workshop on February 9-10. Atanur has a distinctive, and recognizable style of using colour. His painting technique is a wonder to watch, and confounds normal thinking in his vibrant colour choices and his liberal application of water to a painting: at sometimes squeezing a brush load of colour to a chosen area, or taking a palm full of water and drizzling it over another—stand back! Onlookers can be taking their wardrobe straight to the laundry when they get

home. I kidded Atanur over the 2 quarts of water he uses in the production of each of his paintings!

Atanur is a very gifted, and recognized World Class artist, who is charming in his technique presentation, and great fun to learn: from his little secrets of using his random drying palette areas of colour mixes, to color mixing on the paper, and picking up colour blends from one area of the painting and adding it to another. His painting, being his second palette at points.

His best teaching skill, for me, is his inspiration to paint with a flair—to reach above the technical skills of creating a painting; to making a painting a “Piece of Art”; and with a style—your style, which he encourages everyone to take chances and develop!

I always leave his workshop thinking about the next one, because I would never miss the next one; and I

am going to wear a beret, and use long brushes! He is off to Pakistan and onwards for, about 3 full months of travel; spreading knowledge and techniques, and jurying exhibitions throughout locations of the International Watercolor Society that he founded. His enthusiasm continues to fuel its growth.

Thank you for your inspiration—until next time.



Submitted by: **Cathy Rodic**

The workshop on the whole was one very relaxed, enjoyable process leaving me with a better impression of what art should be and how the creative process develops.

Watching Atanur paint made me recognize feelings that happen during the painting process and they all lead to the creative development. His reference to important elements such as light, white space,

value, going with the flow were all demonstrated. Even the importance of letting the mistakes happen and being careful not to overwork.

He truly demonstrated both confidence in his work yet still questioning possibilities at the end of his work. I found it especially interesting to hear about his early days of painting. The overall I will take away is that painting should be a joyous occasion and not getting caught up in all the rules.

Submitted by: **Vicki Earl**

It was a pleasure to attend this 2 day workshop. I had never seen Atanur's work before or seen a painting style quite like this. Atanur did a demonstration each morning completing a painting from start to finish.

He builds the painting using a great deal of water and going back into wet areas to deepen colour and

provide more and more depth. His style provides a feeling of great detail and freshness to his paintings with strong colour and value.

His results encourage you to give it a try as does his friendly way. My thanks to Joyce and all who make these workshops possible! It is a great learning opportunity in amongst a very encouraging group of painters.

## What other participants said ...

Sixteen artists attended Atanur Dogan's workshop, and once again Atanur amazed the participants. Here's what others had to say.

- What attracted us and excited us about watching Atanur work is how he enthusiastically manages to bring the best of both worlds of "abstract and realism" to life on paper."
- Fantastic-one I will never miss. Once again, Atanur brings the world to us.
- Our window on the watercolour world has been opened wide — what a view!
- Fabulous! I learned a lot about working with water, values and building confidence.
- A 10 out of 10 workshop as always.
- A very relaxed atmosphere. I saw how loose painting really can be!
- Wonderful! Great to see how he builds a painting.
- Excellent presentation. I liked the instruction in the morning and painting in the afternoon.
- Atanur is very different from other artists, well-spoken and very approachable.

## Honorary Member — Atanur Dogan



During our two-day February workshop with Atanur, then vice president (now president), Adrienne Brown, and workshop coordinator Joyce Richardson presented Atanur with a commemorative plaque, proclaiming his Honorary Membership to the LPAA.

Atanur has generously given of his time and talent by delivering quality workshops for Pumphouse members during the past five years. His workshops are always highly anticipated, and eagerly attended.

Atanur was thrilled by the honour, and thanked us on his Facebook page.



## 2018 Workshops

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**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. Check website for details.

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

# 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 8<sup>th</sup> Ave R.R. #1  
Jordan, ON, L0R 1Z0**

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



## LPA WORKSHOP RECEIPT

Name of Workshop: \_\_\_\_\_

Received from: \_\_\_\_\_

Payment: \$ \_\_\_\_\_

Signed: \_\_\_\_\_

Date: \_\_\_\_\_

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