

**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 ongoing exhibition. Pumphouse artists displaying their work in the current exhibition are: Erin Gillis, Ken Gordon, Owen Masters, Re-jeanne Sardo, Ljuba Sivovic, Colette Verrier and Mike Weaver. The art will remain on display until October 31. The Call for Entries for the 28th Exhibit will remain open until September 17.

Front Page Painting

The front page of this edition features part of a painting by Fran Elliott. It is called *Nesting*, from her entry into the 2018 WAAH Juried show.

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From the President

September for many almost feels like the start of a new year and the LPAAP is no exception. We have mourned the loss of our friend Ann Glasford, a long-time member; and we dedicated two art student bursaries in her name. Her memory will continue to be a presence at the Pumphouse. We thank Ken Gordon for stepping up to take on the role of Art Show Coordinator and making it his own.

We also have much to look forward to new workshop artists, interesting demos, "Tuesdays@10" plein air outings, our September Art Show & Sale as part of Doors Open Grimsby, and of course our Christmas Social — yes, it will be here before we know it.

Renewing members, please take note: *the time for your membership renewal for 2019 will run from October 1 until December 1*. You will be sent an updated membership renewal form in September that you will need to complete and return with your cheque by December 1, 2018.

Results of the LPAAP Membership Poll are in, with a 98% response rate. A great big thanks goes out to you for responding. Personal choice responses:

- Preference to continue with Wednesday afternoon sessions — 74%
- Preference to change to Wednesday morning sessions if offered — 14%
- Preference to change to Associate Membership if offered — 12%

Interestingly, 10 members who chose to continue with afternoon sessions added they would consider switching to morning sessions, and 3 members added they would prefer to attend both. The poll was a membership recommendation from our last AGM and will help to form Executive decisions.

Although new LPAAP membership remains closed, we continue to maintain a waiting list, which currently stands at 17. At the July Executive meeting, a decision was made to move forward with offering a three-month trial (September through November) of morning sessions at the Pumphouse. September 5 will be the first morning of the trial sessions for the waiting list group. The feasibility of additional morning sessions will be revisited following the trial.

If you have any questions, please don't hesitate to ask any member of the Executive Committee. Hope you are looking forward to a (cooler) fall and lots of outdoor time.

Adrienne

Pumphouse Opens Early — It's a test

Starting September 5, the Pumphouse will open at 10:00 am, specifically to host the people on our Wait List. There may be some members who will join them. The goal is part of a 3 month test to find out whether this should continue, or end. So, why do we want to do this?

Late last year we had a run on new memberships. Between last July and November the membership grew from the high 60s to over 90! Most times, during our weekly gatherings, this was not a problem. We were concerned by the growth, but there seemed to be no urgency for limiting memberships. But we knew we were getting close.

Weekly attendance grew slightly, but that was accommodated by adding several more tables. That is, until several weeks during last fall when over 40 members showed up at the Pumphouse during several weeks. It was packed, and many members were unhappy. So what to do?

Given this increase in weekly attendance we imposed a moratorium on new memberships and stopped visitors. Suddenly, we started building a Wait List. This list contains the names of people who want to join us at the Pumphouse, including former Pumphouse members who wanted to rejoin. Names on the list are arranged by the date they were received. We are not trying to be snobbish, exclusive or elitists. We are concerned with the safety and enjoyment of our members. There are currently 17 names on that list. Again, what to do?

We could encourage these people to form their own group, either at the Pumphouse or at some other facility—their choice. We would support them in the logistics of setting up and running that group. For a short time, we would be the mentors, but administration would be hands-off. They would be an independent group.

Another alternative was to create a second session for the Pumphouse, whether that be the same day

as our Wednesday gatherings, of another day and perhaps at a second location. Another day and location would be too heavy a burden on the executive. For the test we chose to open a second session early on Wednesdays and run it as if it were part of the LPAA.



Weekly gathering at the Pumphouse

There will be challenges, for sure. But it is time to see what is best for everyone—including those on our Wait List. Later this year we will evaluate what has happened; a look at the problems and solutions. A morning session may continue for more testing after the New Year, or it might become just part of our weekly activity. Or not at all.

We are the only weekly painting group in the Niagara peninsula. That also includes Hamilton and Burlington. We have built a reputable group that art folks want to join. We offer wonderful workshops, and we provide a fabulous social gathering for artistic people.

Our challenge is to keep the organization dynamic and energized; and that might be through growth, or it might be through mentoring.



Remembering Ann Glasford

A reflection by Dave Morley

One thing about it, whenever I look at a colourful painting or palette, I think of Ann Glasford.



While most of us start with Ultramarine Blue, Alizarin Crimson, Burnt Sienna and something like Ochre, Ann's was more vibrant. Blue and Green Phthaloes would be in the mix, a Lemon Yellow, or Brilliant Yellow-Green, and a Crimson. Earth colours were only a last resort.

Her colours were as vi-

brant as she was. Ann had the soul of an artist, a creative person who was inspired by anything that looked interesting; taking inspiration from nature and showing the details that are often overlooked. These included scenes from her travels, from around the countryside where she lived, to portraits of her grandchildren, or an intriguing photograph. She always got a sense of excitement from colours and from the way light reflects on foliage and other surfaces.



She also experimented with various media and completed works in tapestry, oils, pottery and ceramics, doll making and fabric decorating.

Ann was a lovely lady, inside and out, and in May she passed away after a brief illness.

The LPAA lost a cherished member, and a member of our executive. She served as our Art Show Coordinator last year and our secretary before that. She will also be missed by the Smithville Art Club, and the Grimsby Senior Choir.



Banner Page Artwork

The front page of this edition features part of a painting by Fran Elliott. This painting, titled "Nesting", was accepted into the Women's Art Association of Hamilton (WAAH) Annual Juried Exhibition.

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. Members are welcome to submit paintings for this spot.



Art Show and Sale

by Ken Gordon

This year's Art Show and Sale is on September 21-23. The Saturday date is the same day as Doors Open Grimsby. Let's look at some of the key dates and information for this important annual event.

August 22 — The cut-off date was August 22, with the registration form and entry fee submitted by that date. The entry fee is \$30, but this covers only part of the overall cost of the event. Because of its importance of the Art Show to the LPAA, any nominal overrun is covered by the association. Those who missed the cut off date had their name added to the event waiting list.

September 21 — On Friday, September 21, bring your entered artwork to the Pumphouse between **2:00-2:30 pm** and leave them with the attendants in the front hallway. All artwork must be 'hanging ready' and have an Identification Label on the back of each piece. (See below for labels.) The Reception will also be this day from 7-9 pm. It is open to all members of the Pumphouse and their guests.

September 22-23 — Our Fall Art Show and Sale is to be held on Saturday, September 22, *9:00 am to 4:00 pm*; and Sunday, September 23, *10:00 am to 3:00 pm*.

September 23 — Our Show and Sale concludes on Sunday, September 23 at 3 pm. Artwork may only be picked up AFTER the 3 pm closing, and up to 4 pm. *Note the new closing time on Sunday.*

Artwork Labels — Each piece must have a label on the back, whether it is for our Art Show, or exhibiting elsewhere. Some locations are very specific what they expect on your label. The truth is, there is no single standard format, though most labels include the same key elements. The most standard information included on artwork labels is:

- **ARTIST'S NAME**
- **TITLE** of the piece
- The creation **DATE**
- The **SIZE** of the artwork—In our case the frame is included as part of the piece. The standard is to list the height, then the width, followed by the depth (if applicable).
- The **MEDIUM** used in the creation of the piece.
- The **PRICE** or the credit listing—Whether the piece has a price or is not for sale, you may need to include a price for insurance purposes.

Volunteer Your Time — Each artist submitting artwork to the exhibition is expected to volunteer time to the event. There is a sign-up list where you can volunteer to do things like: take artwork in, set up or take down the display panels, help curate the show, be an artist in residence, or place directional signs. There are many more, but it takes everyone to work together to make the show work. And, you don't have to be an exhibitor to volunteer your time.

Hanging Ready — Each piece submitted to the Show must be hanging ready. Pieces hang from hooks on the display panels. If you are not sure if your piece is "Hanging Ready", check out this website ...
https://artists.ca/member_resources/information_for_artists/preparing_your_artwork_for_hanging

Created in early July, and running through to Tuesday, September 25, this is a gathering of artists who get together to paint and draw. It is an opportunity to try something different, to experiment, and get experience.

If it is raining or other inclement weather, they probably won't be there. If you are there, paint or draw something, and tell us the story later. A cancelled gathering will be rescheduled for a later date. Oh, and if you haven't figured it out, we meet at 10 am on a Tuesday.

Purpose:

The purpose of the group is to develop our skills in composing, and drawing or painting, in a quick changing setting/lighting, while enjoying the outdoors. It is challenging and fun, so join us if you can.

Requirements:

- Simple — A blanket, sketchbook and pencil.
- Better — A lawn chair, with table and an umbrella for sun/artwork protection.
- Best — A lawn chair, with easel and paints, and an umbrella for sun protection.

Remaining Dates:

- September 11—Vineland Research Center, QEW, Vineland exit to lake, by the cross bridge
- September 18—Beamer Falls, Mountain Rd., right on Ridge Rd. to the park
- September 25—Peninsula Ridge Estates Winery, Hwy 8, to roundabout, at Greenlane, on right.

OH! A "White Umbrella", was the preferred choice by Monet, Renoir, and others, to diffuse the light, of course. And ... if you have a "Secret location" to suggest, please bring it up for discussion.

This first season will end on the 25th. I am very pleased with its success. We have had a few artists come out, and all of us have improved our skills in composing and capturing a scene. Mediums have included pencil, pen and wash, oils, acrylics, and of course watercolor. We each have a new portfolio of artwork that has been fun to create.



Mary Noble paints plein air at the Pumphouse

Thanks to all, and for the sharing of cookies and the odd sandwich, it has been a lot of fun!

Interesting fact

From 1912-1948, the Olympic Games awarded medals for artworks inspired by sport. 'Art' used to be an Olympic sport. Artists were awarded gold, silver and bronze medals for architecture, painting, sculpture, music and literature across multiple Summer Olympics in the early 20th Century. The 'arts' were dropped from the Games because they drew too many professional artists.

Properties of Colour and Form

From notes by Doug Purdon, AOCA, SCA, OSA

In the late 19th century the American Illustrator Howard Pyle started an art school in Wilmington, Delaware. Many of the major painters of the 20th century studied with him or were influenced by his teaching. Among these were N.C. Wyeth, Andrew Wyeth, and Andrew Loomis. One of the 'secrets' that Pyle passed on to his student is the following rules of Colour and Form. These have been passed on from artist to artist for over 100 years, and I am now carrying on this tradition by passing them on to you.

Colour and Form

LIGHT

All objects in nature are made visible to sight by the light of the sun shining upon them. It is by this effect that we see the colours and textures of the various objects of nature.

From this it may be seen that *colour and texture are the property of light*, and that they do not enter the property of shadow. For shadow is darkness, and in darkness there is neither form nor colour.

Hence, form and colour belong distinctly to light.

SHADOW

As the object illuminated by the sun is more or less opaque, so when the light of the sun is obscured by that object, the shadow which results is more or less black and opaque, being illuminated only by the light reflected into it by surrounding objects.

By virtue of shadow, all objects of nature assume form or shape, for if there were no shadow, all would be a flat glare of light, colour and texture. *But when the shadow appears, the object takes form and shape.*

If the edges of an object are rounded, then the edges of the shadow become softened. If the edges of an object are sharp, then the shadow is correspondingly acute. So, by means of the softness or acuteness of the shadow, the roundness or sharpness of the solid object is shown.

It then follows that *the property of shadow is to produce form and shape*, and that in itself it possesses no power of conveying and impression of colour or texture.

These two facts are the foundation of all picture making.

All painters must learn to analyse and to separate the lights from the darks, not technically but mentally.

Colour is the property of LIGHT not of SHADE.

Value is the level of INTENSITY not COLOUR.

No colour is the brightest value. Nothing is brighter than white.

There can be no area of shade that is brighter than the brightest area of light.



Summer Social

by Margery Taylor



July 25 was a very hot day, but this year's social, held at Calamus Winery, was well attended with over 65 guests. Since the day was very hot, many were glad to stay upstairs in air conditioning—and close to the food. Others enjoyed being on the patio under tenting for shade, yet with a view of the vineyards. Guests enjoyed great conversation, good wine, delicious food and lots of laughs. Everyone went home with a souvenir plastic wineglass.

A lovely lazy afternoon!

Workshop Artwork at the Gallery

Thanks to the artists who attended these workshops, there are 30 paintings in the Grimsby Art Gallery lobby and Library computer area. These are from the 2017 and 2018 Judy Mayer-Grieve workshops, so there's a mixture of abstracts and portraits.

This show is there until October 31.



Joyce and Silva hang the artwork at the Grimsby Library

August Demo — It's a Forgery



Which one is the Vermeer, asks Ward Shipman

On August 29, the Pumphouse welcomed Dundas Valley School of Art teacher, Ward Shipman, for an interesting talk and demonstration on forgery in the art world. This brief introduction that aroused the interest in the technology of trickery.

He took us through a brief history of forgery and told of how some of the most famous Renaissance artists started out as forgers. He gave interesting tidbits about the basics of forgery, and how some of these tips could help us in our artwork.

Reflections from our Workshops

Judy Mayer-Grieve

June 8-9, 2018

By Joyce Richardson



Honorary Member Judy Mayer-Grieve led another successful workshop on June 8-9. Sixteen artists participated.

The focus of the workshop was portraits with abstract background. This was requested by our participating artists in 2017 workshop. The results of this workshop and last years will be displayed in the Library/Gallery entry [*Currently on display*] for the months of September and October.

As Judy explains it: *“Through numerous visual art disciplines that I have worked on over many decades, abstract painting is*

what is most valuable, and creativity is at its highest. This offers endless challenges and opportunities of growth both personally and visually. From my perspective, representational art has a beginning a middle and an end and is safe. Abstract is continual and unpredictable. It takes many attempts to reach satisfaction with each painting. The element of surprise and allowing my (and the viewer’s) imagination to wander is key. This is why I’m unable to resist the powerful drive to move forward in what the next painting will teach me. This is what I share in my classes when teaching this subject.”

Other comments from this workshop:

- Fabulous! I loved her work. Judy's workshop made me discover a love for abstract.
- I learned so much about letting the paint do the work and to be free.
- I experienced that painting the background first was very interesting and I will do it again.
- This was a great workshop. Judy was so helpful to everyone, which encouraged our confidence.
- I loved Judy's suggestions. She really helped me to experiment with Portraiture.
- Wonderful! A great learning experience.



Bill Biddle

August 25, 2018

By Rejeanne Sardo

Bill Biddle acrylic workshop was on Saturday, August 25. Sixteen artists attended this workshop, and the focus of this day was colour toning with stress on an abstract style for a landscape painting.

Our workshop with Bill was on a beautiful sunny day and well attended by artists keenly anxious to take part and learn. The acrylic lesson was on technique, and the importance of getting the correct balance of the values in relationship to the foreground, middle ground and background. A rough sketch of a country scene of abandoned farm structures was provided through our web-site.



Bill working on the demo piece.

Bill chose a warm palette of complimentary colours of yellow and purple and suggested burnt umber to scale down colours to use a middle value palette. It was emphasized to use compliments of the same values. The lighter structures in the middle ground, using the lightest values against the darker trees was created as the focal point.

“Although this sounds so simple in theory—in application—I somehow got lost in the midst of the

“values and tonal contrasts of the shrubs and the grass!” There was a lot learned, and even more to be learned.

Thanks to our gracious workshop coordinator, Joyce Richardson, all workshop needs were met, and lunch was ordered for those with an appetite for pizza. Some of us chose to lunch outdoors with the view of the lake and the birds, while other ambitious “artists” continued to paint during lunch.



Thank you, Bill, for your informative lesson and patience in answering questions and explaining in your most kindly and accommodating manner.

Here are some of the other evaluation comments by the attending artists:

- *Very informative regarding tone values and colour blending.*
- *I loved watching Bill blend colours. I really appreciate how he stressed value.*
- *A very good person for my first Acrylic adventure.*
- *Great tips, and his workshop was wonderful.*
- *Very peaceful and informative. I picked up a lot of information today.*
- *I really liked all the tips throughout the morning and in the final finish later in the day.*

Remaining 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. Check website for details.

September 29 (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

The registration form for the next workshop will only be released on the website once the previous workshop has been completed. For many of our workshops, participants may be able to use acrylic, pastel, oil or watercolour. Check with the Workshop Coordinator.

Next Workshops

Wayne Moore—September 29

Watercolour, acrylics and pastel

WAYNE is a Burlington artist who has extensive knowledge and experience. He attended OCA, and is currently teaching painting at Mohawk College, and Dundas Valley School of Art. He has won numerous awards, his artwork is in many corporate and private collections in Canada, United States and around the world, and has been featured in many galleries throughout southern Ontario. This workshop is opened to acrylic, pastel and watercolour artists.

Doug Mays—October 26-27

Watercolour loose

DOUG'S approach is uniquely loose and impressionistic; influenced by the colour and compositions of John Singer Sargent and the design philosophy of Edgar Whitney. His demonstrations, lessons and critiques utilize the Design Elements and the Principles of Design, all of which form the basis for his workshops. His enthusiasm for the watercolour medium along with his pragmatic and light-hearted approach.

John David Anderson—November 17

Impressionist Acrylic

JOHN is a Canadian Impressionist painter. He says, "Painting 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. The subject can be anything. I look for elements of beauty within anything that light touches. I use paint tonally applied with rich colour and an impressionist character. The subject does not drive the composition, but for me the light does."