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Foreword

Much work and research has preceded the completion of this Book.

Many thanks to all the contributors and especially to Yvonne Komlenovich who, I am sure, was surprised at the commitment required to complete this task. I encourage all our members to look forward to the growth of our Association.

Jose Braden
President of ECOAA
2010

INTRODUCTION

Four years ago, in 2006, the idea for a booklet was formed at the **Bark Lake Winter** weekend. A group of us were sitting in the lounge, after the Friday demonstration, and the subject of ***ECOAA's 50th Anniversary (2010)** came up. Among the ideas for celebrating the event was getting members to write their experiences; either how they joined the club, or about things that happened while they were members. It was suggested that, because I had written several articles for the **Newsletter**, I should coordinate this project. I must have been under the influence of the free flowing wine, for I volunteered without hesitation. Soon the project became "**Yvonne's Book**".

A "**NOTICE TO ALL MEMBERS**" was published in the **June 2006 newsletter**, outlining the project and requesting entries. With the help of Barbara Brintnell, our current Newsletter Editor, we tried to have a story printed in every newsletter leading up to the Anniversary. The stories were then to be published in the form of a **Souvenir Booklet** to be given as a memento to each **ECOAA** member in time for the **50th Anniversary** celebration at **Geneva Park** in **2010**. I am pleased to say that after three months and many late nights of revisions and editing, the project is complete and the booklet is ready.

Please note that unlike the first small booklet published in 1983, entitled "**E.C.O.A.A. 25 YEARS OF HISTORY**", this **is not a history of the second 25 years**. It is mainly about the members' stories. However, some brief historical facts have been included, along with articles excerpted from past newsletters and elsewhere, and many photos. Included too, are lists about the seasonal paintout weekends over the years, compiled by Lucy Manley. In addition, cartoons (by COAA's member Brian Chapman) and some artistic quotations have also been added for variety. I have tried to include as many members' photos as possible, in an effort to achieve a balance between the past and the present. Some of the members are no longer with us but were a vital part of the **ECOAA** and deserved to be mentioned.

I wish to thank most sincerely the following people: **Barbara Brintnell** for her invaluable help and encouragement; **Lucy Manley** (former Newsletter Editor for many years) and her mother, **Olga Szaranski** (former Assistant Editor) for keeping such detailed records and for allowing me to rifle through their files and photo albums; **Bill Vincent** for his help and encyclopedic knowledge about the club and his input concerning the Awards; **Glenda Cook** for proofreading the booklet, and **Al Herrington** for researching and helping me to select the most cost effective printing company for this project.

Finally, thanks to the members who sent in their stories. Barbara and I have received positive feedback about them. I do hope the readers will enjoy this **50th Anniversary Booklet**.

**(East Central Ontario Art Association)*

Yvonne Komlenovich
Booklet Coordinator
2010

BRIEF HISTORY OF ECOAA

Abridged excerpts from ECOAA 25 YEARS OF HISTORY, published in 1984:

ECOAA began as an amateur travelling art show, in **1955**, “to bring together & exhibit the works of amateur artists in the area bounded by Kingston, Oshawa, Lindsay, Haliburton and Bancroft.” “It was called **East Central Ontario Amateur Art Display**” (Later changed to the **East Central Ontario Travel Art Display**.)” “From the travelling show came the idea of a more involved art association and in 1960 *the ECOA and Crafts Assoc. was formed.*”

***EAST CENTRAL ONTARIO ARTS & CRAFTS ASSOCIATION**

"ECOAA BEGINNING On April 2, 1960 at the East Central Zone Workshop on Recreation held in the High School at Port Hope, a group met to organize this association. The committees represented were Bowmanville, Belleville, Cobourg, Marmora, Newcastle, Oshawa, Peterborough, Port Hope, Sterling & Trenton. The interim committee chosen was:

Chairman:	Max Heinritz (Peterborough)
Secretary Treasurer:	Dora Purdon (Bowmanville)
Bulletin Editor:	James Kraemer (Oshawa)

Directors:	Muriel Andrews (Belleville), Dale Bennett (Newcastle), Vickie Hall (Port Hope), Gladys Elliott (Peterborough) G. Seyffert (Peterborough)
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The fee for joining the Association was \$1.00. There were 32 paid up members at that time. It was decided that a bulletin would be sent to as many as possible with application for membership..."

The **first paintout** was held at **Greenley's** farm near Campbellford, **July 9, 1960**. 51 members attended. Jim Kramer (Oshawa art teacher) was the demonstrator in the morning and in the afternoon Max Heinritz gave a knife demonstration in oil.

***Name Change:** At a meeting in 1962, "It was moved by Sue Dobbin and seconded by Jim Kraemer that the name of the association be changed to **EAST CENTRAL ONTARIO ART ASSOCIATION.**

Some Early ECOAA Pioneers



Dorothy Martin, Bea Williamson & Rose Baker celebrating Ethel Evans 80th Birthday, 1989



Dorothy Martin, Elinor Guthrie, Ethel Evans & Laurine Sage



Doris Clarke, Eldora Taylor, Rose Baker, Peter VanGils, Elmhurst, Spring 1984



Bea Williamson, Barbara Whelan, Muriel Andrews, Dorothy Brown, Ed Cronk 1987

Other “Early Birds” ECOAA Members, from the sixties & seventies, not shown here:

- Jeanne Crank
- Andy Donato
- Gladys Ewing
- Alberta Hutchinson
- Jim Kraemer
- Florence Lennox
- Poul Thrane
- Bill Vincent

ECOAA EXECUTIVE SINCE 1984

Position and Length of Service

PRESIDENTS

Jeanne Crank	1984
Elinor Guthrie	1985
Bill Vincent	1986
Fred Seedhouse	1987 - 1988
Dorothy Martin	1989 - 1990
Les Jones	1991 - 1992
Dick Griffin	1993
Don Cavin	1994
Gary Chapman	1995 - 1997
Gertrud Sorensen	1998 - 2001
Gary Chapman	2002 - 2005
Sheila Davis	2005
Barbara Brintnell	2006 - 2007
*Josie Braden	2007 -

TREASURER

Charles Leung	1984
Dorothy Martin	1985 - 1986
Elinor Guthrie	1987
*Anne Floegel	2007 - 2010

SECRETARY

Fern Olsen	1984 - 1986
Helen Maxwell	1987 - 1990
Doris Clark	1989 - 1990
Yvonne Komlenovich	1991 - 2003
Margaret Forde	2004 - 2006
Audrey Ross	2007 - 2008
*Francoise Ferguson	2009 -

MEMBERSHIP CHAIR

Poul Thrane	1984 - 1985
Gladys Ewing	1986 - 1991
Jessie Trossman	1991
Sylvia Blackmore	1992 - 2004
Poul Thrane	2004 - 2007
*Joyce Robinson	2009 -

NEWSLETTER EDITOR

Lucy Manley	1979 - 2004
Sheila Davis	2004 (Sept. & Dec.)
Lori Marchildon-Merry	2005 - 2007
*Barbara Brintnell	2008 -

ASSISTANT NEWSLETTER EDITOR

Olga Szaranski	1979 - 2004
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ECOAA acknowledges Jeanne Crank (former President and currently Area Representative for Bailieboro/Peterborough area). For many years she and her husband, Harry, have been hosting the November Executive Meetings at their home in Bailieboro.



(*Current ECOAA Executive, 2010)



Josie Braden



Anne Floegel



Francoise Ferguson



Joyce Robinson



Barbara Brintnell

ANNUAL JURIED SHOWS (from 1983 – 2010)

<u>Year</u>	<u>Place</u>	<u>Duration</u>
1983	Sir Sandford Fleming College, Peterborough	November 12 - 22
1984	Peterborough Square, Peterborough	October 14 – 27
1985	The Whetung Gallery (Market Hall) Peterborough	January 12 – 16
1985	Belleville Public Library Gallery	November 8 – 30
1986	Visual Arts Centre of Newcastle, Bowmanville	May 10 – 24
1987	Scarborough Civic Centre	October 3 – 31
1988	Art Gallery of Peterborough	July 28 – August 21
1989	Belleville Public Library Gallery	October 4 – 28
1990	Visual Arts Centre, Bowmanville	April 7 – 22
1991	Robert McLaughlin Gallery, Oshawa	Sept. 26 – Oct. 13
1992	Scarborough Civic Centre	September 1 – 29
1993	Algonquin Park Visitors Centre	Sept. 8 – Oct. 11
1994	Kawartha Gallery	Oct. 12 – Nov. 2
1995	Belleville Public Library Gallery	November 4 – 24
1996	Neilson Park Creative Centre (COAA & ECOAA)	Sept. 17 – 29
1997	Buckhorn Ontario	Oct. 18 – Nov. 15
1998	Kawartha Artists Gallery & Studio, Peterborough	Oct. 18 – Nov. 4
1999	Cedar Ridge Studio Gallery, Scarborough	Nov. 20 – Dec. 3
2000	Belleville Public Library Gallery	October 7 – 26
2001	Barrie City Hall Rotunda	September 4 – 26
2002	The Lindsay Gallery, Lindsay	Oct. 26 – Nov. 23
2003	Neilson Park Creative Centre	Oct. 15 – Nov. 2
2004	Kawartha Artists Gallery & Studio	November 7 – 25
2005	Agnes Jamieson Gallery, Minden	Aug. 3 – Sept. 17
2006	Belleville Public Library & John M. Parrott Gallery	November 1 – 23
2007	Centre Pointe Theatre Gallery, Ottawa	August 3 – 29
2008	Meaford Hall Arts & Cultural Centre	August 30 to Sept. 28,
2009	Bancroft Art Gallery, Bancroft	November 4 - 29
2010	Belleville Public Library Gallery	July 22 – Aug.



Award Winners Doug Andrews & Barbara Brintnell
Juried Art Show Minden 2005



Prize winner Arlene McGee ® and President Josie Braden
at Ottawa Juried Show (Centre Pointe Theatre) August 2007

MORE JURIED SHOWS PHOTOS



Ron Leonard, George Forgie (Juror) Dick Griffin (hidden) & Bill Vincent. Scarborough Civic Centre Juried Show, 1992



Peterborough (Kawartha Gallery) Juried Show 1994
Dorothy Martin, Doris Clarke (?) Rose Baker, Lucy Manley, Ron Leonard



Kawartha Art Gallery Juried Show 1998



Barrie City Hall Show 2001: Juror Jim Paget & Barbara Brintnell



Meaford Juried Show 2008: Award winners: Gary Chapman, Eldora Taylor, Phil Wooding.



Meaford Juried Show 2008: Award Winners: Margaret Feaver, Val Russell, M. Holmes, V. Dobson, D. Tucker,

*SYNOPSIS OF AWARDS, by Bill Vincent



ROSE BAKER AWARD

In 1971, Rose Baker resigned at the Annual Meeting after being Secretary-Treasurer for 9 years. She died in 2003. It was moved by Betty Williams, seconded by Vicki Hall, that we have a “**Rose Baker Award**” for the annual show of an equal status to the Dora Purdon Award.

DORA PURDON MEMORIAL AWARD

Dora Purdon was Secretary-Treasurer until her sudden death from a heart attack on October 31, 1962. Shortly after, at a council meeting, Betty Smith (later Williams) moved that we begin the “**Dora Purdon Memorial Award**” for the best picture, in future shows.

DON MADDOCKS AWARD

Don Maddocks, an advisor to ECOAA, from Belleville’s Department of Education Community Programmes, died in 1975. At our Council, a letter was read requesting that they consider making an award for the beginner class as a memorial to his many years of encouragement to our association. This was unanimously approved and on October 8, 1975,



JEAN-MARIE MCADAM FOR INNOVATIVE WORK

Jeanne-Marie McAdam passed away on Christmas Eve 1999. She was locally active with Peterborough’s Kawartha Gallery and a member of the RCOAA. Her family wished to sponsor a memorial award which was presented at the Belleville 2000 Annual Show.



LILA PATTON AWARD FOR BEST WATERCOLOUR

Lila Patton died February 2000. She served for many years as an area representative and was responsible, with Poul Thrane, for introducing our members to Tweed and Stocco Lake in the pre-Bridgewater days. Many of our older members wished to honour her with a show award which would be sponsored by private donations. This was unanimously approved by the council on September 4, 2001 and was introduced the same year at our Annual Exhibition in Barrie.



DONNAH CAMERON MEMORIAL AWARD

Donnah Cameron died on October 14, 2006 in Belleville. She was a long time member and popular art instructor. The Executive quickly created a one-time award in her honour, to be presented at the Annual Exhibition in Belleville, November 2006.

Over the years, the number of **Honourable Mentions** has varied from two to eight, but has in recent years been fixed at five.

The present non-sponsored award categories were set up in the nineties by the Executive and have been adapted with some latitude at our **Annual Juried Shows**. They are as follows:

- Juror’s Choice Award** - any media
- Dora Purdon Award** - for best oil
- Rose Baker Award** - best water media, acrylic
- Don Maddocks Award** - best drawing, pastel, print or other media
- Jeanne-Marie McAdam Award** - for innovative work
- Lila Patton Award** - for best watercolour



Lifetime Award Winners, 2005

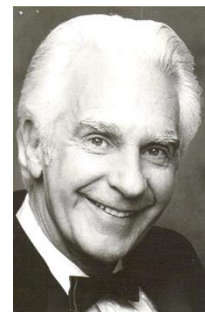


All art, whether it pleases us or not, helps to add color, excitement, joy, or sadness and, most often, a sense of awe to our life's experience. ([Henry O. Dormann](#))

“JURIED SHOW”, by Ron Leonard

The article below was *written by the late **Ron Leonard**, artist, magician extraordinaire and MC at Geneva Park weekends. It appeared in the **June 2003 Newsletter** and is worthwhile reproducing in this booklet due to the controversial nature of the jurying system.

(* written before digital cameras, when slides were the popular means of jurying artwork)

**‘JURIED SHOWS’ by Ron Leonard**

Since all individuals are different from one another, due to a complex variety of factors: genetics, environment, education, age, experience, etc. our responses to music, drama, art and other creative activities, vary tremendously. Often, throughout art history, work that was submitted to juried shows and rejected, later became the criteria by which other work was juried.

Today the problem still exists; artists submit and are rejected, the same work submitted to another show is accepted and wins an award. Obviously, there can never be any real yardstick by which to measure art. Since the jurors are seeing and feeling through their own cumulative life's experience, they cannot be condemned or applauded for their choices. The danger to the artist can go in many directions, such as: (a) "I won, therefore I am the best", which can inhibit further growth or encourage repetition. (b) "I was rejected, so I'd better look to more acceptable styles or copy someone who "always gets in"". or (c) "to heck with it, I'll take up something else". The list of artists now generally accepted as "great" is full of rejected no-sales, no-talent people, according to the establishment and dealers of their time period.

Do your work with all the energy and honesty of your own individuality. Live it, breathe it, let it flow. The results will be beyond the reach of jurors and the truth in it will be Art.

There are many artists who enjoy and rely on entering juried shows, to have their work shown to a broader segment of the population and to win awards. They relish the recognition and the financial benefits. Shows are carefully selected, so as to be seen in good company. Indeed some artists enter shows thousands of miles away, as a means of building their name at a national or international level. Most of these shows are now juried from slides, so if you decide to enter your work, make sure your slides are of top professional quality. Remember, if you are accepted, the cost of framing and shipping can be fairly expensive, with no guarantee that you'll win a prize or make a sale.

It's nice to be praised and it hurts to be criticized but it's devastating to be ignored. However, when works are done for the obvious shock effect they will generate, I suspect the artist is not as concerned with the work itself as in building some kind of hype to bolster a poor self-image somehow related to the thought: "I don't care what they say as long as they spell the name right".

Unfortunately, this works some of the time, as evidenced by some big name entertainers, politicians, sports figures, etc., who possess minimal talent but lots of chutzpah. They're like skyrockets, lots of speed and flash on the way up but nothing worth looking at 10 seconds later.

ON JURYING, by Florence Lennox

The second article (on jurying) below was written by ECOAA member, **Florence Lennox**, and excerpted from the January 1992 Newsletter:

ON JURYING

by Florence Lennox
Visual Arts Representative
QAC Board of Directors



Most artists will agree that juried shows can become very controversial! What is a juried show? It is a show in which the artists' works must be chosen by one or more preselected "jurors".

All artists are different - they think differently, create differently, and all hope that all works submitted to juried shows will be accepted! On the other hand, the jurors look for and choose the best work, pieces that will work together to provide a quality, balanced exhibition. They will look for fresh personal visions from the artists but they also have their own opinions and personal biases. They are under pressure to make their choices from among a great many submissions.

The organizational committee has a big job in planning a juried exhibition and must be ready well in advance of the event. The nature and purpose of the show must be analyzed, a facility obtained and jurors chosen so that the call for entry can be prepared. It must contain all the information that the artists need to know to prepare for entry. Eligibility, number of submissions allowed, date of entries and submissions, fees, awards, official openings, etc., etc., must be thought out carefully.

This committee also has the right to "charge the jury" before jurying begins. The jurors must be aware of the number of works that can be chosen given available space, what awards are to be selected and any other information pertinent to the respective organization. From this point no further contact is made with the jurors while they are viewing and choosing for the show.

What does it mean to the artist to have work accepted in a juried show? Or not accepted?

It should be a challenge to an artist to submit the best work he or she can do for any show. It is of great value to see one's own work along with that of others, especially if the juror or jurors give an assessment of the show as a whole, highlighting the successful techniques or their special choices. Those artists whose work is not accepted should not be discouraged but be challenged to keep on improving and upgrading their work, remembering, too, that limited space eliminates good work as well. Exhibitions of artwork are good for the community. Where else can the creativity of local artists be made known?

Artists do not need the applause or condemnation of the critics the ideas of other artists or the demands of the collectors. (Robert Genn)

ALGONQUIN PARK VISITOR'S CENTRE JURIED SHOW

(MYSTERY OF THE PARK – The beginning)

The 35th Annual Juried Show, called “Mystery of the Park” was opened on **September 10, 1993**, in celebration of the Park’s Centennial. **Gertrud Sorensen**→ (in coordination with the “*Friends of Algonquin*”) is responsible for getting ECOAA to exhibit in the Park. The late Ursula Reese noted in a letter to Lucy Manley (August 4, 1995) that the gallery in the **Visitors Centre** was “actually intended to be an exhibition space for things related to the park.” However, Gertrud convinced the “*Friends*” and **Dan Strickland**, the Chief Naturalist of the Park, to make space available for art shows from our group. The exhibit was opened on **September 10, 1993** by **Roy Bonisteel**, Host of CBC’s “*Man Alive*”...



Below are *excerpts from Roy Bonisteel’s opening speech, which are as relevant now as they were then:

*“...May I say what a pleasure it is to be here today in this incredible place, Algonquin Park...in this brand new Visitors Centre...surrounded by such awesome talent, My congratulations to the East Central Ontario Art Association, not only for your dedication and untiring efforts over the years, but also for bringing together this marvelous show... I think it is the artist, the painter, the water-colorist, the combination of vision, feeling, talent and pigment that comes the closest to communicating the heart and soul of Algonquin. That is what we have represented here today...I would just like to close by saying this. The two most important things in any civilization are its ART and its Natural Resources. Our cultural programs...have not been a priority. They have not done well by us and both Art and Nature are suffering as we speak. The only specific heritage we as human beings have to hand on to our children and our grandchildren is ART and NATURE. This is what we celebrate here today. Future generations will thank you for this. At least in this small corner of our planet the handiwork of God and the artists have come together. I declare this inspired show, officially open.” (*Entire speech printed in the November 1993 Newsletter.)*



OPENING DAY
Dick Griffin
Gertrude Sorensen
Olga Sjaranski
Roy Bonisteel
Barbara Whelan

The Annual “Mystery of the Park” exhibit still continues at the **Algonquin Visitors Centre** and many sales have been realized. **Kathy Haycock** is now the coordinator. **Gertud Sorenson** still presents the awards, donated by the **Bear Trail Couples Resort**.. On behalf of the **ECOAA**, **THANK YOU, GERTRUD!**

Some photos from Algonquin "Mystery of the Park Show"



Mystery of the Park Opening: Roy Bonisteel with award winner Poul Thrane & (?) 1993



Gertrud Sorensen with prize winners: Audrey Ross, Pauline Holancin & Dorothy Martin: **Mystery of the Park show 1998**



Doris Scott (2nd Prize) & Paul Sorensen – **Mystery of the Park Show, Algonquin Park, Sept 26, 2003**



Lucy Manley, Gary Chapman, Jo Grieves – **Algonquin Show Sept. 26, 2006**



Mystery of the Park Volunteers: Cookie Cartwright, Sylvia & Allan Blackmore, Kathy Haycock, Barbara Brintnell, Rebecca Bilcox, Gertrud Sorensen, 2006



Carolyne Pascoe, Carole Rudderham, Lucy Manley – **Award Winners Mystery of the Park, October 28, 2007**

PAINTOUTS (originally called “Paint-Ins”)



Current logo: designed by Lucy Manley

The first paintout was held at Greenley’s farm near Campbellford, July 9, 1960. Since then it has been a regular staple on the ECOAA’s calendar. Paintouts are usually held once a month. They can be as far away as Toronto, Georgian Bay, Parry Sound, Peterborough, Belleville, Haliburton and Algonquin Park.

The preparations for **paintout** are minimal and involve the host and participating artists. The host’s responsibility is to supply coffee/tea (goodies are optional but always provided) and bathroom facilities, and perhaps make suggestions of where to paint. Sometimes the host may have a list or map of places nearby. The artists’ responsibility is to bring a lunch and show up! If the host lives on a farm (like Don Staples) or in Cottage Country, the participating artists may not even want to leave the premises...there is usually so much to paint in the immediate vicinity.

Paintout times are 10:00 a.m. to 4:00 p.m. Of course, the hours are not written in India ink... they’re just guidelines. Artists can come earlier and stay later to socialize, if they wish. Arrangements can be made for overnight stay, if the artists have to travel far or want to complete the painting started on location. The Newsletter regularly publishes the paintout schedule for the year. **Lucy Manley** (paintout organizer) sets up the schedule, usually at the Executive Meetings. She sends it to the Newsletter Editor (**Barbara Brintnell**) for printing in the upcoming issue. Prospective

hosts should give **Lucy** or **Barbara** dates for paintout ahead of time (preferably by phone or email). The deadline date for submission is always printed in bold type on the first page of the Newsletter.



Paintout at Cobourg Harbour, May 1990. Dorothy Martin, Lucy Manley, Poul Throne (partially hidden) Elinor Guthrie (seated) Olga Szaranski, Grace Heydon (rear).

Black & white photo by Bill Vincent.

This “Nice Story” was written by ECOAA member, **Pierrette Dulude-Bohay**, and published in the **March 2008 Newsletter**. It is reproduced it here, and shows what can happen when painting “**plein-air**”:

Nice Story

Once in a while we are reminded how much our paintings touch people. I share with you a very nice story that happened to **Aline Joanis** one of our ECOAA members.

One and a half years ago Aline sold a painting to a young couple from Nova Scotia at the **Art in the Park** exhibition in Ottawa.

Last winter Aline received an email from the couple saying they were planning a trip to the Laurentians and they wanted to know where exactly was the scene depicted in the painting. Aline had done the painting while on one of the “**plein air ensemble**” trips in Val David, Quebec. Now Aline is thinking to herself, as any of us would, “how much artistic license did I take to do this painting?” Brave girl this Aline because she did pin down the place for them on the map!

A couple of months ago Aline received another email from the couple; they said that they had found the site and that it was just like the scene in the painting! They became engaged to be married right there in the snow up to the knees. And furthermore: “would she be willing to accept a commission to do a painting of a scene of her choosing on **Wolfe Island in Nova Scotia** where they plan to be married. Also we would love to have you attend our wedding at the end of August 2008 and we will take care of all the expenses”.

What a pleasure and excitement for Aline, she is busy planning a wonderful trip for herself to do some plein air painting in Nova Scotia and to attend the wedding. Aline plans to present the young couple with the painting she will do on Wolfe Island as a wedding gift.

This is a reminder that total strangers buy our paintings because they like what they see, but it also shows how much people are touched sentimentally by our work; this story brings it home to us.

Pierrette Dulude-Bohay



Pierrette painting on location
Bridgewater 2010



Priscilla Lakatos painting on location



Doris Scott @ Barbara Brintnell's paintout, **April 1998**



Liz Gibson's paintout, **Lower Fletchers Lake, Dorset Sept. 9, 2002**

Reprinted from the September 2008 Newsletter.

Plein-air Painting by Charlie Spratt

It is interesting how painters go about their art. Some start with careful preparatory drawings, others with a blank canvas and an open mind and in between there are as many different approaches as there are artists. Many choose to paint from real life. To me, all avenues are valid but as far as painting outside goes, why would anyone risk sunstroke, freezing, wild animals and mosquitoes to paint in the blinding sun and changing weather?

The answer is not a simple one but having explained my version of “Mad dogs and Englishmen” or “Why I paint from nature” countless times at workshops, I thought it might be worth repeating here.

Now I have nothing against painting from photographs or other reference material *per se* but when I choose to paint outdoors my goal is to express with paintbrush some thoughts about the landscape I see. Think of the difference between how a camera takes a photograph and what an artist sees. In general, when a camera is clicked it records all of the information passing through the viewfinder in one frozen moment. The built-in light meter adjusts to an average reading, the lens adjusts for a general focus area and bingo you have an image recorded by a one-eyed machine. Before I start to paint my mind’s eye takes in all kinds of images while I’m looking around and as a result an impression is formed. I look up into the sky and sense the dark branches against moving clouds, I look down into the shadows and as my eyes adjust to the dark, I see deep saturated colours, colours the camera can’t see using an average light setting. I focus on one detail after another, squint to see patterns and values, listen to the wind and smell the earth. As I begin to sketch out a plan for a painting I move details around, eliminating some, changing others until a pattern and an idea begins to form. You see, I believe that art is not as much about detail as it is about self-expression. To quote an old saw “Don’t let the facts get in the way of the truth”.

Plein-air paintings aren’t always successful; there are, in fact, many failures mainly as a result of too many elements from which to choose. But often enough I get a painting that speaks to me about the exhilaration I experienced when I started to paint. Without exception my plein-air paintings, good and bad, have more life and vitality by far than any photographic record I may have taken at the time. That is why I keep returning to the outdoors with my paints.

There are plenty of options for the outdoor painter. Thumb-nail sketches, small paintings and yes, photographs are good resources for studio painting. I, myself, prefer to get a start at my painting on site (up to say 20x24) catching the nuances of colour and light in the sky, shadows etc. Generally speaking 2-3 hours is all the time I have for one painting before the sun’s path has changed the landscape.

Two of the numerous groups of artists that enjoy the company of others while facing the challenges of outdoor painters are; The Manotick Art Association (MAA) that meets Tuesday mornings in the Manotick area and the East Central Ont. Art Assoc. (ECOAA) which coordinates paint-ins throughout Eastern Ontario. Why not give it a try? Anyone interested please call me for more information.

Charlie Spratt, 613-692 2485
July 2008



“I WANT TO PAINT YELLOW!”

(Or How I Survived a Frustrating Painting Trip, by Yvonne Komlenovich)

The Scene: **October 12, 1996:** The parking lot at Bridgewater Retreat on a cloudy and chilly Saturday morning, shortly after nine o'clock. A group of artists had just collected their packed lunches and were heading out in a convoy.

The Objective: To paint the Roslin Mill, located off Hwy 37, south of Tweed.

Cast of Characters: **Lucy Manley**, riding with **Olga Szaranski**, I, riding with **Bill Vincent**, **Ann Sterling** (driving alone), **Lorraine Valleau** (she drove directly to the mill), **Poul Thrane** (leader of the pack, driving solo) and **Arja Palomen** (she joined the convoy from Studio 737, on Hwy 7.)

The Plan: Poul, who had lived in the area for over 20 years, would take us through the back roads which, he said, was longer but a more scenic route. While waiting for Arja, he reminded us to signal if we saw something we wanted to paint along the way, and stressed that at any time someone else could take over the lead.

THE TRIP: The five-car convoy drove about five miles along Hwy 7 and turned south on Potters Settlement Road, meandering through a landscape of rolling hills, with maple trees ablaze in red, yellow and gold; colours made more vivid by the overcast sky. Some trees formed an arch over the road, creating a “golden aisle” as we drove through. Twenty minutes later, no cars showed any signs of stopping, even though we had passed many painterly scenes: There was this old farm house, with clothes line blowing in the wind and a herd of cows standing near the wire fence; some grazing, others staring blankly as though confused by the passing parade. **Perfect!** Completing this calendar picture was a black and white Border Collie, that ran back and forth, loudly protesting our intrusion in its neighbourhood!

“Doesn't anyone want to stop?” I asked, as scene after scene whisked by. At a fork in the road, Poul, who was still in the lead, got out of his van and asked if anyone wanted to look around. Everyone it seemed was anxious to get to the **Roslin Mill**. Already, we had been travelling for over an hour and I was getting anxious.

“It shouldn't take this long to find something to paint,” I complained. “How far is this Mill anyway?”

“We'll get there soon,” Bill said reassuringly. “Think of it this way: you are getting a tour of the countryside.”

“I don't want a tour. I want to paint - anything - now! Look at those reflections, Bill!” I started to bite my nails.

An hour later, we finally reached the **Roslin Mill** - a boarded up old building beside a bridge, where the Moira River tumbled into a frothy waterfall. Lorraine was already there, sketching in her car. **Good for her!** On a sunny day this mill would have made a terrific painting but the raw wind and threatening sky gave it an eerie, haunted house look. We paced the scene like tired Ghostbusters. Olga walked across the bridge to get a better view and soon returned, hugging her shoulders. “It's cold!” she said. “You know what?” Lucy suddenly blurted out with her usual laugh, “I don't want to paint this mill...it looks kinda depressing. I want to paint yellow! “My sentiments exactly!” I joined in. “I want to paint yellow too!”

“Don't blame me.” Paul said defensively, “I told you all to signal when you found something you liked, but no one wanted to stop. Sure...there were lots of nice spots out there!”

“Well...we wanted to see this famous Mill,” Lucy said, “which is alright, you know, but we passed all that yellow colour on the way...!”

“OK, so what do you all want to do now,” Poul asked, in defeat, “go back the way we came?”

We said yes and assured him that this time we would stop when we saw something worth painting. Lorraine joined us on the return trip. Ann, however, chose the fastest way back to Bridgewater - Hwy 37. She said she would stop at the nearest beer store first. **No wonder!** Several minutes into our return journey, I noticed that the trees seemed hardly to have changed at all and remarked to Bill that we must have taken a different route. He agreed but said not to worry. Once, Lucy and Olga signalled and we stopped to survey the view from a mound, but it lacked colour and was uninteresting, so on we went. It was now an hour and a half since we left the Retreat.

At the first crossroads, Poul hopped out of his van again and came toward us, his face etched in frustration. “I think we took the wrong turn,” he said and suggested going left to get us back on track. Bill checked his map and said we ought to turn right. So we turned right! Lucy and Olga went straight ahead - **lucky for them!** Several miles later, Poul, convinced we were all heading in the wrong direction, turned around. Arja and Lorraine followed. Bill and I kept going...and going. Nearly two hours had passed and I had neither painted, sketched nor taken a photo. I kept thinking that I would have nothing for the “**Show and Tell**” later. To think I took a day off my job (actually called in sick) to attend this weekend paint-in. I bit my lip, fighting back acid tears.

Eventually, we reached a place called Marlbank and asked directions, only to be told we were going the wrong way. We had to turn back. As we drove toward Actinolite (on Hwy 37), Bill mentioned another spot en-route where there were some rocks. “You like painting rocks, Yvonne, you'll love these.”

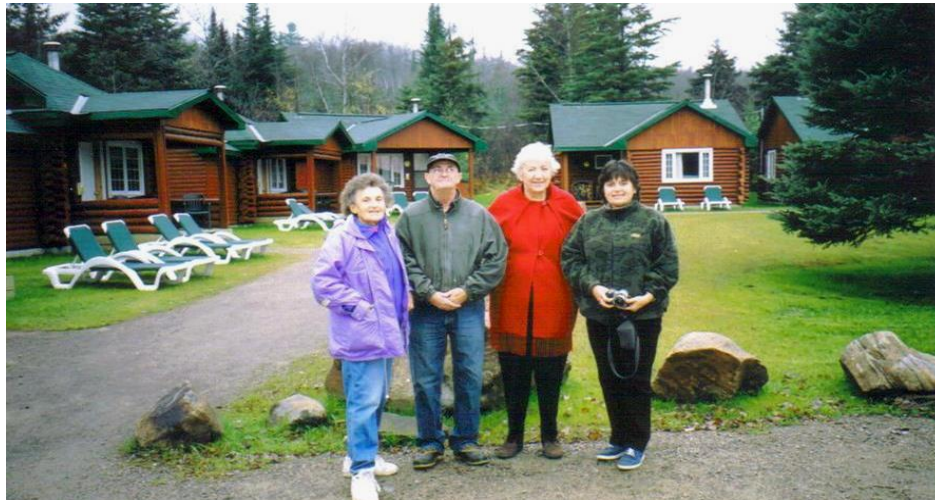
“If you don't mind, Bill, just take me back to the Retreat. I'll paint there, thanks. You can return if you want.”

Finally (**thank Heavens!**) we pulled into Bridgewater Retreat - two and a half hours later! It was drizzling. Bill helped me take my equipment down to the River Studio and then left to find another locale. To heighten my anxiety, Gary Chapman was finishing his second painting and would be going out on location. I hurriedly set up my easel overlooking the Skootamatta River and (like Speedy Gonzales) began painting the river and surrounding rocks. The drizzle soon became a steady downpour. Frustrated but undaunted - I would paint if it killed me - I packed up my gear and went in the studio to paint a Still Life that had been set up beforehand. Lucy and Olga were already there, painting flowers...**Some were yellow!**

Yvonne K. 1996

ADVENTURE LODGE

This wilderness retreat is located on the outskirts of **Algonquin Park**, on the scenic Madawaska River. It is owned and operated by **Gertrud Sorenson** and family and was designed in the fall of **2003**, as an alternative retreat. Many **ECOAA** members have painted at the lodge in the spring and fall and have and enjoyed their stay there. The fall painting weekends at **Adventure Lodge** are usually booked to coincide with the dismantling of the “**Mystery of the Park**” (Algonquin Park) show.



Olga Szaranski, Roy Bowers, Gertrud Sorensen, Lucy Manley, **Adventure Lodge 2003**



(r)Pauline Holancin, Barbara Brintnell, Diane Mah, Lucy Manley, Noreen Alexander, May Schuller,
(m) Gertrude Sorensen, Tracey Green, Kathy Haycock, Jake Mol, Olga Szaranski, Poul Thrane (seated)
Adventure Lodge (2008)

***In Praise of Inexpensive Materials**, by Robert Genn

“When buying art materials, it's almost always wise to get the best you can afford. This is particularly true for supports--the surfaces you work on. Nothing is as disappointing as paper that yellows after just a few years, or cotton canvas so thin and threadbare that it wouldn't pass for a prison bedsheet.

At the same time, quality and high price don't always come first when it comes to pigments. There are many cheap colours, particularly earth colours, where the raw materials are so readily available and dense enough to begin with that they work well for most jobs. Further, the fillers, extenders and other additives that go into a lot of cheaper paints can actually be a benefit in sullyng the garishness that comes easily in high-density, expensive pigments.

A lover of Golden Acrylics (I'm not on their payroll), lately I've been adding squeezes from the fat tubes of Winsor and Newton Galleria (student quality) and even Chinese Pebeos that come at a fraction of the price. But it's not about saving bucks. It's about volume of paint and the

potential for juicy creativity. Expensive paints bring out your resident miser. Cheaper paints, used discretionally, are more likely to be lathered on in abundance and bravura. Fact is, for some of us, inexpensive materials bring out the magic of playfulness...”

“In paint, the most important thing is the binder or medium. In acrylic media, rough stones and pieces of found junk can probably be held together for millennia if there's enough binder. I wouldn't skimp on quality acrylic medium. In oil, you can think about the admixture of quality materials with student materials, as well as appropriate amount of the current, not too smelly media designed to take the place of the popular (and yellowing) Linseed oil. In watercolour, particularly, you need to be aware of the fugitive nature of some pigments. Reading the permanency guide on most labels will keep your colours the way you want them.”

*(*The above article was excerpted from “Robert Genn Twice-Weekly Letters”, dated Aug. 9, 201,) and printed with the author's permission)*

Several members of ECOAA subscribe to Robert Genn's **free** twice weekly **Newsletter**, published online. You can register to join by going to: **The Painter's Keys website**, or email Robert Genn directly at: **rgenn@saraphina.com**

*Robert Genn...is recognized as one of Canada's most accomplished painters, his work is well known internationally. He is perhaps best known for his work on the West Coast and in the Rocky Mountains... Most of Robert's current work is in acrylic. He has also done considerable work in oils, watercolour, and silk screen printing... He is recognized for his distinctive landscape paintings.” (*from Robert Genn's website.)

ECOAA WINTER WEEKENDS (1988 to 2010)

Winter weekends have been held at several locations over the years. Since 1999, Bark Lake has been the regular winter setting, because of its ideal accommodation, beauty and accessibility. (see page 21)

<u>YEAR</u>	<u>DATE</u>	<u>RESORT</u>	<u>LOCATION</u>	<u>DEMONSTRATORS</u>	<u>MEDIA</u>	<u>CO-ORDINATOR</u>
1988	Jan. 29,30,31	Viamede Resort	Stoney Lake	Poul Thrane	Oil	Dorothy Martin
1989	Jan. 27,28,29	Viamede Resort	Stoney Lake	David Armstrong	watercolour	Dorothy Martin
1990	Jan. 26,27,28	Viamede Resort	Stoney Lake	Ron Leonard	Oil & w/c	Audrey Ross
1991	Jan. 25,26,27	Viamede Resort	Stoney Lake	Peter Vangils	watercolour	Audrey Ross
1992	Jan. 24,25,26	Viamede Resort	Stoney Lake	Poul Thrane	Oil	Audrey Ross
1993	Jan. 22,23,24	Maple Sands	Haliburton	George Walker	Printmaker	Gary Chapman
1994	Jan. 28,29,30	Hart Lodge	Minden	Gary Chapman	watercolour	Gary Chapman
1995	Feb. 24,25,26	Hart Lodge	Minden	Art Cunanan	watercolour	Gary Chapman
1996	Feb. 23,24,25	Hart Lodge	Minden	Jake Mol	watercolour	Audrey Ross
1997	Feb.28,Mar.1,2	Westwind Inn	Buckhorn	John Waldin	etching glass	Audrey Ross
1998	Feb.27,28,Mar.1	Beachwood	Deer Bay	Ron Leonard	all media	Dorothy Martin
1999	Feb. 5, 6, 7	Bark Lake	Irondale	Gary Chapman	syringe w/c	Gary Chapman
2000	Feb. 11,12,13	Bark Lake	Irondale	Poul Thrane & Lucy Manley	Oil	Gary Chapman
2001	Feb. 2, 3, 4	Bark Lake	Irondale			Gary Chapman
2002	Mar. 22,23,24	Bark Lake	Irondale	Rescheduled from Feb.1,2,3	Paintout	Lucy Manley
2003	Feb. 21,22,23	Bark Lake	Irondale	Mary Lampman	Oil & w/c	Lucy Manley
2004	Feb. 27,28,29	Bark Lake	Irondale	Pauline Holancin	Oil	Lucy Manley
2005	Feb. 25,26,27	Bark Lake	Irondale	Ursula Reese/Liz Gibson	Pastel & w/c	Lucy Manley
2006	Feb. 24,25,26	Bark Lake	Irondale	Sharon Taylor/Barb Brintnell	Fluid acrylic & w/c	Lucy Manley
2007	Feb. 23,24,25	Bark Lake	Irondale	Pauline Holancin/Jake Mol	Oil & w/c	Lucy Manley
2008	Feb. 22,23,24	Bark Lake	Irondale	Poul Thrane/Carolyne Pascoe	Oil & w/c	Lucy Manley
2009	Feb. 27,28,Mar.1	Bark Lake	Irondale	Trish Savoie & Jake Mol	Oil & w/c	Lucy Manley
2010	Jan. 29,30,31	Bark Lake	Irondale	John Pryce	Oil	Lucy Manley



Cartoon by Brian Chapman (COAA member)



Poul Thrane demonstrating at Viamede (early 90's): Recognizable beside him are Olga Szaranski (green coat) & Dorothy Martin (to Poul's left)

Art is a necessity – an essential part of our enlightenment process. We cannot, as a civilized society, regard ourselves as being enlightened without the arts. **(Ken Danby)**

BARK LAKE (Winter)

For the past 11 years, since 1999, **Bark Lake** has become an increasingly popular winter getaway for **ECOAA**. It is “situated in the south end of Haliburton County, on Hwy. 503, Irondale (between Kinmount and Gooderham). Formerly an Ontario Leadership Training Centre, today it offers adult accommodation in beautifully appointed rooms and features lounges with fireplaces, 2500 hectares of wilderness, winter accommodation for 48 persons and a dining room with cafeteria-style meals.”



Group Shot



Pauline Holancin



Evelyn Newsome and Mary Hodgson



Lee Mitz

In the Studio at Bark Lake



Sheila Davis



Diana Gurley



Al Herrington



Yvonne Komlenovich



Liz Gibson



Carolyne Pascoe



Glenda Cook



John Stuart Pryce critiquing

"ALL WORK AND NO PLAY..." (Having fun at Bark Lake)



Gary Chapman entertaining



Lucy Manley, Sheila Davis & Tracey Green harmonizing



Margaret Forde, Trish Savoie & Norman Rae
"twisting the night away"



Norman Rae, Sheila Davis, Poul Thrane, Mary Hodgson & Olga Szaranski
playing cards.



Carolyn Pascoe crooning



Gertrud Sorensen yodelling



Al Herrington shaking a leg, Glenda Cook
and Olga Szaranski looking on

SPRING WEEKENDS

ECOAA have had several venues for the spring weekends since the club started; including Picton, in the early years. **Elmhirst Resort** was a regular location for eight years, **Beachwood** and **Balsam Lake Resorts** for a few years. Since 1996, **Bridgewater Retreat** has become home base, with the exception of spring 2007, when **Amherst Island** was the venue for that spring.

<u>YEAR</u>	<u>DATE</u>	<u>RESORT</u>	<u>LOCATION</u>	<u>DEMONSTRATORS</u>	<u>MEDIA</u>
1982	May 7, 8, 9	Elmhirst Resort	Keene	Al Poolman	w/c
1983	Apr. 29, 30, May 1	Elmhirst Resort	Keene	Rose Baker, Pauline Holancin Kulha	Oil & w/c
1984	Apr. 27, 28, 29	Elmhirst Resort	Keene	Pauline Holancin, Brian Atyeo	Oil & w/c
1985	Apr. 26, 27, 28	Elmhirst Resort	Keene	Donnah Cameron, Mary Lampman	w/c & Oil
1986	Apr. 25, 26, 27	Elmhirst Resort	Keene	Pauline Holancin, Peter Vangils	Oil & w/c
1987	Apr. 24, 25, 26	Elmhirst Resort	Keene	Poul Thrane, David Armstrong	Oil & w/c
1988	Apr. 22, 23, 24	Elmhirst Resort	Keene	Ron Leonard, Marlene Jofriet	Oil & w/c
1989	Apr. 28, 29, 30	Elmhirst Resort	Keene	Audrey Ross, Les Jones	w/c & Oil
1990	May 4, 5, 6	Beachwood Resort	Deer Bay	Poul Thrane, David Armstrong	Oil & w/c
1991	May 3, 4, 5	Beachwood Resort	Deer Bay	Barb Whelan, Ron Leonard	Oil & w/c
1992	May 1, 2, 3	Beachwood Resort	Deer Bay	Barb Whelan, Peter Vangils	Oil & w/c
1993	May 1, 2, 3	Balsam Resort	Rosedale	Roy Bowers, Thelma Likuski	Acrylic & w/c
1994	May 1, 2, 3	Balsam Resort	Rosedale	Audrey Ross, Mary Lampman	w/c & oil
1995	Apr. 28, 29, 30	Balsam Resort	Rosedale	Don Cavin, Gary Chapman	Acrylic & w/c
1996	May 3, 4, 5	Bridgewater Retreat	Actinolite	Charlie Spratt, Lucy Manley	w/c & oil
1997	May 2, 3, 4	Bridgewater Retreat	Actinolite	Barbara Elmslie, Pauline Holancin	pastel & oil
1998	May 1, 2, 3	Bridgewater Retreat	Actinolite	Peter Vangils (volunteer demo)	w/c
2000	Apr. 28, 29, 30	Bridgewater Retreat	Actinolite	Donnah Cameron Bojanowski	
2001	Apr. 27, 28, 29	Bridgewater Retreat	Actinolite	Mary Lampman	oil
2002	Apr. 26, 27, 28	Bridgewater Retreat	Actinolite	Margaret Grothier	acrylic
2003	May 30, 31, June 1	Bridgewater Retreat	Actinolite	Gary Chapman, Lucy Manley	w/c & oil
2004	May 28, 29, 30	Bridgewater Retreat	Actinolite	Bob Amirault	w/c
2005	May 27, 28, 29	Bridgewater Retreat	Actinolite	Pauline Holancin, Jake Mol	oil & w/c
2006	May 26, 27, 28	Bridgewater Retreat	Actinolite	Charlie Spratt	acrylic
2007	May 25, 26, 27	Amherst Island	Millhaven	Marg Grothier, Audrey Ross	collage & w/c
2008	May 23, 24, 25	Bridgewater Retreat	Actinolite	Sheila Davis	oil
2009	May 22, 23, 24	Bridgewater Retreat	Actinolite	Sketching clothed model/A.Ross	
2010	May 28, 29, 30	Bridgewater Retreat	Actinolite	Anne Floegel	



Don Staples, Elmhist, 90's



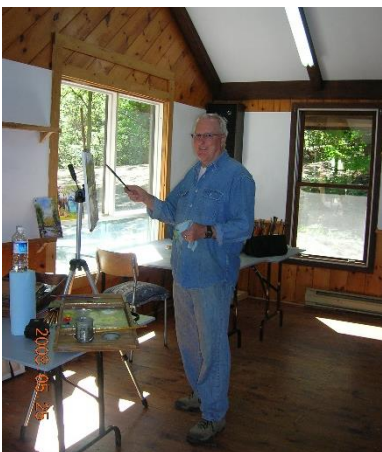
Olga Szaranski, Gertrud Sorensen, Don Fraser, Eve Lucy, Barbara Whelan: **Beachwood Resort**, Spring 1992



Gary Chapman, **Balsam Lake** 1993

BRIDGEWATER RETREAT (SPRING PHOTOS)

Since 1996, **Bridgewater Retreat** has been the favorite and seemingly permanent location for **ECOAA's** spring (and fall) weekends. Once known as **"Schneider's School of Fine Arts"** (founded by Mary Schneider), Bridgewater is located just north of Actinolite, near Hwy 7, in a rustic setting with equipped log cabins, two studios for both water and oil media. The Skootamatta River meanders through the property. Bridgewater has undergone several changes (including management), and is now owned and operated by Steve and Marie Collins.



Norman Rae – in River Studio 2007



Yvonne Komlenovich - down by the Skootamatta : Spring 2008



Margaret Jamieson, 2010



"Taking a painting break": Audrey Ross & Shirley Binns



Jake Mol, Pierrette Dulude-Bohay & daughter Tzanne



Lynda Hammond, outside River Studio 2010



Tracey Green, Lynn Smallwood & wife Lynda Hammond



'Happy Hour' @ Bridgewater: Pauline Holancin, Evelyn VanHoekelen, Lucy Manley, Charlie Spratt, Olga Szaranski, Evelyn Newsome (seated).



Ron & Nancy McRae

GENEVA PARK

"The first weekend at Lake Couchiching (**Geneva Park**) was held in September of 1966, when **Central Ontario Association (COAA)** invited **East Central Ontario Art Association (ECOAA)** to join with them at their fall workshop." Since then, it has remained the permanent location for both clubs, usually the third weekend in September.

Geneva Park (officially known as **YMCA Geneva Park Leadership & Conference Centre**) is situated on the beautiful Lake Couchiching, amidst acres of land, with numerous facilities, including camping. It is a "look forward to" weekend for most members; not only for the exquisite meals and accommodation, but for the skits that **Pauline Holancin** and her crew put on Saturday nights, after the General Meeting and "Walkabout".

THE PLACE WE CALL GENEVA

(To the tune of) "Yellow rose of Texas"

Verse 1

There's a place we call Geneva, where we all love to be
A place of calm and beauty, of true serenity.
Once more we come together, we greet friends happily.
We share in work and laughter, with love and empathy.

Chorus

It's the greatest place we know of, where we can all be free
To do our work and honour our creativity.
You can take us to a foreign land and even Gay Paree.
But the place we call Geneva, is the place we want to be.

Verse 11

You can take us to Espana or sunny Italy.
You can woo us with a castle, in the lap of luxury.
You can offer wine and roses, champagne and caviar.
But of all the places in the world, Geneva is the star.

Verse 111

When Lake Couchiching is sparkling, and the starry skies are bright,
When breezes blow so softly, we sing into the night.
To this place of many memories, of past hilarity.
We promise to come back again, our many friends to see.

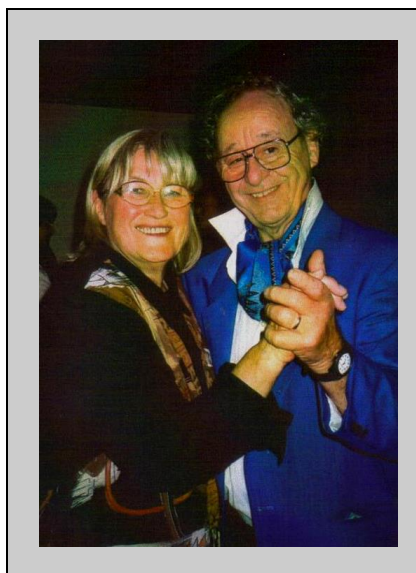
Verse 1V

So let's sing out to-gether, leave troubles all behind.
Enjoy our time this evening, with calm and peaceful minds.
Let's praise our fellow artists, and wish them all good cheer.
Let memories of Geneva be with us through the year.

Chorus:

It's the greatest place we know of, where we can all be free.
To do our work and honour our creativity.
You can take us to a foreign land and even Gay Paree.
But the place we call Geneva, is the place we want to be!

Words by PAULINE HOLANCIN, September 2003



Pauline Holancin Jake Mol: Husband & wife team responsible for organizing the entertainment at Geneva park for ECOAA & COAA.

The Geneva Park Players

The “**Geneva Park Players**” are a group of dedicated “hams” who perform in the skits at **Geneva Park** every September. **PAULINE HOLANCIN** is the genius behind the group. She comes up with the ideas for the skits and phones the participants a few weeks or a month before the weekend to tell them what she’d like them to do; or get their ideas. No one ever turns her down, such is her persuasiveness. She and her husband **Jake Mol** arrive at Geneva on Friday (registration day), laden with props: *bags of costume (wigs, hats, scarves, etc)* that she collects (from Goodwill, flea markets, or costume places). On Friday night after the demonstrations are over, the “players” cram in Pauline and Jake’s room, which is always on the first floor, to go over the skits. It is organized chaos in the room as we pick out what we need from the mounds of costumes scattered on the bed, floor or still in bags. Sometimes we bring our own stuff to complement Pauline’s. She and Jake provide refreshments which we welcome as the room gets pretty crowded and warm. On Saturday night, after the General Meeting and “*Show and Tell*”, we scramble to get ready for the show. Those of us who have to sing rush to do a quick rehearsal with the pianist (who’s been hired for the show) and then we converge in one of the rooms (used by Curry’s Art Supplies from Friday to Saturday afternoon). There’s wine on the table, amid the cameras and last minute costume additions. We help ourselves to the wine, to loosen up. There’s a large board listing the order of appearances. Pauline gives us last minute instructions and heads into the lounge to emcee the show, where eager audiences await the performance. Then we line up in the hallway and wait our turn to go on. Things don’t always go as planned and sometimes performers “screw up” but it makes for more fun. To illustrate: Grace Heydon in blond wig and performing as *Celine Dion*, was singing “My Heart Will Go On” accompanied by with a tape recorder. Time and time again, she was not able to synchronize with the tape and kept singing and gesturing ahead of it. It was so funny that it cracked everyone up...Grace actually stole the show! The next year she was asked by popular demand to repeat the performance. Sadly, Grace had been quietly ailing and died in the spring of 2008. Then there was **Gertrud Sorensen**, who had everyone screaming with laughter as she screeched her way through an operatic aria. It was wild and the audience wanted an encore! Over the years the skits have gotten almost professional. **Poul Thrane** and **Al Herrington** have been taping the shows. Pauline has made CD’s of them and they are available (for about \$5.00) to any member who wants copies. She usually plays the CD’s at the fall and winter weekends. On the next few pages are some photos from some of the skits:



Grace Heydon



Evangeline Munns as Dorothy with Toto
2009



Carolyn Pascoe as Mae West, 2001



Bud Spinney as Fred Astaire, 2009

SALUTE TO GENEVA PARK

(To the tune of "Lilli Marlene")

*I'd like to sing a little ditty
About a place I've come to know
It's a haven in this great big city
Where devoted artists love to go:*

In late September when fall is in the air
We hurry to Geneva Park with all our painting gear
To paint and to learn and have some fun
As we always do when the day is done,
Our weekend at Geneva Park, a place we call our own,
I love to go to Geneva Park, my home away from home.

There's Curry's Art Supply Store with discounts galore
And Pauline's funny skits leave us laughing on the floor.
Old friendships we renew and new friends make
And we do it all for painting's sake.
Our weekend at Geneva Park, the food is mighty swell.
We thank the staff at Geneva Park for a job they've
done so well.

The workshops are revealing – there's talent
everywhere.
And we hurry to the "Show and Tell" to see how others
fare.
To our instructors we say a big thank you
And hope, like us, they've enjoyed it too.
This weekend at Geneva Park, we hate when it must
end
So we'll say so long to Geneva Park. Next year we'll be
back again.

Words by YVONNE KOMLENOVICH
September 1997



Fred Collins as "The King of Siam", 2009



Lucy Manley as "Anna" 2009



Yvonne Komlenovich, Evangeline Munns, Shirley Patterson in "Primary Colours" skit. Pauline Holacin, Emcee in background.



"The Three Tenors";: Don Staples, Les Jones, Peter VanGils, 1997



Jake Mol and Pat Barber in skit 1994



Barbara Brintnell (one of the *"Dionne Quintuplets"*), Shirley Patterson, Don Staples (*Frank Sinatra*), Roy Bowers 1999



Pat Barber as *Andy Warhol*, Liz Gibson as *Marilyn Munroe* & Grace Heydon (1998)



Helen Vecchiola, Yvonne Komlenovich, (?), Barbara Brintnell, *"Island Girls"* skit, 2006



St. Peter (Peter VanGils) confronts two *"Hookers"*: Grace Haydon and Carolyne Pascoe. Pauline Holancin (Angel) looking on. 1996



Brenda Chapman, Cathy Babick, Arja Palomen



"The Virtually Unknowns", 1994: Dick Griffin, Don Cavin, Gary Chapman



Bridgette Schreyer and Roy Bowers 1998



SUGAR PLUM FAIRIES Bill Vincent & Don Staples (1996)



Jean Spinney as "PATSY CLINE" (1995)



Eldora Taylor & Fred Collins: "American Gothic", 1998



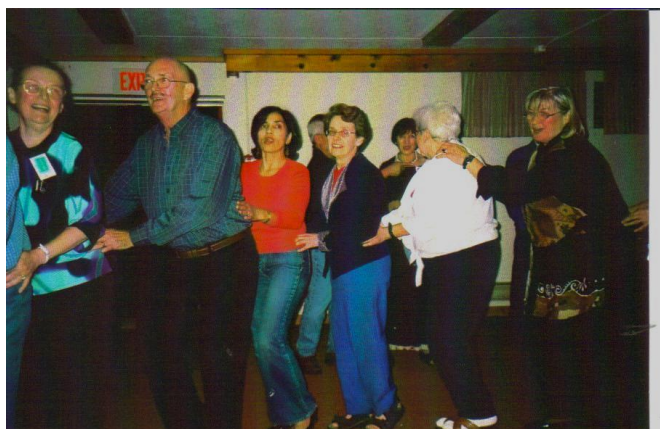
Finale Song: 'WE DID IT OUR WAY' Geneva Park Players 1999,

Sing-A-Long and Party in the “Wigwam”

When the performance is over, everyone partakes of the wine and cheese prepared by The **Geneva Park** staff. Afterwards, there is usually a **sing-a-long** at the piano. For many years **Elinor Guthrie** was the regular pianist until ill health made it impossible for her to continue. Several members have pitched in; including former member **Don Cavin** and Rose Baker’s daughter, **June Cole**. During the past few years, **Alberta House** (The **Wigwam**, as it was known then and is still fondly referred to today) has been the scene for the “**party**”. Word would be whispered to a few people that there’s going to be a party there and slowly some of us would quietly drift away from the piano and head over to the **Wigwam** where you may find *Gary Chapman* strumming on his guitar), *Dick Griffith* (gut bucket) and *Joe Ouellette* (harmonica). They called themselves **THE VIRTUALLY UNKNOWN**S. Soon the party would be in rocking and everyone would be on the crowded floor, shaking both the floor and those proverbial legs. The popularity of the party spread quickly and now there is no need to whisper. Everyone knows about it. After the sing-a-long, the early birds retire for the night while the night owls head for the **Wigwam**. For the past couple of years, **Tracey Green** and her guitar have been part of the Wigwam entertainment.



Evangeline Munns, Dick Cavin, Gary Chapman, hamming it up. 2006



Conga line: 2006: Barbara Brintnell, Roy Bowers, Vanaja Ghose, Rosy, (?), Pauline Holancin.



Tracey Green entertaining in the “Wigwam”, 2008



Brian Chapman and Margaret Cole 1998

FALL “PAINTOUT” WEEKENDS (Bridgewater/BarkLake)

The fall weekends are usually held around the third weekend in October. **Lucy Manley** started this tradition in 1995, at **Bridgewater Retreat**. It has become a regular spot since then, except on two occasions, when there was a change in ownership. Bark Lake filled the gap then. This fall weekend is a paying “**paintout**” – there are no instructors, but there is a “show and tell” after dinner, before the Saturday night get-together. Usually **Pauline Holancin** brings the tape from the Geneva Park skits and plays it on Friday night, in River Studio; or show art videos. Some members may play games like Scrabble and some choose to continue painting in the studio. Of course, Saturday night is party night. If Gary Chapman is in attendance, everyone counts on him to sing and play his guitar. Charlie Spratt, with his guitar, often accompanies Gary.

<u>YEAR</u>	<u>DATE</u>	<u>RESORT</u>	<u>LOCATION</u>
1995	Sept. 29-Oct. 1	Bridgewater Retreat	Actinolite
1996	Oct. 18, 19, 20	Bridgewater Retreat	Actinolite
1997	Oct. 24, 25, 26	Bridgewater Retreat	Actinolite
1998	Oct. 16, 17, 18	Bridgewater Retreat	Actinolite
1999	Oct. 15, 16, 17	Bridgewater Retreat	Actinolite
2000	Oct. 13, 14, 15	Bridgewater Retreat	Actinolite
2001	Oct. 12, 13, 14	Bridgewater Retreat	Actinolite
2002	Oct. 18, 19, 20	Bridgewater Retreat	Actinolite
2003	Oct. 17, 18, 19	Bridgewater Retreat	Actinolite
2004	Oct. 15, 16, 17	Bridgewater Retreat	Actinolite
2005	Oct. 14, 15, 16	Bridgewater Retreat	Actinolite
2006	Oct. 13, 14, 15	Bridgewater Retreat	Actinolite
2007	Oct. 12, 13, 14	Bark Lake	Irondale
2008	Oct. 17, 18, 19	Bridgewater Retreat	Actinolite
2009	Oct. 16, 17, 18	Bark Lake	Irondale



Noreen Alexander, Bark Lake 2007



Trish Savoie & Norman Rae, Bark Lake 2007



Eva Kaczowski, Bark Lake 2007

More Fall Photos/Bridgewater



Les, Bill, Peggy, Poul, Noreen, Yvonne, Arja, Pauline, Olga, Thelma, Lucy, Don, May, on the new patio (outside the log cabin dining room) – **Bridgewater, October 1997**



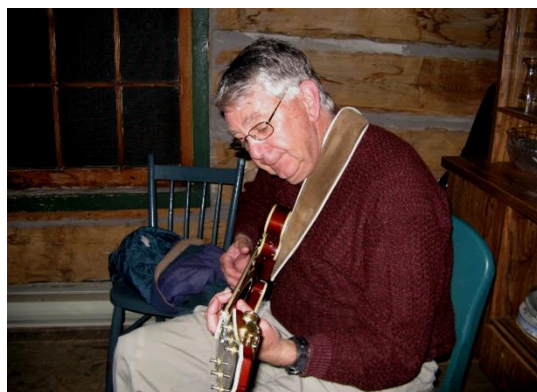
Sheila Davis & others in **River Studio, 2006**



Yvonne Komlenovich, outside **River Studio 2006**



Audrey & Alan Bain, Ron & Nancy McRae, Sheila Davis (partially hidden) & Trisha Savoie, in the **log cabin dining room**



“Happy Hour” – Charlie Sprat strumming his guitar - **River Studio lounge - Bridgewater 2006**

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Barbara Brintnell's Story



It was in 1993, I had just taken my "Golden Handshake" from Bell Canada. Now I felt the wonderful freedom to do what I always dreamt of doing: to study watercolour painting. (My academic studies had been theoretical physics, but my secret love had always been the arts especially puppet theatre and painting.)

I started with some "plein air" classes offered by the Belleville Loyalist College summer school. I chose not Ottawa but Belleville, because it was close to Millbridge, where Joe was happy and busy while I was away painting.

Donnah Cameron (Senior) was my first instructor (we painted all over Prince Edward County) - and it was Donnah who told me about joining **ECOAA**, seeing how I loved to paint outdoors. Thus for me a family tradition continued: My great grandfather was a watercolour

painter in Venice, Italy and my great aunt was an oil painter in Graz, Austria and now I started to paint seriously, too. How exciting!

I attended my first paintout at the cottage of Lila Patton on Stocco Lake, near Tweed. I attended my first Geneva Park weekend (When the show was about the fairy tale of "Snow white original and her reproduction prints Prince", I took part in the spring and fall Bridgewater Retreat weekends and submitted my first painting to a juried show at the Kawartha Art Gallery in Peterborough.

So that's my beginning with **ECOAA**.

(Barbara was a former President and is the current Newsletter Editor)

HOW I BECAME A MEMBER OF ECOAA, by Gertrud Sorenson



In August, I believe 1982, I went to the Buckhorn Wildlife Festival where I met *Poul Thrane*. I knew of him through my husband Fritz who, along with *Poul*, came from Denmark. Of course, *Poul* as an outgoing person caught my attention. I really loved his work, and my head began to spin as to how I could get some painting lessons from a painter like him. He then suggested that he would love to bring his students up to Algonquin Park. So right away I got busy figuring out how best to do it, and every year for about 10 years I had his students at *Bear Trail Inn Resort in

the off season, meaning end of October and end of March. All his students seemed to like the way he did the demonstrations, gave pointers and the way he critiqued, so that we were busy during that time. Of course, *Poul* got other artists who were teachers to help him out; like *Grant Tigner*, *Ron Leonard*, *Charlie Spratt*, and *David Armstrong*. The first time *Poul* came to **Bear Trail Inn Resort**, he arrived a day earlier, and invited me to come and paint with him. He did not know that I did not have a clue about colours, nor equipment, and of course he thought I already knew how to paint. Being the perfectionist that I am, that made me very nervous, so much so that I had tears in my eyes. The painting did not go well, but *Poul* didn't think so. Anyhow I learned a lot from him. Oh yes, I forgot to mention *Poul* introduced me to *Don Fraser*, who did portraiture. He painted Dorothy Martin (I believe), my husband and myself...quite impressive, I would say! They had a fun time in that large cottage with 5 bedrooms and large living room, where everybody showed their works and did demos. Pretty soon, in 1984 or 1985, I joined the **ECOAA** and became active in the club.

(Gertrud is a former president of ECOAA)

My ECOAA Experience, by Audrey Ross



In 1985, I moved to Tweed and sometime that summer, I met Poul Thrane who was Membership Chairman of **ECOAA**. I had resolved to not become involved in art groups when I moved to Tweed, because I had been an active member of four groups in Ottawa. However, Poul enticed me with the Geneva Park bait and I bit!

That fall, I started out thinking “Here I go again, jumping off into the unknown, going to a strange place, knowing no one.” What I found were many old friends (who had come to the Schneider School of Fine Arts) and I met many new friends who became important parts of my life.

That year, I took a class of Mono Printing with Peter Van Gills, in the boat house. It was wonderful! He was wonderful! The experience was WOW! But ... that was where I learned to stay away from oil paints! I was OK in the boat house which is quite open and airy but the drive home with those paints was agony. By the time I reached home I thought my head was about to explode and I felt almost blind. The prints were kept on my back porch for the whole winter.

In those years, I think Jeanne Crank was involved in organizing the Geneva accommodations. Anyway, she had one of those units with a “housekeeping” capability and that’s where the wonderful after party took place, after the wonderful show and singsong in the lounge. I loved to sing and I always loved a good party.

I can’t remember all the classes I took after that; but almost no watercolour classes because, while I love to see what other watercolourists did, I was not strong enough to resist painting like them and I didn’t want to paint like anyone else. I wanted to be me. So I took things like life drawing or painting, and portraiture. The one watercolour class I did sign up for was Frank Webb’s, but it was the first year I was Treasurer and it was absolutely frustrating. I saw Frank’s demos on Friday and Saturday morning painted for about an hour. Then I had to go to work writing cheques, receipts, and delivering same. Next thing I knew the weekend was over.

It was after this that I talked the executive into paying my accommodation in the years ECOAA coordinated the weekends and I would work a being Treasurer and paint if and when I could. I usually got at least one done.

In 1987 someone, I don’t remember who, asked me if I would agree to be nominated as Treasurer. I said “sure”. As usual, there were no nominations from the floor and in January 1988, I took over the Treasurer’s job from Elinor Guthrie. Fred Seedhouse was, I think, the President.

These are the bones of how I became part of **ECOAA** and **Geneva Park**.

Part 2

The first spring workshop I remember was at Elmhurst and I was in a cottage with the Bancroft group, including Claire Loft. It was a wonderful place and where I did one of my “Geese” paintings. Remember the goose pen in the field?

About this time, Dorothy Martin became President. Now there was a “ball of fire”! She was great at finding me places for our workshops and would run them for a year or so, and then pass them on to me. I never figured out why. First was the winter workshop at Viamede. I used to check in there on my way home from Geneva to get dates, costs and all that stuff.

I remember the first time at Viamede. They had booked me in with Ursula Reese in a room with a double bed. I ended up sleeping on a cot. The last time there I had one of those rooms in the other building, still with a double bed but alone and with a Jacuzzi! It also became the party room.

The next place Dorothy found and passed on to me was Rosedale (Balsam Lake), where we were in those neat apartments. As I recall, there was no dining room, so Friday night we tramped up a big hill to the restaurant and on Saturday we did pot luck, as we had done at Elmhurst. The only time I did a demo for the group was there.

I started my own Bridgewater workshop. Since it has been my “painting home” for thirty years. I love doing it. I have a list of really memorable encounters with the extraordinary people who are **ECOAA**:

Sylvia Blackmore became Membership Chairman. We got on beautifully. Our two jobs were, for the most part, record keeping. We could trust each other and worked well together on our main jobs and also on the Auction. We had no real idea how it worked when we started but we now have (sort of).

Ron Leonard was our extraordinary magician + M.C. + teacher. In those days we were still permitted to smoke anywhere, and at one Saturday night party, I lit up and Ron took my cigarette or asked me to give it to him which I did. He appeared to ground it up in the palm of his hand, opened both hands and it was gone. Magicians are tricky people!!

Another memorable person is Yvonne Komlenovich. The only Geneva Players presentation I took part in was early in my **ECOAA** life had something to do with pigments...I can't remember the point, but many of us were dressed in crazy costumes (as is usual) and represented a pigment. I was *Forever Umber Burnt* and Yvonne was *Nipples Yellow*. That gal has so much courage! The only other I can remember was Bill Vincent as *Sap Green*. He looked like a leprechaun.

Liz Gibson is a thread that has run through my painting life, almost from the beginning. I met her at Schneider's in the mid seventies. I remember one occasion at Hart Lodge (Minden) when it was very, very cold. She had put a wet painting on the porch to dry and it froze into beautiful frost patterns. Liz was so enthused that she put most of her paintings on the porch to dry.

In the latter years, we have not been permitted to smoke anywhere indoors, so the smokers tend to take their breaks together. It has lead to friendships that might not otherwise have happened and include: Sheila Davis, one of my painting daughters; Ann Barclay, Orling Kjell (Swedish spelling).

How can I write about Gary Chapman and his beautiful romantic paintings and wonderful music? I love to dance though I don't think I'm a very good dancer. I forget the steps but feel the music. Gary must have recognized this and it led to that suggestive 'strip' thing. It is most embarrassing and each time I do it is the last time (until it happens again) and so it goes. One of the surprising things that happened last year was Gary coming to Bridgewater disguised as David Suzuki.

Another memorable story is about Dick Griffin. We were at Cooper's Falls and I had decided to do an ink drawing on a full sheet and throw some watercolour at it later. It was one of the really warm September days and Dick appeared and offered me a beer. It was so good!! Then he disappeared, or so I thought. At the Pelham Art Show the next spring, in Dick's display, was this lovely little drawing of this woman with a white braid, red socks and a red shirt with “Artist at Work” printed on the back. He had translated the French text on the shirt. It is, of course, a prized piece in my collection.

I would like to thank Don Cavin for creating another memory by serenading me with a beautiful song about Saskatchewan (my home province). Tears still come to my eyes just thinking of it.

The stories about Poul Thrane, Lucy Manley, Olga Szaranski, Charlie Spratt (I sat for his portrait class one evening at Geneva), Pierrette Dulude-Bohay, Marg Grothier, Don Staples, Pauline Holancin and Jake Moll and all of you, are many. But this is turning into a book and I didn't start out to write a complete biography.

How I Joined the ECOAA by Elinor Guthrie

When I was young woman living in Toronto, my friends and I decided to have supper at the Royal York



Hotel – not something we could afford very often. As we were coming to the end of an excellent dinner, a tall, good looking man stood up and asked if anyone knew how to play the piano. My pals said, “Elinor can!” Next thing I knew, I am at the piano and he is standing right beside me and asking if I knew a certain piece. From then on, with a great voice, he sang all the old songs extremely well and I was in heaven keeping up with him.

Several years later, I joined **East Central Ontario Art Association** and went to their first (for me) Geneva Park Fall Weekend. That Saturday evening, I met two young men, Bill Vincent and his friend, Jerry Delaney.

He looked at me and said, “I know you, you’re the girl that played the piano at the Royal York when the whole room stood up and sang all the old songs. At the time I

was working as a waiter there. To my knowledge it never happened again.”

It’s a small world isn’t it?

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Memories of ECOAA from Don Staples



It was when Ted Samuel and I were taking a watercolour class with Arnold Hodgkins at the Bowmanville Lions Centre in the late 1950’s that we were persuaded to join the East Central Arts and Crafts Association.

I remember Dora Purdon was Secretary and paint-outs in the Belleville area, at a lodge on Baptiste Lake near Bancroft and Ted saying goodbye to his brand new #12 sable as it floated down the rapids at Burleigh Falls.

My membership lapsed as I became more involved with summer painting courses at Maynouth, Actinolite and Blue Mountain at Collingwood. It was at the Blue Mountain School that I met Fred Seedhouse who got me to rejoin the ECOAA, and I changed a flat tire for Liz Gibson, who later has enriched my life. When Fred became president he established the Paint-out Program which has become quite popular.

At one Paint-out I met Les Jones and discovered he lived close to me at Bowmanville, and since we both enjoyed the Paint-outs we took turns driving. We didn’t miss many over the years and made some good friends.

I remember Ron Leonard composing his painting standing with his back to the scene, and Poul Thrane choosing the right setting for his favourite team of horses.

Then there were the weekends at Bill and Peggy Vincent’s (10 years) and Liz Gibson’s (9 years) and more recently Bridgewater, Bark Lake and Adventure Lodge thanks to Audrey, Lucy and Gertrud.

Of course the premier event of the year, apart from the Annual Juried Show which is always well reported, is the Geneva Park Workshops and Annual Meeting and Saturday Night Show. In recent years Pauline Holancin has done a super job of putting the Saturday Night Show together and I want to thank her for including me.

Memories of ECOAA, By Liz Gibson

It was the summer of 1978 when I took a week away to paint (the kids were off to camp) and I chose the Schneider School of Fine Art at Actinolite (now Bridgewater). What a change it made in my life! There was a big group of artists (30?), I arrived from the North Country in bush boots and rough clothes, and we were in a John Bennett workshop. We painted furiously from morning to night. I had no idea that life could be so much fun. Many of the groups are still close friends although I had met none of them before.



Thelma Likuski was one of the new friends I made and she persuaded me to join ECOAA so that I could keep connecting with this great outdoor painting group – and she made sure I understood that the point of it all was to go to Geneva Park in September. So I appeared in September – and every September since with one exception.

Of course I soon met lots of other people who kept me busy with outdoor painting dates. Pauline Holancin introduced me to the joys of Saturday night drama and singing and to many other friends and eventually the Vodka Painters of Canada. She was instrumental in encouraging me to take workshops with many outstanding artists from both Canada and the USA, sometimes in her own home.

And so my painting life grew and changed and expanded beyond my dreams. For 9 happy years I hosted a paintout at my cottage on the outskirts of Algonquin Park for a weekend in September, following ten years that Bill Vincent had done the same. We were lucky with wonderful weather all nine years and had great times. On one weekend 24 people showed up, stretching the space, but producing a big selection of paintings of the area. We had nice extras thrown in – like canoeing, swimming, wolf howling, northern lights and always wonderful clear skies with stars. We also started a tradition that the next door neighbours (the area is almost deserted by September) came over on Saturday night to judge the paintings displayed on the deck. These judges bemoan the fact that those days are over.

And of course Don Staples. He is great at fixing tires and that is how we met years ago. It was at a workshop in Collingwood and I had a flat. Off and on through the years we connected at workshops and Geneva Park and now that we are both widowed we have a great time together – and we even paint.

In every season ECOAA brings people together and for many of those years I have managed to escape for a winter breakaway with the group. What fun that has been, painting in the snow and finding crystals on my paper as it dried.

Altogether ECOAA has given me happy times, the best of friends and the instigation to keep painting outdoors all year in all weathers.

We are painters first, artists always, and as such not bound by anything but our innate desire to create. (Mary Todd Beam)

Eldora Taylor's Story



*Alberta Hutchinson and I met as neighbours in the 50s, while living in Richmond Hill. (From here on **Alberta** will be referred to as **Bert**.) Bert moved to Whitby around 1955. She became involved in the arts at *Whitby Station* and met **Laurene Sage**. Laurene arranged a paint-out for Bert and I was invited. That was my first encounter with **ECOAA**. Shortly after Bert and I became members. We went to Bridgewater, which was called the Mary Schneider School of Fine Arts. **Ethel Evans, Vickie Hall** (not certain of last name) **Doris Clark, Peter VanGills, George Speck, Rose Baker** cannot remember others, were there. George Speck taught Bert and me how to clean our oil brushes. Some time after that I went to George and Bertha Speck's home to have George teach me. Along the way, as usual, Bert and I became more than members. She became treasurer and there were problems in the executive group.

At an exec meeting, **Walter Sunahara** was in attendance. Bert ask him, "If I resign as treasurer may I stand for election as president" He answered "yes" and Bert became president. I became treasurer and **Grace Heydon** was saddled with Geneva Park, with Bert's assistance.

I lived on Lake Simcoe near Orillia so I became the purchasing agent for the **wine**. In those days, Geneva did not order our wine - I did it for ECOAA and Central also. The cases would be delivered to the room Bert and I shared. On Saturday when space allowed, the wine would go into the cooler. Geneva would set up the serving tables. I and a helper did the serving. The leftovers would return to Bert and my room after the party. We sort of kept that a secret as we could have ended up acting like bootleggers. Eventually Geneva took over the bar and I lost my job.

Also in those days Geneva had the main lodge renovated and had a ruling "**no shoes** to be worn" so another job was implemented that lasted about two years - Shoes had to be taken off at the entrance.

Before that time the entertainment was held over in the administration building and the parties on the 2nd floor of the lounge. I remember the upstairs hall rocking pretty good. I do not recall any problems - the staff had gone home and the sensible people trying to sleep downstairs ignored the others.

The act that stands out in my mind from those days was **Oreen Campbell** (whom I had known in high school days) doing a calypso dance. She wore a bra and a grass skirt with a bare middle. She had a gem tucked into her navel and with the bumping and grinding; the gem kept popping out and bouncing onto the floor. Typical of Oreen, she continued with the beat, would bend down and retrieve the stone and pop it back into the navel only to repeat the procedure. I nearly fell off my chair it was so funny.

I recall the first time our director of programming first attended Geneva Park - our one and only **Pauline Holancin**.

Finding and hiring a **piano player** has been a problem at Geneva. One year I managed to hire a man to play, and the sing song got under way. I was serving wine and the suddenly the sing song stopped. I inquired what happened, only to be told that the man had to go and play for awhile at another party in the admin. building. It was pouring rain when I went across to the admin building. There he was, larger than life, playing away for a group! The man returned with me! It is great that we now have the use of the Wigwam for the all nighters.

Over the years we have had few problems. One year we had a couple (woman & man) as **models**. The life drawing class was in a room behind the cafeteria. The models were doing their job of modelling and all was going well until some one noticed the interest of two milkmen delivering to the kitchen - no one had pulled the drapes!

One year when I was co-ordinating I received numerous complaints about an **instructor** in life drawing. By noon on Saturday. I decided to check. The class was down stairs and when I entered, the instructor was doing a painting of a white girl with his back to the model. The model

was a beautiful black girl. The complaint was there had been no instruction. That was obvious. Another year in the **pastel** room the instructor set up on Friday night & started showing her recent trip to Italy with slides all done in watercolour. I was in that class and I waited awhile until I saw the unrest of people before complaining. Over all, we are quite lucky but there will always be little problems.

Recently Geneva took over looking after **the bar**, using their staff. One year the girl bar tender complained to me that there was a man draining the glass of wine as fast as filled - she was very nervous. I suggested she not pour him any more and not to worry because we had retired law fellows in our group. They removed the "problem" and told me he was sleeping it off at the bottom of the stairs. So the party went on but after some time **Olga Szaranski** came to me and said the "problem" was now checking the anatomy of the women around the piano. Back came the law.

Throughout the years we have hit some snags, have needed ambulance attendance, errors allocating sleeping arrangements and shop errors. One year we had such a large attendance that some people had to be accommodated in my home on the lake.

The week-end always ends on a high note - we renew old friendships and make new friends, produce good, mediocre and poor paintings. SO WHAT...WE HAVE FUN!!

Marg Grothier's Recollection



My memory takes me back to early nineties. I can't recall exactly the date - I was teaching at Bridgewater for 'Chalet School of Art' with Sue Eccelstone and Do Hamilton. Judy and Peter were running the show. When Judy admired one of my paintings and wanted to buy it, I was quite honoured, so gave it to her. A couple of weeks later, I received a card from her offering me a free weekend with the fall **ECOAA** paintout. The card read *'I would like you to meet these people, and I would like them to meet you'*. That was the start of something BIG. She was so right - I met wonderful people, made great friends and have missed very few paintouts since. I have since introduced friends to **ECOAA** that feel the same way. Unfortunately, the shows and meetings are often too far for me to attend. I often teach in the summer and spend the winter south, and don't get to enjoy winter activities. However, I enjoy every member that I have met, I treasure the friendships - look forward to Gary's music and dancing up a storm with lots of friends. I enjoy the creativity that goes with the paintouts and thank **ECOAA** for making me feel so welcome. I especially enjoy Pauline's' wonderful programs at Geneva and all the frivolity that follows. I look forward to many more years of creativity with the group, and hope that I will be able to participate more in years to come.

The nation is bound together by its creative artists and not by parallel lines of rusting steel. ([Pierre Breton](#))

MEMORIES OF ECOAA – Olga Szaranski



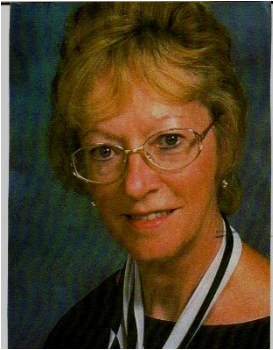
I was always fascinated by art, but was afraid to approach it thinking: you have to have great talent to paint. When I had more time after retiring from business, I had more urge to try. My daughter, Lucy, encouraged me to study art and paint. She was already a member of **ECOAA** and enjoyed painting with other artists. In 1979 I joined the club (membership fee was \$6). I attended for the first time the Spring Weekend (June 1, 2, 3) at Merlin Park in Picton and organized by Ethel Evans. The cost for the weekend was \$30 per person. Peter Vangils conducted the workshop in Landscape painting. Everybody brought their own food and special dish for the Saturday night 'pot luck' supper. There were small and some larger cabins. Everybody was friendly...we had a lot of fun. At that time there were 140 members. Lucy had just become Bulletin Editor and printed her first newsletter. Alberta Hutchinson was in her 4th year as President.

September 21, 22, 23, I went with Lucy to the Geneva Park Annual Fall Workshop. Alberta Hutchinson and Bertha Speck headed the committee for the Geneva Park weekend. Saturday night entertainment was a Fashion Show: "What The Artist Will Wear" from pre-historic to futuristic times. Andy Donato was Master of Ceremonies. The winner was a trio portraying the 19th century French artist Toulouse-Lautrec and two of his ladies of the night. The evening closed with a sing song led by Lois Williamson. It was fun and I met a lot of artists who later became my friends over all these years. Workshops were filled to capacity, with watercolour instruction being the most popular. I was in Andy Donato's acrylic class. His style was very simple - he used a big brush and roller. At the Annual Meeting, membership fee for the next year (1980) was increased to \$8. Bertha Speck was elected President. I volunteered for Area Representative.

The Annual Juried show for 1979 opened on Nov. 3rd at Sir Sandford Fleming College, in Peterborough. It was the 21st Annual Juried Show and caused a great deal of controversy, as many members expressed great disappointment that their entries were not accepted. There were two jurors: Illi-Maria Tamplin and Jim Paget. 133 art works were entered and only 34 selected. It was my first attempt to enter a juried show - my work was not selected. After this first year I attended Geneva Park almost every year and had a lot of fun. I also attended other workshops and paint-outs, not missing many over the years. Thanks to Lucy who took me everywhere she went. Also, I want to thank Pauline Holancin for doing a super job of organizing the Saturday Night Show in Geneva Park.

All men are creative but few are artists. (PAUL GOODMAN)

Joyce Robinson's Story



It was nice to see everyone at Geneva. I enjoyed being able to visit the work stations, to dine and share together. There is such exuberance and joy within this group. It's infectious – wonderful!

I want to tell my story of how I came to be a member of **ECOAA**. After I retired from teaching, I pursued my study of art - a deep-seated desire but time had never presented itself yet.

I sought and received art instruction in all aspects of this field – drawing, design, composition, colour, contrast, etc. Finally, one day, my instructor advised me to apply my skills and instruction, to create for myself.

I settled in, timid at first, creating pieces of work. It was a challenge but joyous to be able to create. Throughout these creations, I was experimenting, continually evolving.

Then came the day, I had an invitation to display my work. I was full of enthusiasm and excitement. Neither of those pieces of work was accepted. I was fully deflated and at a loss. I thought my career came to a 'dead end' in a hurry. I know there are cloudy days – there are setbacks but we all need 'the sunny days'. As I nursed 'my fall', I pondered my options – but what do I now do? I have been told 'when one door closes, another opens'.

A friend of mine who knew Poul Thrane suggested I phone him to discuss my case. I, too, knew of and admired Poul's work but had not met him.

I phoned Poul and he invited me to come to his house with three pieces of my work because he had not seen my work. I was the "new kid on the block".

Poul was very approachable and put my fears to rest right from the start. He discussed with me each piece, offering praise and areas of improvement or enhancement. He was very positive and knowledgeable. This was a most encouraging experience and I knew this would not be the end of my career – a mere setback perhaps just a blow to my ego.

I felt encouraged. In the course of our talk, he told me about **ECOAA** and the benefits of this group. I had not yet belonged to any art association and certainly knew I would gain from this one.

He informed me of the juried show that was coming up in Belleville (2006). He explained how this was done and I knew I wanted to be a part of the spirit and vitality that I felt here.

I entered that show with Poul's encouragement and was successful. It was another growth spurt for me – another learning curve.

I have met many wonderful people since that time.

Poul "opened a new door for me" in 2006.

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If we artists didn't have a "screw loose" we wouldn't be artists! (Jane Champagne)

. HOW I JOINED THE ECOAA, by Lucy Manley



After taking night classes in art at Kenner Collegiate with Suzanne Dobbin and John Norton for a few years, I was encouraged to join an art club. That's when I joined the Kawartha Arts Studio located in the basement of the old bus stop on King Street in Peterborough and met fellow members such as Elinor Guthrie, Rose Baker and Doris Clark. Doris was the President then and I remember her sarcastically telling me that being President also meant cleaning the studio and taking the garbage out!

We did a lot of life drawing and painted portraits until one day Doris suggested that to get into landscape painting we just had to join the **ECOAA**, of which she and Rose were founding members, and we just had to go to the annual Geneva Park weekend that fall on Lake Koochiching. That was in 1976 and a real 'eye-opener' and 35 years later I am still a member of this wonderful group that has helped me to grow and evolve as an artist. Elinor got me to be an Area Rep in the next year and then the following year, 1978, I was the Newsletter Editor when Dorothy Brown wanted to step down.

I remember Peter Vangils saying to me to take the position as 'there's not much work involved – its easy!' Well that lasted 25 years, with a one year stint as Secretary, and then back again. The position came with a huge piece of antiquated equipment – a Gestetner...delivered to my basement where I blissfully hand-cranked copies of the Newsletter out after typing it on special paper for this method. Apparently this was the way the Newsletter was done, messy ink and all, until photocopying and printers made things easier. At that time there were only about 100 members so collating the pages myself was do-able.

Membership was well over 400 in 2004 when the 'July 14 flood' in Peterborough occurred, flooding my house and laying waste to all my ECOAA records and computer, putting an end to my Newsletter days. I am now happily organizing Paint-outs and the Bark Lake weekends and doing what I love best: **PAINTING!!**



Remembering, by Gary Chapman

Thinking back through the years, many fond memories come floating to the surface. These are recollections of times spent with my painting buddies, all fellow members of **the East Central Ontario Artists Association**.



One of my earliest memories is of Ron Leonard, artist, instructor and motivational speaker. We were both instructing at the Sir Sanford Fleming College Summer School in Haliburton. At lunch hour we were taking part in a 'get to know the instructor' slide presentation. Ron was up first and was explaining how the inspiration for a painting can appear anywhere, anytime, and be quite unexpected. He related one experience where he was driving east on highway 401 in the Whitby area and was seized with an overpowering need to paint the sky over Lake Ontario as it cleared after a rainstorm. He braked, pulled over and was set up to paint within moments, oblivious to the rush hour traffic hurtling by just meters away. When he finished showing his slides it was my turn to speak.

Having just retired from the Ontario Provincial Police where my first posting was the Whitby Detachment I was able to weave Ron's previous story into one of my own. I related how one of my early encounters with the motoring public resulted not only with my first issuing of a traffic ticket but also my first meeting with a bonafide artist. "There I was, on my first patrol alone when I observed a station wagon swerve from the driving lane onto the shoulder without so much as a signal. The driver then bolted towards the lake with an easel under his arm."

This was all a fabrication of course, but the audience loved it and afterwards I was Ron's friend for life. On a sadder note, a few years later when I roomed with Ron while instructing at Geneva Park he quietly told me that he had been diagnosed with a heart problem that would not allow him to live too much longer. He had come to terms with the diagnosis and said it was alright as he had had a full and wonderful life. He died in hospital a few years later, far sooner than any of us would have wished.

The artist friend with whom I have had, by far, the most adventures, is of course, Poul Thrane, the painting Dane. Our adventures together are too numerous to mention but of course some do come to mind. Like the time in Quebec when we were snowbound in a Laurentian Lodge (some hardship) to racing for home under a green sky just moments before a tornado-type storm struck. On one of our trips we camped in a Provincial Park near Maynooth. It was a hot, sultry August day where to even move was an effort. Fortunately the scene in front of our campsite looked out over a bay of lily pads toward a distant high hill. Ideal for a painting. I moved my easel out into the bay then sat in a lawn chair with my feet and legs extending out under the cool blue water. It was so peaceful and serene I didn't know whether to paint or doze. After a while of this bliss I shifted in my chair and began to study the lake bottom surrounding me. I calmly focussed on a round object near my right foot, and then suddenly exploded skyward knocking over my chair and skipping across the water toward the shore. My eyes had identified a dinner plate sized snapping turtle, neck and nose outstretched mere inches from my foot, trying to decide if my right big toe was going to make a decent breakfast or not. Poul laughed and called me a fraidy-cat so that night I stuck a bullfrog down his sleeping bag.

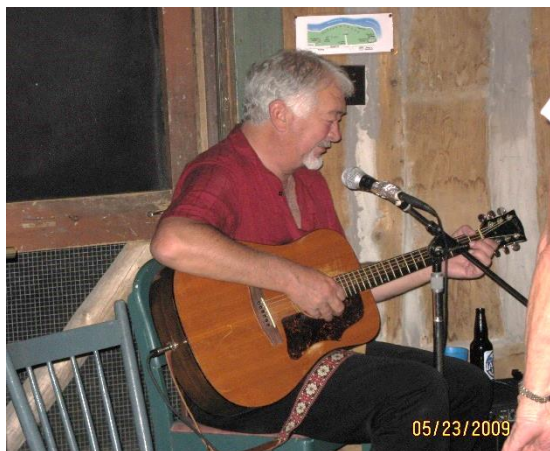
On another trip with Poul, this one with our spouses, I learned that the number of insects in any one area is directly related to the elevation of that particular piece of land. As my wife Judy and I canoed through the glorious Barron Canyon near Achray Provincial Park on Algonquin's east border, we noticed 2 small figures waving to us, high up on the canyon's rim. On the river it was

calm, sunny and completely bug free. Up high, as I was to learn, it was another story.

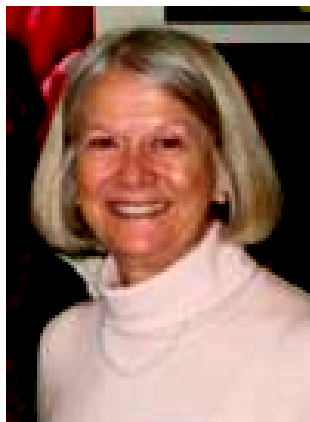
The two figures, of course, had been Poul and his mate Helen. Poul painted while Helen read quietly nearby. The friendly waving, as it turned out, was more about swatting flies than being friendly and as proof was Poul's painting with at least 400 black flies stuck to the canvas.

I would be remiss if I did not tell of at least one story with more of my painting buddies Charlie Spratt, Alan Bain and Graham Loughheed. For the past few years in January, we have booked a cabin at Oxtongue Lake on Hwy. 60 near Algonquin's west side where noted artist Tom Thompson did most of his paintings and near where he met his tragic death. This one particular year was very snowy. The camp owner, before leaving for an overnight trip of his own had cleared enough parking spaces for our vehicles. Poul, Charlie, Graham, Alan and I painted separately during the day then made our way back to the cabin to share stories, dinner and drinks. As the early darkness fell the snow continued and the wind began to howl even more fiercely. We were happy and content to sit by our fireplace with food, drink and fellowship. Even a snow laden balsam tree falling across our front porch couldn't dampen our spirits. We were where we wanted to be doing what we wanted to do. We were happy and content. Unfortunately for me I was to miss the highlight of the evening. Sometime after I retired, leaving the others chatting around the fire, a figure had appeared out of the swirling snow. A figure wearing a winter parka with a fur lined hood and large leather mitts. He had appeared on our deck, cupping his mitts around his eyes and peering into the darkened cabin. Before our members could react he had backed away into the darkness with the blowing snow obliterating his tracks. The resulting clamour inside the cabin roused me from my sleep but of course I saw nothing. "Could it be?" They asked. "Could it be the ghost of Tom Thompson?" Well I didn't exactly say they were crazy but I did check the level of the bottle of scotch. Of course the next morning there no tracks to be found. Mysteriously though, the fallen tree had been pulled from in front of our doorway. Two days later everyone departed for their respective homes and I crossed the road to settle the account with the owner who had returned from his trip. Casually I mentioned the apparition of a few nights ago. He laughed, "Should have told you about him. He's a neighbour and I asked him to check to see if you guys needed any more firewood. Sorry about that." Well guys, I kept that from you but I guess now the truth is out.

My association with members of **the E.C.O.A.A** over the years is part of who I am. I have many fond memories of fine times with fine people. I cannot imagine a life without being part of the creative process and the sharing of that process with other like minded persons.



Josie Braden's story



I had a great friend and mentor who led me to **ECOAA**. If she were here I know she would have written her story too. She was the late Barbara Elmslie. Barbara lived quite a distance from the events that **ECOAA** planned (Harrington Lake, Quebec, near St Jovite) and too far to drive in a day. We met at a Zoltan Szabo workshop in Deep River and some of the girls were planning to go to France for a painting trip. One of them couldn't go and they asked me if I would like to take her place. The rest is history. We went to Limoux (southern France). On the trip I met Gertrud Sorensen, Roy Bowers, Lucy Manley, Olga Szaranski and Marilyn Mercer.

Back then, we (my husband Rick) went skiing to Mt Tremblant every week-end and Barbara and her husband Bob would drive over to have dinner with us and we would spend the evening talking about skiing and painting. We rented a place in Arundal (near St.Jovite). Barbara would point out the places she had been to paint with a group...

Barbara came to Ottawa to teach classes for the Kanata Art Club. (Quite a few are now members of **ECOAA**.) She didn't mind the 2 1/2 hrs drive. Finally, she convinced me that we should go to **Bridgewater** to paint with this group. After that it was **Adventure Lodge** and then **Geneva Park**. You sort-of get drawn-in and then you don't want to miss any of them. The paint-outs are still too far for me to drive there and then back at the end of the day, particularly in winter. Gradually, we will have enough folks here to gather them up and have paint-outs here. We're working on it!

It was wonderful to attend these places for the first time with someone who, it seemed, knew everyone; and I have kept that in mind.

I don't think I would have heard about **ECOAA** because I didn't know anyone here who was a member. It's a good idea to share information about us with other artists--you never know about the person listening, it might be just what they would love to do.

I felt Barbara would have wanted me to do the same for someone else, so I try to bring a new person to Geneva every year.

It has been a great experience for me and I have so enjoyed the many friends and acquaintances at the various week-ends.

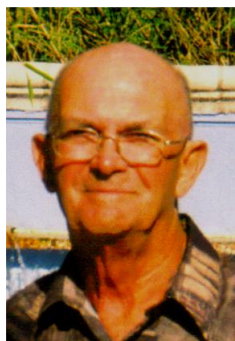
I can't end without encouraging members to volunteer for the Executive. It's a great way to meet other members and deepen friendships.

(Josie is the current President of ECOAA)

Artists express their own soul through their paintings. It is, perhaps, an affirmation of who we really are--as art rarely lies. (**Jack Dickerson**)

ECOAA – An Invaluable Experience

By Roy Bowers



My interest in art began when I was in my early teens. I was encouraged by my family when I was young and by my wife and our family in later years.

I eventually went to Cedar Ridge Creative Centre and Gallery in Scarborough and learned a great deal more from Rudi Stussi, a well-known artist in Toronto. While attending classes with Rudi, I heard about the group of artists called the **ECOAA** through two painters, Peggy Ring and Kitty Tomlinson. They showed me a newsletter about this group which included an article about an upcoming workshop at Geneva Park on Lake Couchiching. I decided to join the group and participate in that painting weekend.

At that time, I was working with oils and thought that the artist instructor, Ron Leonard, sounded pretty good, so I sent my cheque for \$125.00 that included accommodation, meals and instruction. This workshop started on Friday, September 19, 1986. I still have my original notes from that workshop...about shapes/values... *“Go for big shapes; shapes must do something...use colour/bright in centre of painting...add colour to rocks”* and so on.

Over the years I have had some unique experiences. Anyone who attended Bill Vincent’s paintout at his cottage on Oxtongue Lake, will remember this “Show & Tell” story by Peter Vangils on the Saturday night:

“Peter and I were painting on the rocky shore of the Oxtongue River at the rapids. It was a cool fall day and after painting all morning, we decided to have our lunch at the one and only picnic table by the river. It was an isolated area and we didn’t see another person all morning. While eating our lunch and enjoying a glass of wine, Peter said to me, “My God, Roy, my hands are freezing.” I reached across the table and took hold of Peter’s hand and said, “Peter, your hands are freezing.” At this point, a lone hiker with a back pack came out of the bush and looked at us holding hands. We must have looked like a couple of ‘friendly guys’ to the hiker. He hadn’t seen our easels set up at the river!!”

Peter and I had a good laugh out of this and I have told the story to many budding artists at my workshops over the years.

At every chance that I get, I suggest that joining the **ECOAA** is a way of opening up many opportunities and a source of invaluable information.

There's no retirement for an artist, it's your way of living so there's no end to it: Henry Moore

Dorothy Brown's Recollection, as told to Poul Thrane

"The Belleville Connection"



In the beginning, the Ministry of Culture and Recreation supported the Arts as non profit organizations. Our contact was Walter Sunahara. The different groups held Art shows and other groups joined in, and as a result our **East Central Ontario Arts Association** was born. (I remember joining to be able to show my paintings at the Peterborough show.) Dorothy was secretary from 1975-1976.

The Belleville and area members then were: Dorothy Brown, Bea Williams, Florence Lennox, Muriel Andrews, and Barbara Whelan.

From Picton: Ethel Evans and Laurine Sage, as well as Audrey Ross from Tweed. All have done their share and left their mark on the club.

In those early days Andy Donato was a member and popular instructor. In 1971 Dorothy won best oil in the annual show. The painting was of Peter Van Gils. She won the Rose Baker Award in 1972. Dorothy works in oil, pastel and does Intaglio prints.

I very much enjoyed visiting Dorothy at her cozy apartment full of beautiful art works.

Poul Thrane

How I joined ECOAA, by Lori Marchidon-Merry

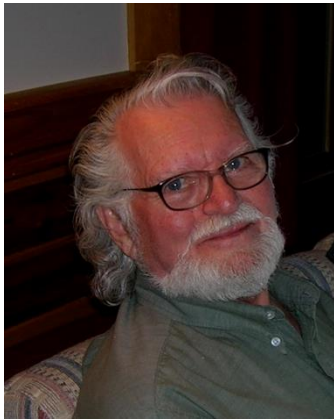


I received my first oils at 12 years old and a lifelong love developed. I remained self taught till my twenties, then I was fortunate enough to attend Queens. However, I felt my best instruction came from other Artists. My father was Airforce and my former husband was an Airforce Officer, so although that meant constant travel in Canada the States and Europe, it enabled me to study with many different and excellent artists. Family and work responsibilities took me away from active participation in art associations and show for quite a number of years.

When I had more time for my art, I met **Lucy Manley** through Loyalist. Lucy tried her best to teach me fast "plein aire" painting, but breaking the years of old training of several layers slowly applied left me making mud. Bridgewater was a marvelous experience and I have enjoyed the many great artists I have met through the **ECOAA**. It was the kick in the proverbial backside to get me working seriously again. I have continued to teach over the years, children's classes, and that I can tell you is very humbling. There are some great little artists coming up, hopefully to be members of **ECOAA!!!**

IT PAYS TO HAVE FRIENDS IN HIGH PLACES: By Poul Thrane

The "ECOAA" Annual Workshop at Picton. (1985?)



I Joined ECOAA in 1985, I think. I entered the "ECOAA Juried Show" which was held in Peterborough that year. As luck would have it, I received an Honorable Mention, also sold two 10 x 12 oils. This may have led to me being selected to do the Demo at the Annual Paint-out at Picton that same year. I found this experience very humbling with all the experienced painters watching me. I am sure my hands were shaking and to hide my nervousness I must have told a few jokes. I was not impressed with what I did that day. I knew I could have done better but I survived (with the support of every one there).

The week-end was wet with constant rain and when I went out to start my little Volkswagen it refused to go. What to do? Since I dealt with Belleville Volkswagen I made a call asking for my friend, the top mechanic, Jack!! After telling him my problem, he said: "I will be right over". He arrived shortly and with him were his wife and two kids. She had come along because she herself was interested in painting and had been painting alone by herself and this was an opportunity for her to meet others. Well, she was made to feel real welcome. She and the kids were invited for supper, as there was much too much food at the potluck. She made many friends that day. Jack, in the mean time, inspected the volkswagen and decided it needed new plugs, so off we went, he and I, to his nearby country home where in the garage he had all the supplies needed. We picked up the plugs and returned to - was it called "Merlin Court"? Soon the Volkswagen was smiling and me too, and Jack said: "No charge."

When I think back I have to say: "how lucky can you get?" I made many new friends that week-end I have been meeting new people and making new friend in the ECOAA ever since.



How I joined ECOAA, by Claire Loft



In 1984 my husband and I were staying at the home of Kay Vandersander on the York River near Bancroft, at their Bed and Breakfast. We had come from Windsor, Ontario. That night, Kay was meeting with Gladys Ewing to read at the Radio Station. I believe it was a program for the blind. They came back to the house together. Gladys and I immediately started talking art and painting and of course she encouraged me to join ECOAA, as she was Membership Chairman. The next year my husband and I moved to Harcourt to stay. I contacted Gladys and she, Mary Shannon and I went to Geneva Park the following September.

I was enjoying sitting in the back row at the Executive Meeting when they came to the Membership Reports section of the Minutes. It was mentioned in passing that there was no representative for Haliburton County. Gladys Ewing promptly stood up and said, "Oh yes there is - she is sitting in the back row!" And much to my dismay, she meant me! So that's how I became a representative!

I have enjoyed the many years that I have been in the East Central Ontario Art Association and value so much the friends that I have in this organization!

The Mystery of the Early Morning Prowlers, by Claire Loft

The first time that I came to Geneva Park, I shared a room in the Lodge Building with another lady. Our adjoining room also had two occupants: Grace Heydon and Yvonne Komlenovich. This was a very happy experience for me to be with so many other artists at Geneva Park!

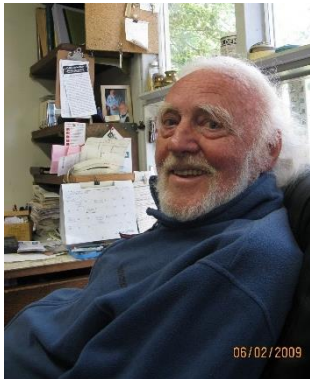
The first night it was mentioned that these ladies hoped they wouldn't wake me up when they came in as they might be late. I assured them that they needn't worry because I intended to do likewise!

I had come with Gladys Ewing and Mary Shannon who were down the hall from us. As we had to pass their room to get to ours at 5 a.m. the next morning, we apparently were not too quiet discussing our evening on the way to our rooms! I think there was some singing also! The next morning Gladys mentioned that she was quite alarmed by some people waking her up during the early morning and wondered who they were! Everyone looked quite sympathetic at the time but no one dared to tell her who it was! Eventually she found out and I think she wished she too had sat discussing art til 5 a.m.! She was a great friend.

It was such a great weekend that I vowed I would be there again the next year and many years after.

(This story was one of three Claire submitted. It is so poignant, in light of the passing of Grace Heydon in 2008 and evokes memories of some of the fun we all had "back in the day".)

Peter VanGils Story ((as told to Yvonne Komlenovich - 2009)



I had the pleasure of interviewing **Peter VanGils** at his home for this episode of **ECOAA Memories**. This veteran of the club, 86 years young and a well deserved Life Member, is an encyclopedia of knowledge regarding the **ECOAA**. After all, he's been a part of it for over 50 years. The interview was conducted in his well-lit studio behind his house and comfortably cluttered with many artistic treasures, including his latest project – small wooden carvings. I hope you will enjoy Peter's story.

When and how did you join the ECOAA?

*"About 1959 or 1960. **Laurine Sage** told me about the group. She is still a member. There were about 40 members then and they used to meet in people's homes."*

How did Geneva Park come about and how did you get involved?

*"We didn't have Geneva then. Our first weekend was next-door, at athletic facility that was run by the government. We had the first two get-togethers with Central (COAA). At that time **Rose Baker** alone ran the show. She was Bulletin Editor, Treasurer – everything. I told her she shouldn't run the show all by herself, as it was undemocratic. She was mad at me for saying that. About 3 or 4 years after joining, I became President. Then I got **Dorothy Brown** as Secretary. She was in charge of the Bulletin (newsletter). She is still around! Then I got a Membership Chairman and a Treasurer. I've been Vice President, President and Past President. I was also an Area Rep for about 6 or 8 years. Then I packed it in and said I've done my share – no more meetings!"*

What kept you going to the weekends?

"Well now, you go for the company, the togetherness, and to learn from each other. The walkabout on Saturdays was the best, then the drinking afterwards." He added with a smile.

Peter was involved in the first outdoor show held at the Carling Brewery in the west end of the city. It was put on by the Kiwanis Club and was the first outdoor show in the Toronto region. (That's where, he said, he first met **Pauline Holancin**.)

*"They would put up snow fences and we would hang our paintings on them. Then someone came up with the idea of using the Toronto City Hall. **Jackson Pollock** was in charge of this. They put up the snow fences between the columns. We used to park in the underground garage, hang our paintings every day and took them down at nights and go home. It didn't cost us anything. You just registered and get your number and hang your paintings. I showed there for a few years. Now it's become a money making thing. I met **Poul Thrane** at the City Hall show and had my first Danish sandwiches from him"*

Peter no longer exhibits in juried shows. He doesn't like the idea of having just one juror and believes there should be at least two or three for such shows. The first juried show he entered (after many years absence and under pressure, he said) was last fall. He won an "Award of Excellence" of which he is proud and \$150.00. The painting has been sold. Now he just paints for fun. *"I've done it all", he said. "I taught 'til I was 80, had my gallery 'til I was 78, then they put it (commission) up to 50% and I pulled all my paintings out."*

Peter is still with the Vodka Painters, though. They held an exhibition in March of this year and he showed me some small abstract paintings he did for the show, using old monoprints that he

cut up into a collage. One of his favourite entitled “Red winged Owl” is shown below.

“You weren’t at the Bridgewater weekend in May, why not?”

*“So many memories...I’ve been going there for over 45 years, when it was **Schneider’s (School of Fine Arts)**, but I won’t be going back. “They have cut down a lot of the old trees that gave the place character.”*

He said he misses the former dining room that has been turned into a lounge and feels cramped in the kitchen that’s now the eating area. I agreed with him about that.

Peter no longer goes to Geneva Park. I asked why. *“Nobody knows”. It’s between Geneva and me.”*

He said with a smile. *“I had some good times there, but I’d rather not talk about it.”* He likes Bark Lake, though, and plans to attend the fall weekend in October.

“Peter, you are 86 years young and full of life. You must be doing something right! What is your secret?”

“Half a litre of wine a day and a case of beer a week” he replied, without hesitation. I cracked up. *“I haven’t lost my sense of humour yet”,* he added. *“One of the women phoned me (after Bridgewater) and said, ‘We missed you. It was a good weekend but they turned the heating off in the middle of the night and I was thinking about you to keep me warm’.* “

“Do you want me to write that?” I asked, still laughing.

“Yes” he replied. *“Make sure you put it in. It’s not meant to be derogatory. I tell it as a joke and hope they will find it funny.”*

“Oh, I’m sure they will, Peter,” I said.

I asked if there were any other stories he wanted to relate about the weekends. He paused, smiled and said he didn’t want to say anything that could embarrass anyone. So I left it at that. It was a fitting way to end an enjoyable interview.

Before I left, Peter took me on a tour of his backyard (a miniature garden of Eden), with an assortment of birds (including a cardinal and some yellow finches) competing for the feeder, and statues in varying sizes that he had carved throughout his artistic career. They were strategically set in the garden among the tall evergreens that he had planted and watched grow. Amazing!

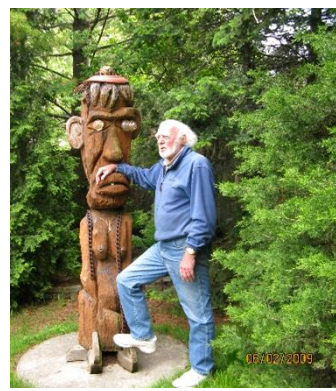
Thank you Peter!



*In the studio



In the garden



With one of his creations



Red winged Owl collage

(*with his favourite portrait of himself painted by another artist)

Bill Vincent's Story



As time goes by, our memories fade but my store of old newsletters, minutes of many executive meetings, membership lists, etc., have helped to sustain accuracy on many subjects.

While I knew about the **ECOAA** from Walter Sunahara, it wasn't until I met its president, Peter Vangils, at the Toronto City Hall show that I finally joined. Peter had Dorothy Brown (the secretary) write a lovely letter welcoming me and requesting me to send in a five dollars membership fee.

In September 1972, I made my lonely way to Geneva Park, where at that time **COAA (Central Ontario Art Association)** outnumbered ECOAA members by six to one. I befriended Devona Pacquette and Oreen Campbell who insisted I join). They also had me in my first Saturday night skit, which was held in the concert hall, just down from the Boat House. I played a Hooker from the old, now demolished, Ford Hotel in Toronto. Glenn Urquhart played the "hotel dick", dressed up like Inspector

Clouseau. We participants had to wait outside in the cold before we entered onto the stage. Thank goodness it wasn't raining.

In July 1972 ECOAA's secretary, Dorothy Brown, informed me that a council member was moving to Scarborough and I should make contact. So that's how I met my old friend Eldora Taylor. She joined the Art Guild of Scarborough and between us we did a good job of recruiting members for the ECOAA. From that time on I never made a lonely trip to Geneva Park.

My career with the **ECOAA** council began as an area representative for the West. In 1975 I became Vice President and almost immediately afterward president, when at our General Meeting on April 5, at Whitby Station, George Speck declined to serve as president and walked out. Walter Sunahara and Bill Boyle (Visual Arts Ontario, VAO), helped me get through that meeting as chairman and Alberta Hutchinson ("Bert") became V.P.

It was a busy agenda with many motions. The new executive had a lot on its plate. We spent over six weeks working on a new constitution and with the help of Lorne Williams, our art consultant from Belleville, we came up with the goods. For me there was an unusual spin-off from our efforts. At that time I was also a steering committee member, creating (with modifications) the Scarborough Arts Council. We were bogged down over a constitution so when I presented a copy of the **ECOAA's**, it became the council's. The **ECOAA** had made a motion at our April meeting to redefine the area reps. with a broader area and full voting powers. At one executive meeting, Walter Sunahara proposed that due to shrinking grants for the instructor, we move from Geneva Park to Bark Lake to save on expenses. Little would he know that we now utilize both resorts.

In September 1975, "Bert" (Alberta Hutchinson) took over as president and it wasn't until 1985 that I became president. Without the upheaval of 1975. I've been an area rep so many times I've lost count in my 37 years as a member. I've made and lost so many wonderful friends. The **ECOAA** has been Peggy's and my second family and we wouldn't have missed a minute of our companionship. I would like to tell you of the many incidents that I can remember of my many stays at Geneva Park to the best of my memory. I'll like to add one about my dear departed friend, Gerry Delaney's painting trip.

GENEVA PARK INCIDENTS

Party Night

In the past, our swinging parties were held in the hallway of the 2nd floor of the court. We mainly consumed hard liquor in those days before the genteel wine and cheese. At one such party, Gerry Delaney and I went to our room to replenish our drinks. Suddenly a distraught young lady burst into the room, slamming the door behind her. After she had calmed herself, she explained her predicament – he was out in the hall drinking himself silly. As we wished to get back to the party, we "knights" offered to escort her past the "dragon" but she refused to enter the hallway and begged us not to leave her alone, so we sat down and talked a while, coming up with a compromise. We would go back to the party but not before lowering her out of our ground floor window.

Gerry Delaney

One weekend, Gerry Delaney along with Eric B. and Steve G. went on a painting/fishing trip to the Kingston area. While setting up his easel, Gerry split his pants. Big Eric, who always wore coveralls, loaned Gerry his spare pair. After a few hours, the three went out for a meal and returned to their site. Their peace was shattered with a bullhorn commanding, "Stay where you are, keep your hands in sight." It was the OPP. Three convicts had escaped from the Kingston Penitentiary and Gerry and Eric were suspects, due to their wearing coveralls, which made an excellent garment for hiding a prison uniform. Coincidentally, Eric and Steve shared a house trailer on a farm near Millbrook Penitentiary, but they had no trouble painting there.

Romance

Geneva Park weekends produced many romances, with both our members and instructors. Many are still flourishing today. Devona Pacquette had a life drawing class using two models, male and female. I was told they had not met before the session. They posed together (gawked at by milkmen) had all their meals together and shared the same accommodation. They left together after the Sunday lunch and I hope they lived happily after.

Jim's Model

On the subject of models, Jim Paget did a life drawing class for us at Geneva. He already had an ongoing class at Whitby Station and had brought his regular male model with him. Peter VanGils, who resides in Whitby, was curious to know if the model would be wearing his usual G-string. I overheard him asking Alberta Hutchinson if he would be. Bert answered "probably". Peter was indignant and answered: "He better not, we'll be the laughing stock of Geneva". I agreed with Peter that we were mature adults and it certainly wasn't our style. The model went unclothed and later Bert chuckled, "You know in all my years at Whitby that was the first time I had seen the model in the altogether."

Lila's Accident

In 1975 Lila Patton took her wagon load of members (*Roz Ellam, Gerry Delaney, Mal Dolack and Charlie Watson*) to Geneva Park. On their way back to Scarborough, due to road construction on Hwy 48, north of Markham, they ended wheels up in a flooded ditch. Luckily they received only bangs and bruises, although Roz Ellam did end up in hospital with back problems.

Lugging Luggage

One year I also took a load of artists to Geneva Park in my wagon. On our return to Scarborough, I dropped everyone off at their homes and ended up with an extra suitcase. Ever helpful Charlie Watson had picked it up while a new batch of conventioners was moving in to Geneva. The suitcase wasn't locked and contained women's outer clothes, a carton of cigarettes and no ID. I phoned Geneva Park and they told me to put it on a bus for Orillia and they would do the rest.

Lovely Young Lady

Jeanne Crank related a story about a lovely young lady sharing a room with the prettiest of names. I got involved with that situation while in the lodge. My friend, Fran, approached me: "Bill they have put me in with a man". She was on her way to the Admin building but I knew who could solve her problem and the answer was a short distance away from where we were standing. So Jeanne, that's how we arrived at your door early in the morning.

Bad Behaviour

Some of you must remember when one of our members was really inebriated and played the exhibitionist fool. He amused the ladies rather than shocked them and when he left us stumbling down the hallway, his bad behaviour went with him, causing some ladies to phone the OPP. He spent the rest of the evening in Orillia. He came back the next day, none the worse for his wear and got stuck into his painting.



"STRANGERS IN THE NIGHT"

Memories of Geneva, by Jeanne Crank



Shortly after moving from Toronto to the Peterborough area, my old friend from the Art Guild of Scarborough, Bill Vincent, encouraged me to join the E.C.O.A.A., which I did (I think) in 1976. Although I had no intention of becoming "involved", I hadn't counted on the persuasions of Alberta Hutchinson and Elinor Guthrie, and soon found myself in my first meeting at Elinor's home being nominated as a Representative...before I'd even had my first cup of coffee!

Throughout the years, I progressed from Rep (a position I don't think I ever lost as I'm still one) to Vice-President and then onto President, a position I held for four years and which was one of the most fulfilling duties of any. It gave me a unique opportunity to meet so many more members; some of whom I got to know so well and to this day are such very good friends, but it also strengthened my deep appreciation of the group as a whole and also individually, as each member was always so willing to befriend a new member or stop to assist one in need of some direction regarding their art. Whatever the need, it seemed there was always someone ready and willing to tote paintings, give rides, share food and always a good dose of camaraderie over a glass of wine, of course!

During those years, one of the duties I had was to either assist and/or organize the Annual Geneva Park Weekend. One event in particular sticks in my mind, which I have ever since referred to as my "Strangers in the Night" year. Some of you may remember the "suites" we usually kept for the more exuberant party goers, far away from the main building and others who may wish to sleep at night. So with this in mind, we partiers all duly moved into the "suites". I had noticed when registering each member that this was to be the first time for one of our guests whom I knew from another art group some years ago and knew she'd appreciate being around some friendly faces. She was a lovely young lady and hadn't requested a particular room-mate, so I put her with someone who had the "prettiest of names". I just knew they'd get along and booked them into a room close by us in the "suites". Our Friday night party was slowing down when at 1 a.m. "Lovely Lady" retired only to reappear within minutes to announce, "Jeanne, there's a man in my room sitting up in bed reading a book!" That of course was greeted with a chorus of, "Well, aren't you the lucky one!" BUT one look could tell this lovely young lady certainly wasn't kidding and most certainly didn't feel very lucky. PANIC STATIONS! The place was filled to capacity, no night porter to be found, pitch black outside! Finally, I literally ran into the porter and we fortunately found one space for the gentleman with the "prettiest of names" who turned out to be a perfect gentleman throughout. I, however, had a restless night dreaming of the "what ifs" but those thoughts I'll leave alone at this time. The following morning, I crept into the dining room, wondering the outcome of my dastardly deed only to find the gentleman and "Lovely Lady" sharing a breakfast table and appearing to find the whole thing rather humorous!

So you can see I wouldn't have missed joining E.C.O.A.A. for anything and still recommend it as the best art association ever to anyone I come across.

We have always been fortunate in getting dedicated volunteers over the years, so come on you young people who have so much to give with your new ideas, get on board and see just what you can do! We have never run out of room for new members and you may still have the chance to see this organization reach its next 50th!

.....

We are painters first, artists always, and as such not bound by anything but our innate desire to create. ([Mary Todd Beam](#))

MY EARLIEST MEMORIES OF ECOAA, By Charlie Spratt

I wasn't aware of **ECOAA**, back in the 70's when I started painting. I doubt there were any members living within 100 miles of Ottawa. Sometime around 1978, I had a chance meeting with an outdoor painter named Grant Tigner. Grant was a well-established professional artist and teacher living in Ottawa. He could see I knew practically nothing about the finer points of painting so he took me under his wing and we started making day trips to paint the Ottawa and Gatineau countryside. Boy, those early years of painting were exhilarating times for me when everything about art was new and there was so much to learn and discover – I was like a sponge sucking up knowledge.

Now I have no idea how Grant knew about the painters that congregated at the Bear Trail Inn in Whitney each spring and fall, but he invited me to come along with him on one trip. That first painting trip to the Park, probably around 1980, was when I first met Poul Thrane, Lucy Manly and her mother, Olga, and our hosts Gertrude and Fritz Sorensen among others. It's impossible to recall whether others such as Pauline Holancin and Don Frazer were there or if I met them later on. Anyway it was obvious to me when Grant and I arrived at Bear Trail that the artists all knew each other, but soon after introductions went around I felt part of the group. That's when I got initiated to the "artist's cabin" we all stayed, the great meals at the Bear Trail Inn, the friendly banter, the art demos in the evenings and the discussions that ran into the wee hours of the morning. I was introduced to some of the best places to paint along Hwy 60 too - places I return to, to this day. But mostly, I learned sooo much from the other artists who freely gave advice and help without reservation. I watched Poul expertly set up his easel and paints and settle in to work up a canvas in the bush, Grant showed me how to see values and helped me with composition while others opened my eyes to possibilities in landscape painting. Everyone had something to offer. And I found that the kindred spirit of getting out and working in all kinds of weather, specially demonstrated by Lucy and Olga, was infectious. In quick order I was sold! Now I don't know if the outings at that time were **ECOAA** paint-outs or not. I'm inclined to think they had more to do with teaching. But it wasn't long after that I began receiving Lucy's famous **ECOAA** newsletter.

Since then there have been so many memorable **ECOAA** trips to Bear Trail Inn, Bridgewater Retreat, the Vincent's cottage on Oxtongue Lake, Geneva Park and Adventure Lodge, (I haven't made it to Bark Lake yet). I have made life-long friends on these trips, shared countless adventures and to this day, continue to learn from the others. Around 1990, I joined up with friends Pierrette Dulude Bohay and Andy Lyall to lead outdoor painting trips for artists to Quebec. While the three of us are not involved with organizing them any more, the trips continue spring and fall: A testament to the inspiration and enjoyment I received from the **ECOAA**.

And now, some 28 years after I discovered **ECOAA**, the Association is still going strong. It's well represented in Ottawa and up the Valley. The newest president, Josie Braden, hails from Kanata herself. The first **ECOAA** juried show I can recall ever held in Ottawa, was at Centrepointe Theatre Gallery (2007), thanks to Josie.

So congratulations **ECOAA**. Fifty years is a remarkable feat. I just hope I'm around to enjoy many more paint-ins. Thanks to Barbara Brintnell for taking over the newsletter which I look forward to 'keeping up' with each issue. But also, we need to recognize, with deep gratitude, the many volunteers, past and present, who have contributed so much in making the **ECOAA** a success for half a century.

+++++

Joe Attard's Story



I was born on the Island of Malta where I lived for the first 10 years of my life. The family immigrated to Canada in the fifties.

In my early twenties I spent a year traveling through Europe and North Africa. I had a love for the dance which, on my return to Canada, I pursued as a career. I always liked art and started to dabble in oils after getting married.

When I retired and moved to Midland, I became more interested in pursuing my hobby.

I met Bruce Sherman after stopping at his gallery to view his paintings and since then he has been a guide to me on my journey to become an artist.

I found out about **ECOAA** through Bruce. He gave me the web site, and I got some information from Barbara Brintnell. When I found out that Bruce was conducting a workshop at Geneva Park, I applied. I had never heard of Geneva Park or **the ECOAA** before this, and wasn't sure if I wanted to become a member, but I was so impressed with the Park and how friendly the people were, not to mention the food. The workshop itself with Bruce was excellent, to say the least. So I decided to become a member.

.....

Florence Lennox



I began painting in 1965 with Muriel Andrews, doing oils and acrylics, later studying with Donnah Cameron (pen and ink and watercolour). I must have become an ECOAA member in early 1980s because I have saved copies of most juried exhibitions and I submitted a painting in 1981 and received an Honourable Mentioning for it, so have participated in shows most years, especially when they were in Belleville. As a member of the Belleville Arts Association I have had instruction from many fine artists, especially at the Schneider School of Fine Arts, At Geneva Park, ECOAA workshops etc. My activities with Quinte Arts Council and some years as visual arts coordinator brought me in touch with artists of all disciplines, enhancing my own painting abilities. I also received one of the first volunteer awards (QAC), ECOAA -weekends - wherever - have been enjoyable. My travels have allowed me to paint in many countries. I managed to get a few specials in Austria and Yugoslavia, also USA. In Toronto Airport on my way to France, the first person also waiting was Roy Bowers. Two trips there with Sonja were wonderful. For some years I took exhibitions, spring and fall, to Toronto and Ottawa calling them "Step into My World." I am still painting, not as much, but have added more mixed media and silk work. I could write a book of experiences over the years.

Thank you for my life membership!

.....

I am enough of an artist to draw freely upon my imagination. **Albert Einstein**

Jake Mol's involvement with the ECOAA



As a young man I wanted to become a commercial artist, which never came about. I attended many art classes, art schools, took correspondence courses and worked on my own doing mostly portraiture. I was never involved with art groups until I met Peter Van Gils at his Whitby home garage studio. He encouraged me to join **ECOAA** sometime in 1968 or 1969, when he (or Dorothy Brown) was President.

The same year I joined, I was asked to take on the presidency, which I begged off because of my short association with the club, and I worked weekend and night shifts. That never changed for many years, and when it did, my spouse Pauline Holancin was very involved all the time. Rather than having two executives in the same household, I decided to help out in all ways possible.

The many indoor and outdoor workshops attracted me to the **ECOAA**. One of the first art shows I entered was at the Toronto City Hall in 1969. The first **ECOAA** spring show I entered was at the Port Hope Fair, and came away with a prize.

50 years ago, town fairs often set aside areas to promote artistic endeavors. I remember partaking in shows at the Toronto CNE, Fergus, Markham, Lindsay, Picton, St Catherines, and several other towns; as well as many outdoor art shows in Niagara on the Lake, Buffalo, Lewiston, Barrie, Windsor, Scarborough, London, Dundas, Bowmanville, Hamilton, Owen Sound, Goderich, Walkerville, Cobourg, Etobicoke, Malton, etc. and many more places one would meet **ECOAA** members.

In the early seventies, I was living in Agincourt, when an **ECOAA** member-painter by the name of name of Pauline Kulha nee Holancin, left a message to see if it was possible to take her painting to the Port Hope fair. She never called back.

After arriving at Geneva Park in 1975 at about 5.30 Pm I was told there was no more room at the Inn, and was given a \$40.00 cheque to find lodging elsewhere. During the dinner I sat with Peter and Joop, who both immediately offered the floor in their room, which I accepted. I never cashed the cheque.

In the evening we sang while I played guitar in a room full of members, when two ladies from across the hall came in to say hi. One was Pauline. I never saw her again until the Toronto City Hall show in 1976 when we ran into each other and she called me Joe. We re-introduced our selves and the rest is history going on thirty years.

My first participation at Geneva Park was around 1970, at which time I tried to paint in oil outdoors, and I ended up sitting next to Gery Puley, one of the best. I have attended most of the workshops in Geneva Park since then, and remember instructors long forgotten; such as *Tom Cayley*, *Alex Miller* and many others. I wonder if the **ECOAA** and **COAA** could invest in a piece of board and place the names of past instructors on very small

plaques to be hung at Geneva Park, as a historical memory lane. We have several paintings done by ECOAA and COAA members hanging on their walls.

I started playing guitar in the mid sixties and remember playing at an **ECOAA** work shop at Mary Schneider School (now Bridgewater Retreat) when John Gould taught Life drawing. At two workshops in Port Hope and Lake on the Mountain, the instructor Fred Schonberger (after a few drinks) insisted on playing my guitar, using his cigarette lighter as a pick. He ruined the surface of the guitar, which I had to replace a few years later.

In 1972 at the Lake of the Mountain Motel that same year at the ECOAA spring workshop I sold two paintings. The Motel allowed members to hang their paintings on a tennis court fence along the road. Peter Van Gils was keeping an eye out nearby while the members painted everywhere. He sat under a nearby blossoming apple tree and was using Lucite and a mouth blower to apply paint to his canvas.

A black limo stopped and the female passenger got out to look at the paintings. She decided to buy mine for \$60.00 each. Peter found me in the field, and I was reluctant to sell. His good advice was to sell; it would encourage me to move on. The lady gave me a cheque and her card. She was a VP of one of the major banks in the city. After the transaction, Peter returned to his painting to find apple blossoms embedded in his Lucite painting.

I stopped playing guitar in 1980 after Pauline and I built our Tamarack studios and home. Caring for our home, property, birds, having shows, teaching, painting and all those things, put an end to the guitar playing.

Pauline and I have been part of the **ECOAA** and **COAA** for about forty years, as well as other art groups, active indoors and outdoors year around. We have had the pleasure of participating in numerous events and have met many painters active in the arts. Good people.

Over the years Pauline and I have been fortunate to meet a number of great artists from North America and elsewhere, often transporting them from airports, etc. to Geneva Park and other places, mostly at Pauline's initiative.

All those instructors that over 50 years helped the development of artists in the **ECOAA** and **COAA** need to be remembered in some fashion at Geneva Park.

The method of painting is the natural growth out of a need. I want to express my feelings rather than illustrate them **Jackson Pollack**

Pauline Holancin's Recollection



While exhibiting at the outdoor art show at the Carling's Brewery near the Toronto Airport in the early 70's, I met Peter Van Gils and other members of the **ECOAA**. They convinced me to join this "wonderful art group", so I paid my fee, (I think it was \$5.00 dollars) and have been a happy and faithful member ever since.

I started to attend Geneva Park then and in all the past years I have only missed once; the year one of my five daughters was married on the same weekend as Geneva Park.

We had many great instructors at Geneva, including Alex Miller, Tom Lapierre, Frank Webb, who is returning in 2011, Jacques Hebert, Bill Vrscak, Dave Beckett, Tom Francesconi, Jack Reid, Phil Austin, Ziggy Jankowski, Dominic Di Stefano etc. Many members of the **ECOAA** and **COAA** have also instructed at Geneva; including Gery Puley, Devona Pacquette, Peter Van Gils, Jake Mol, Thelma Likuski, Lucy Manley and Gary Chapman.

The lady (in Jeanne Crank's story) who was mistakenly assigned a male room-mate was a friend of mine. I had convinced her to come to Geneva Park for a great time! After the mistake was corrected we all had a good laugh. I heard via the grape vine that they met and dated a few times afterwards. I guess that's one of the reasons we are asked to indicate "male or female" on the application forms.

The year that Dominic Di Stefano was our instructor, Jake was his driver and off they went to Washago. After Di's demonstration, Jake settled himself into a lovely spot to do his painting of an old railroad bridge. A while later someone said "Jake you are sitting in a patch of poison ivy". He got it and suffered for several weeks after for his artistic endeavors!

In the early years, members of **COAA** organized the Saturday night entertainment, and put on some wonderful skits, performed by Devona Pacquette, Phil Mclorn, Marilyn and Dave Marrven, Daisy Kurp, Glen Urquhart, Frank Vigor and others. Who can forget Carmel King as Toulouse-Lautrec? What a performance! As time went on, our group at **ECOAA** took over the entertainment, and somewhere along the way I ended up being the skit director (no one else wanted the whole job). We try to be entertaining and have a lot of fun performing. Thanks to everyone who performs and helps with the production, you are a wonderful group.

I treasure my participation in the **ECOAA**, for the wonderful friends I have made, for the paint-outs and workshop weekends, our Annual Exhibits and our Geneva Park gatherings, where Jake and I met.

Our executive does a great job and our thanks go to all of them for their efforts.

CONGRATULATIONS TO THE ECOAA ON THE FIFTIETH ANNIVERSARY!

***Jim Kraemer's Story**

Thanks for inviting me to share memories of my early years in the ECOAA. It's a long trip back to my archival memory bank to recall events of the early years of the ECOAA. The year was 1960, I was just beginning my second year as Head of Art at Donevan Collegiate in Oshawa when I heard of a programme to form an Art Association in East Central Ontario.

Paul Bennett, Provincial Art Advisor to the Community Programmes Branch of the Department of Education in Toronto, was invited to a meeting of artists in East Central Ontario. Correct me if I'm wrong, but I believe the inaugural

meeting was at the home of **Rose Baker** in Port Hope.

Mr. Bennett said he "travels the whole Province in his work, and art in the East Central section is astounding."

It was indeed a little bit of serendipity to find a tattered old *ECO bulletin in my archives a week ago. As bulletin editor in 1960 I was responsible for the cover design, an abstraction in red ink, but unfortunately, I forgot to include the date on the cover; a very modest newsletter compared to today's bulletins with lots of interesting photos.

Only last fall did I rediscover the ECO. I was invited by Janet Edwards of Lansdowne to join a small group of painters meeting once a week at a church in Rockport along the Thousand Islands Parkway. During one of our early meetings I discovered that Janet was a member of ECO for many years. I hadn't heard a word about ECOAA for ages! What a surprise to learn they were still in existence and thriving.

I remember what was perhaps our first painting weekend of ECO. It was at Birchcliff Lodge in Baptiste Lake in Bancroft and I was elected to be an instructor for the weekend. Since I was a member there was no need to provide a fee for the instructor but nevertheless it was a delightful weekend and a huge success. Now I am preparing my application to rejoin ECO and I must extend congratulations to ECO members for all those years of dedication and achievement.

*ECOAA

(Jim Kraemer is one of the **early pioneers** of ECOAA)



Making art is the most relaxing, joyous, therapeutic stimulating way to spend your time, as you unleash the part of your brain that's been itching to get at it. [Harley Brown](#)

Yvonne Komlenovich's Story



I have to thank **Bill Vincent** for introducing me to the **ECOAA**. We met in March 1978, at an Arts Conference at the Scarborough Campus of the University of Toronto. The Art Guild of Scarborough, which I had recently joined, was a participant in the Conference. During our conversation, Bill, who was also a member of the Art Guild, told me about the **ECOAA** - what a great and fun group it was and all about the weekend workshops and "paint-ins". He encouraged me to join and made it so enticing that I felt I should give it a try. A few years later, and with my husband's encouragement, I joined and have not regretted a single moment since.

I must pause here to say something about **Grace Heydon**, my dear friend, "soul sister" and "mother" - all rolled into one. I met her in 1979 when we both attended evening classes at the Ontario College of Art (OCA). We became fast friends when she found out that she and I shared the same birth month (one day apart) and both our husbands also shared the same birth month, one day apart too. I told her about this club that Bill had recommended and asked if she wanted us to join. She was ready, willing and able! Grace and I joined the **ECOAA** in May 1982 and went to our first weekend at **Geneva Park** in September of that year. For over 26 years we travelled together to many **ECOAA** activities and were roommates at most of the paint-out weekends, until her illness and untimely death in May, 2008. Grace loved the **ECOAA** and performed in many of the **Geneva Park** skits. (See **Geneva Park Players**, page 28.) She played an integral part in the organization and was an Area Representative for Toronto up to her death. Grace was planning to write her own recollection but fate did not allow it. This part of my story is in her memory.

This club has become a vital part of my life...a second family, really! I have met the most wonderful people and have made many lifelong friends out of this group. Many of you have stood by me through two traumatic events I have experienced: the loss of my older son in a tragic car accident in February 1999 at the age of 26, and the sudden and unexpected death of my husband of 38 years on October 31, 2008. Your support has strengthened my faith in the goodness of caring people.

I have served as Secretary for nearly 13 years under six presidents: **Les Jones, Dick Griffin, Don Cavin, Gary Chapman, Gertrud Sorensen and Barbara Brintnell**, and am now an Area Representative for Scarborough. I enjoy going to the executive meetings, especially (and unashamedly) because of the delicious lunches the hosts always serve.

There are so many interesting events I have experienced in my years with the **ECOAA**. Some I have written about in past Newsletters; like "**The Joys of Paint-Ins**" (*September 1998 Newsletter*). I've also had my share of frustrations; like the time (before digital cameras) when I used up 36 rolls of film at Beechwood Resort 1992 spring weekend, only to discover when I returned home that the film had not advanced at all! Another frustrating time was when a group of us left Bridgewater Retreat and drove for over two hours looking for an ideal spot to paint ("**I want to Paint Yellow**", reproduced on page 18.)


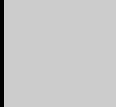






















The camaraderie within the group is amazing! Perhaps it's because we all share one thing in common: **THE LOVE OF ART!** Nothing exemplifies this more than when we get together at our weekends; especially at **Geneva Park**, where **ECOAA** and COAA reunite.

Looking back, I realize I have never missed a **Geneva Park** weekend since I joined the **ECOAA** - over 28 years ago. Now, that's saying something!! I love this club and can't imagine not being a part of it. I sincerely hope it will be around for a very long time.

HAPPY 50TH ANNIVERSARY ECOAA!

IN MEMORIAM

ECOAA Members (2000 – 2010)

2010	2006	2002
 <p>Wilfred "Wilf" LEHMAN, Oil painter Member of ECOAA & COAA. May 18.</p>	 <p>Marilyn SPENCER, Water colour painter Jan 7.</p>	 <p>Dorothy MARTIN Oil painter. Early ECOAA Pioneer. Former President. Aug. 5.</p>
 <p>Joe OULLETTE, Acrylic painter. Played the harmonica. Member of <i>The Geneva Park Players</i>. Feb. 21</p>	 <p>Helen "Lorraine" VALLEAU. Was ECOAA Area Rep. briefly. Apr. 30.</p>	 <p>Les JONES, Oil painter. President (91/92) Was one of the Three Tenors in the <i>Geneva Park Players'</i> skit. Mar. 17.</p>
 <p>Barbara Gossage, May 28.</p>	 <p>Hollis ARNOLD, Was a regular at Don Staple's paintout. May</p>	 <p>Don FRASER, Well-known Art teacher. & oil painter. May 29.</p>
 <p>Ursula OSSENBERG, ECOAA pioneer. May 28.</p>	 <p>Betsy WHALEN, Aug. 23</p>	 <p>Marianne CRONE Mar. 27</p>
2009	2005	2000
 <p>Ellie SMITH Oil & watercolour painter. Active ECOAA member. Jan. 24.</p>	 <p>Donnah CAMERON, Early pioneer, Watercolour art teacher "Onetime only" award bears her name. Oct.</p>	 <p>Doris CLARK Early pioneer, Was secretary in the late 80's. June 7.</p>
2008	2005	2000
 <p>Grace HEYDON. Oil, w/c & pastel painter. One of the <i>Geneva Park Players</i>, ECOAA Area Rep. May 2</p>	 <p>Dick GRIFFIN, Pastel artist and teacher. Was President in the 90's. Apr. 15</p>	 <p>Connie KITSON Drowned while on a painting workshop in Actinolite. July.</p>
 <p>Ursula REESE, Well-known pastel artist & teacher. Sept. 9.</p>	 <p>Rose BAKER, ECOAA Founding member. President, Lifetime member. Award bears her name. Nov. 18.</p>	 <p>Lila PATTON Award bears her name. Worked mainly in watercolour. Feb. 21</p>
2007	2003	2000
 <p>Barbara ELMSLIE, Pastel artist/ teacher & demonstrator. Area Rep for Quebec area. Sept.</p>	 <p>Rose BAKER, ECOAA Founding member. President, Lifetime member. Award bears her name. Nov. 18.</p>	 <p>Lila PATTON Award bears her name. Worked mainly in watercolour. Feb. 21</p>

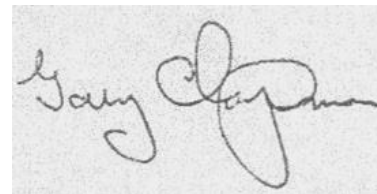
Afterword

There are many other articles, etc. that could have been included, had space and printing cost allowed. However, I do hope that by reading this booklet, one gets the sense of what the ECOAA is all about. There is a vein of togetherness, or unity - call it what you want - that tends to bind the members, many of whom have been with the club a very long time.

“*Thoughts*”, below, written by Gary Chapman (then incoming president in 1994), is reprinted from the November newsletter of that year. It says a lot about the Association and seems a fitting way to end this booklet:

“There is no such thing as art by committee. Creativity is a very personal experience and what each artist creates is unique to that person. Yet I don’t believe anyone of us can create in a vacuum. We need to interact with others in order to keep our perspective and to learn and to grow. More than anything else, membership in the ECOAA has provided that connectedness for me. Without it, where would I meet other artists to share ideas? Where would I learn that my artistic set-backs are not unique to me alone and that others too have ups and downs in their creative endeavours?”

“I urge all fellow members to take advantage of the wonderful interactive events offered through our association. Participate in the Paint-ins, attend the Spring, Fall and Winter workshops, enter your paintings in the Annual Juried Show. Not only will you be meeting other like-minded persons, you’ll be expanding your own personal artistic journey.”

A handwritten signature in cursive script that reads "Gary Chapman". The signature is written in dark ink on a light-colored background.