

Issue No.8

August 2026

T H E
LAWRENCE HOUSE
C E N T R E F O R T H E A R T S



the lawrence house.



MISSION STATEMENT

The Lawrence House Centre for the Arts is a community based, independent, not-for-profit, charitable organization committed to encouraging the creation and appreciation of the visual, performing and literary arts in Sarnia Lambton.

Left: "Red Rock Relic" by Heather Lockhart (detail)

editorial

*"I don't know why people expect art to make sense. They accept the fact that life doesn't make sense."
– David Lynch*

There is a quiet magic that occurs at the intersection of static visual art and the moving image. Film, at its core, is simply art in motion—a series of curated compositions, light manipulations, and emotional palettes designed to tell a story frame by frame. When we look through the camera lens or stand before a canvas, we are asking the exact same question: How do we capture the texture of being alive?

Both mediums rely on the same fundamental vocabulary—contrast, tone, depth, and perspective. A painter works with oils to layer depth; a cinematographer uses lens aperture and lighting to carve out mood. When film meets visual art, narrative expands. We stop merely watching a scene and begin experiencing a atmosphere. To live an art life is to see beauty not just as something created, but as a continuous way of observing the world around us.

As a voracious reader, a lover of cinematography, a photographer, and an artist, "the art life" is something I embrace fully. Whether experimenting with a new technique, picking up a new book, or discovering new art, every creative encounter reshapes how I see the world through the lens and on the canvas. Storytelling isn't confined to a single medium; it flows freely between the pages of a book, the depth of a photograph, the movement on a screen, and the raw energy of an gallery wall.

Here at the Lawrence House, that dynamic creative spirit is alive and thriving throughout our halls this season.

For the month of August, the Lawrence House welcomes Lawrence House members' artwork to both our Main and Turret Room galleries. Take time to walk through and experience the incredible diversity of vision within our local creative community.

Whether you're stopping by to view the new gallery exhibitions, enjoying the summer blooms, or getting ready for autumn programming, we look forward to sharing the season with you. See you at the gallery!

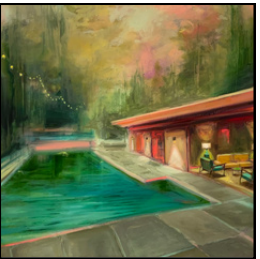
Stay creative,

Leann Cotton
Editor in Chief

Left: "The Rush Home" by Silvy Mazerolle (detail)
Right: "Coral Reef" by Monica Royal (detail)

in this issue

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ON THE COVER

Title - "Still" (in Private Collection)
Artist - Ian McLean
Date -2025

See our coverage on Pages 19-30

contributors

Editor in Chief
Leann Cotton

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City Of Sarnia Rep
Claudio Montanaro

Volunteer Coordinator
Deb Scragg

Dedication
*To all of the artists who
show up every day to
create something
beautiful.*

Left: “Just Dandy” by Karen Benusik (detail)
Top right: “El Sueño” by Leann Cotton (detail)



JANUARY	01	FEBRUARY	02	MARCH	03	APRIL	04
Gift Shop Sale (Ends January 18th)		Floyd Gibson Annual Members Juried Exhibition		Main Gallery - Fibre Art Turret Room - Members Show		Lambton College Arts Collective Photography & Pottery Show	
MAY	05	JUNE	06	JULY	07	AUGUST	08
High School Art Show		Three Fires by the Water (Intake May 30 - May 31)		Main Gallery - Rabia Rizvi Turret Room - Sydney McKichan		“The Art Life” Texture & Colour Members Show	
SEPTEMBER	09	OCTOBER	10	NOVEMBER	11	DECEMBER	12
The Lawrence House Volunteers Show (Intake August 29 - August 30)		Main Gallery - Sarnia Artists Workshop Turret Room - Peg Kivi (Intake September 25 - September 26)		“Wrap it Up & Put a Bow on It” Members Extended Gift Shop (Intake October 31 - November 1)		“Wrap it Up & Put a Bow on It” Members Extended Gift Shop (Intake October 31 - November 1)	



In Memoriam



Kai Sorensen

August 26, 1934 - June 29, 2026

Kai Miller Sorensen, born on August 26, 1934, in Aalborg, Denmark, passed away peacefully on June 29, 2026, at Lambton Meadowview Villa, where he was grateful to spend his final days with his beloved wife of 68 years, Ulla.

Kai immigrated to Canada in 1956, where he built a successful career in the printing industry. He became part owner of Haines Printing and later the proud owner of Grafix. The love of his life, Ulla, followed him to Canada, and they were married in September 1957, beginning a partnership that would span 68 years.

Kai had a wide range of passions. In his younger years, he enjoyed glider flying with the Danish Air Force and developed a lifelong love of photography, no one escaped a photo if Kai was nearby. In recent years, he found great joy in observing and photographing eagles, whether searching for nesting sites or patiently waiting at Guthrie Park in Corunna for their return. He also loved gathering with family and friends to share a "Skål" (Danish for "cheers") with anyone who wished to join him.

Kai was a natural storyteller. Known from a young age as "Storyteller Kai," he had a gift for captivating those around him, no one left without hearing one of his memorable stories.



this month in art history

August 6th, 1928 – Andy Warhol was born in Pittsburgh, Pennsylvania. He would become the leading figure of the Pop Art movement.



August 4th, 1962 – Marilyn Monroe died. Her image later became one of Pop Art's most iconic subjects through Andy Warhol's portraits.



August 24, 1920 – David Alexander Colville was born in Toronto. At first glance, a Colville painting looks like a casual moment frozen in time—a woman looking through binoculars, a dog sitting by a car door, or a horse on a railway. But look closer, and everything feels heavily calculated. His work has leaked heavily into film. Director Stanley Kubrick prominently featured several Colville paintings on the walls in *The Shining*. Director Michael Mann also famously modeled a tense shot in the crime thriller *Heat* directly after Colville's 1967 painting *Pacific*.



August 21, 1911 – The theft of the Mona Lisa is one of the most famous art crimes in history. On August 21, 1911, the painting disappeared from the Louvre Museum in Paris. The disappearance caused an international sensation. Newspapers around the world covered the mystery, and thousands of visitors came to the Louvre just to see the empty spot where the painting had hung. Police investigated numerous suspects, including the poet Guillaume Apollinaire and the artist Pablo Picasso, though both were eventually cleared. Today, the painting is displayed behind bullet-resistant glass in a climate-controlled case and is one of the most visited works of art in the world.



August 8, 1956 – Jackson Pollock died in a car accident at age 44, leaving a lasting legacy in Abstract Expressionism. He was an American painter who became the leading voice of Abstract Expressionism—an art movement characterized by raw, emotional, and non-representational imagery. He is globally famous for pioneering the "drip technique," radically changing how people thought about the act of painting.



art history month.

art

Art and Film are deeply intertwined.

1. Composition and the Visual Canvas

Every single frame of a movie is essentially a dynamic painting. Filmmakers rely on classical art principles like the Rule of Thirds, chiaroscuro (the dramatic contrast between light and dark), and colour theory to evoke specific emotions and guide your eye across the screen.

- Chiaroscuro: Directors like Martin Scorsese and David Fincher use high-contrast lighting inspired directly by Baroque painters like Rembrandt and Caravaggio to create mood, tension, and a sense of psychological depth.
- Colour Palettes: Think of the stark, deliberate colour design in a Wes Anderson film or the bleak, monochromatic tones of a dystopian sci-fi. Directors use color palettes the same way a painter uses a palette—to establish an immediate emotional tone.



2. Art Movements Birth Film Movements

When major shifts happen in the art world, they almost always ripple directly into cinema.

- German Expressionism: In the 1920s, painters who rejected realism for raw, distorted emotion heavily influenced films like *The Cabinet of Dr. Caligari*. The sets were intentionally painted with jagged, unrealistic geometry and sharp shadows to mirror a fractured psyche. This aesthetic directly gave birth to Hollywood Film Noir and modern horror.
- Surrealism: Salvador Dalí and filmmaker Luis Buñuel collaborated on the 1929 short film *Un Chien Andalou*, bringing the dream logic, shocking imagery, and subconscious exploration of Surrealist painting into moving pictures. You can still see this influence today in the psychological works of directors like David Lynch.



3. Film as a Collaborative "Mega-Art"

While a painting might require just an artist and a canvas, film requires a massive symphony of distinct artistic disciplines working in unison:

- Production Design & Architecture: Building sets that tell a story about who lives in them.
- Costume Design: Using textile art and fashion history to build a character's identity.
- Cinematography: The art of capturing light, motion, and perspective on a camera sensor or strip of film.
- Soundscapes & Score: Musically painting the auditory atmosphere of a scene.

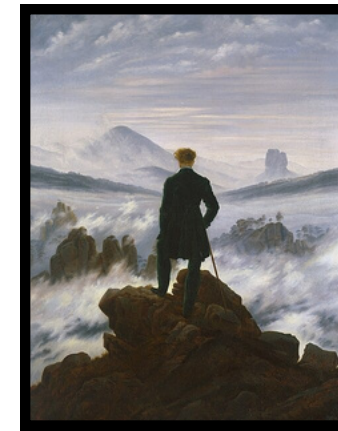
Ultimately, cinema took the static, evocative power of fine art and gave it time, motion, and sound. It allows us to step inside an artistic vision and experience it from the inside out.



Film is often called the "Seventh Art" because it borrows from, synthesizes, and evolves almost every traditional art form that came before it—painting, photography, theater, literature, music, and architecture.

Directors frequently look to classic fine art for inspiration, translating famous composition, lighting, and symbolism into motion pictures.

The Dark Knight Rises (2012) / Django Unchained (2012) – Wanderer above the Sea of Fog by Caspar David Friedrich (1818): Figures standing atop peaks or snow-covered ridges looking down at vast landscapes reproduce this Romanticist motif.



The Truman Show (1998) – Architecture au Clair de Lune by René Magritte When Truman Burbank (Jim Carrey) climbs the staircase to the edge of his simulated world and exits through a door set into a painted sky backdrop, director Peter Weir draws directly from surrealist René Magritte's 1956 painting *Architecture au Clair de Lune*, emphasizing artificiality and illusion.

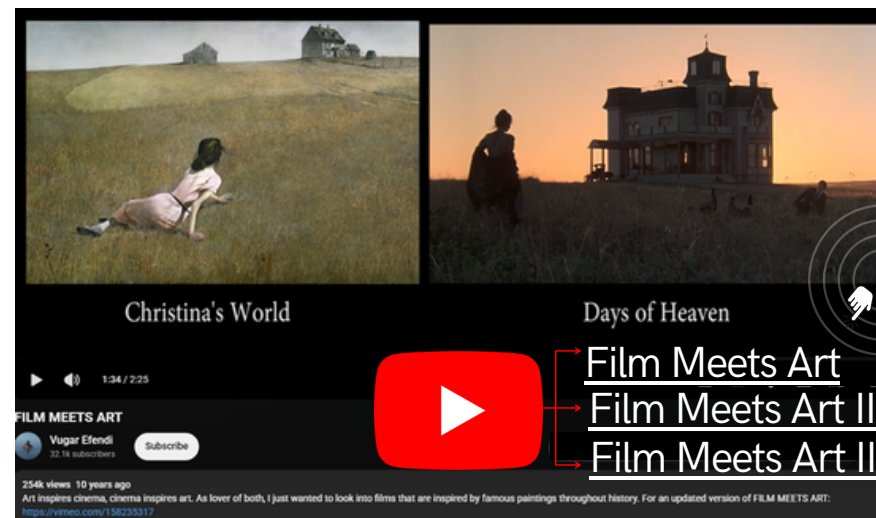


Pennies from Heaven (1981) / Blade Runner (1982) – Nighthawks by Edward Hopper (1942): The glowing, isolated diner scene is mirrored in *Pennies from Heaven* (recreated almost exactly) and heavily influenced Ridley Scott's noir-drenched atmosphere in *Blade Runner*.



10 Art Movies for your Summer Watchlist!

Mr. Turner (2014)
Finding Vivian Maier (2013)
Frida (2002)
The 100 Years Show (2015)
Serpahine (2008)
At Eternity's Gate (2018)
Girl with a Pearl Earring (2003)
Downtown 81 (2000)
Beltracchi: The Art of Forgery (2014)
Martina Abramovic: The Artist is Present (2012)





Ian McLean is a Canadian painter based in Bright's Grove (Sarnia), Ontario, known for his oil paintings that explore the space between domestic architecture, nature, and psychological tension. With a career spanning over three decades, his work frequently examines how humans attempt to curate, control, and isolate themselves within constructed environments.



Artistic Style & Themes

Fictional Architecture & Mid-Century Nostalgia: McLean's canvases often depict modern residential environments—mid-century homes, quiet interiors, manicured yards, and backyard swimming pools. These places are usually imagined or altered rather than literal depictions, feeling simultaneously familiar and suspended in time.

Disruptive & Otherworldly Color: A hallmark of his practice is his use of saturated, unexpected color palettes. Neon skies, intense ambient glows, and unnatural hues introduce a sense of eerie quiet or subtle impending disruption—turning suburban landscapes into dreamlike, uncanny spaces.

Control vs. Nature: His work meditates on human attempts to manage the unpredictable natural world through landscaping, fences, and built "fortresses," subtly highlighting the fragility of these utopian ideals.

Key Background & Career Highlights

Education: Studied Studio Art and Art History at the University of Guelph, with additional study in London, England.

Television & Media: Featured as a contestant on the inaugural season of CBC's Landscape Artist of the Year: Canada (2020). His paintings have also been featured in television and film productions, including Amazon Prime's series Motorheads.

Exhibitions & Collections: His paintings are held in public collections (such as the Judith & Norman Alix Art Gallery) and private/corporate collections internationally across North America and Europe.





“Lately, I’ve used unexpected colours to suggest a sense of disruption or a shifted memory of a place.”

Q / A with Ian McLean

What inspired you to pursue art in the first place?

I had grandparents on both sides who painted, and I inherited boxes of oil paints, brushes, and books when I was likely far too young for them—around six or seven.

I essentially taught myself how to paint in oils back then. Growing up in a relatively isolated, rural area, access to discount grocery store art books exposed me to the greats: Manet, Degas, Matisse, Titian, and others.

Later, visiting art museums on school field trips opened my world to experiencing art up close, and I was completely hooked. I went on to study painting at the University of Guelph under powerhouses in the Canadian art world like Suzy Lake, Tony Scherman, and Lynn Donoghue, all of whom had a profound influence on me. That experience confirmed that art was the path I wanted to pursue, and I have managed to exhibit my work steadily ever since.

Q/A with Ian McLean

Have you ever reinterpreted your own work after creating it?

Not directly with my own hands—other than occasionally painting over an older piece that no longer felt right, though I don't know if that counts! However, a former student of mine who was studying textiles once rendered several of my paintings into needlepoint for a project. Seeing my work translated into a completely different medium was fascinating.

That said, I have reinterpreted someone else's work. Years ago, I was commissioned by the former Gallery Lambton to respond to a piece from their permanent collection. I chose Tom Thomson's *Chill November* and embedded it as a wall mural inside one of my retro living room environments. I wanted to honour Thomson while giving his pervasive influence a 21st-century context. Getting to spend time alone with *Chill November* in the gallery vault was deeply moving—just me and Tom.



Tom Thomson's
"Chill November"

ianmclean

"At their core, my paintings explore, through metaphor, the boundary between the things we can control and the things we cannot."



Q / A with Ian McLean

Are there hidden symbols or stories in your pieces?

I wouldn't say they're hidden symbols, but I definitely play with metaphor and suggested narratives. For me, architecture represents order while everything we might associate with home - shelter, memory, comfort, aspiration, and stability - plays a key role in my work.

Lately, I've used unexpected colours to suggest a sense of disruption or a shifted memory of a place. The natural environments around these homes are just as intentional. Channeling Turner's 19th-century depictions of the sublime, I love depicting nature as occasionally unpredictable or untamed. I often contrast that wildness with human attempts at control—like manicured lawns, shaped shrubs, or swimming pools. Nature always wins, though! At their core, my paintings explore, through metaphor, the boundary between the things we can control and the things we cannot.





Q / A with Ian McLean

How do you balance abstract and realistic elements in your work?

I wouldn't call myself an abstract painter, though I certainly have my moments of shifting colours and stripping away unnecessary detail. What I really love is the physical, tactile act of painting. As an oil painter, I want to push the medium to its limits—whether that means smearing, dripping, glazing, scraping, or laying down thick impasto.

To me, those marks are inherently abstract and carry meaning as well. The real joy—and the personal challenge—is seeing how I can merge those visceral, painterly qualities with representation. It's about striking a balance: indulging in the pure sensory joy of paint, but anchoring it with a stabilizing sense of place and form.

"McLean's emotionally wrought depictions of bungalows with requisite swimming pools, enveloped in storms of hyped-up colour, speak with a romanticism that can only be described as 'high sublime in low places'."

— John Kissick, curator & writer (*Elusive Utopia* catalogue essay)

Q/A with Ian McLean

How do you balance creativity with the business side of art?

For many of us, art is very much a profession, and you have to treat it that way. It's a unique career path because you need room for study, creative expression, artistic development, and even daydreaming. But to sustain it professionally, you also need the discipline to manage the business side: documenting work, applying for grants, writing statements, balancing spreadsheets, communicating with galleries, crating and delivering paintings, and meeting strict deadlines.

If you're disorganized or unreliable, things fall apart pretty quickly. I think the idea that artists are flaky misfits is largely a myth—though I certainly have my moments! Ultimately, it's about understanding and embracing every facet of the job. Being a professional artist is about so much more than just making the work.

What's the best way to build a strong reputation in the art world?

First and foremost, it's about striving to produce the highest quality work you can. You should aim for technical proficiency with your medium while constantly pushing your boundaries—thematically, visually, and conceptually. We all want to engage with artwork that is compelling. Finding a truly original voice and avoiding derivative work is tough, but it's a standard worth setting for yourself.

From there, it's about putting your work out into the world, whether in a local café or a community space like the Lawrence House. Once you build momentum, challenge yourself to show beyond your home town. Regional juried exhibitions—where you're a total unknown—are fantastic for this. They're also a great way to build resilience against rejection. Trust me, it happens to all of us, but perseverance is key; you just keep working and moving forward.

I've been fortunate to exhibit in commercial galleries, artist-run centres, and public galleries over the years, but that only comes from decades of steady dedication. This fall I've been invited to a two-month residency at The Pouch Cove Foundation in Newfoundland to develop a new body of work. That will culminate in a solo exhibition at James Baird Gallery in Newfoundland next spring—my first major solo show outside of Ontario. It just goes to show that—even at my age—the art profession continues to surprise and excite me.



Artist salvages beauty in his work

By YVETTE ZANDBERGEN
Of The Observer

His most recent artistic theme came to Ian McLean as he studied the sea of lawn ornaments.

The painted, ready-for-sale ones were lined up ready for purchase at the front of the store while unpainted duplicates were scattered in an empty field.

The theme — Ornaments — was born that day.

The Penrose Street artist calls himself an oil painter who specializes mostly in figurative work, often in the form of portraits or the human figure. And, he believes the plays between colors and the mood created has equal importance to the subject matter.

He grew up surrounded by art with both grandmothers as painters. He took his art interest a step further by enrolling in the fine art course at the University of Guelph. Now, he teaches art and English at Northern High School, a position he believes is ideal — he can paint for himself and also teach others his skills. And, instead of art over-exposure, he finds working at art in both his work and play hours benefits him.

"I find it keeps me more active and I want to produce more art," he says.

The Ornaments theme was Mr. McLean's attempt to draw the beauty out of objects that are traditionally seen as unattractive, even tacky, when piled together with duplicates. He calls them "mass produced beauty" and says



when they're on their own, they are often beautiful.

"Every painting I learn something new and I challenge myself," he says.

Mr. McLean hopes his work makes observers look at things in a slightly different way.

"I hope it provokes the viewer to start to look at the subject in a different way...to see something as they have never seen before," he says.

He admits to holding back a bit in his work, hoping to create some mystery, and he has received some positive feedback about his works.

"People tend to be shocked or surprised," he says.

Locally, he has had a show at the Kenneith Gallery, as well as shows throughout southwestern Ontario, including Woodstock, Ingersoll and Guelph. His next local involvement will be in the Look '94 juried show at Gallery Lambton running from Feb. 11 to



OIL PAINTER Ian McLean displays two pieces of work in his "Ornaments" theme. The high school art and English teacher will be participating in Gallery Lambton's Look '94 juried show beginning Feb. 11.

Observer Photo

March 13.

Editor's note: The Artist Profile series is intended to

highlight Sarnia-Lambton artists and their work.

Jan. 28th, 1994.

World Photography Day August 19th

The 2026 theme is "Home"



uproar

NOUN

1. A loud and impassioned noise or disturbance.
'the room was in an uproar'
 - 1.1 A public expression of protest or outrage.
'it caused an uproar in the press'
- (Lexico Dictionary)

uproar
literary blog



AUGUST EVENTS SCHEDULE

CARMEN ZIOLKOWSKI POETRY PRIZE RESULTS

The judges along with Carmen's son Jim Ziolkowski are pleased to announce the selected poems for this year's Carmen Ziolkowski Poetry Prize.

First Prize, \$500, donated by Carmen's family, was awarded to local Sarnia poet Grace Vermeer.

Vermeer's contemplative poem "A Glimpse of the Afterlife Cento for Carmen" interpreted lines from Carmen's own poetry book *The Moon Before the Sun* into innovative images that captured Carmen's spirit and won over the judges. Carmen's son, Jim Ziolkowski, was particularly moved: "This is an excellent use for my mom's poetry and indeed a tribute to my mom."

Both Second Prize, \$250, and Third Prize, \$100, were awarded to Stratford Poet Laureate David Stones. Stones' second prize win "Spring Comes to Kyiv" was memorable for its moving depiction of nature's resilience amidst human suffering while his third prize win "Hummingbird" conveyed profound observations in small creatures.

Honourable Mentions went to Fizza Abbas, a journalist from Pakistan, for her poem "Bloody Roots," to Desiree Penner of Manitoba for her poem "When Apricot Light Glazes the Prairies" and to Ingersoll poet Mary Anne Griffiths for her poem "Syntax."





uproar

NOUN

1. A loud and impassioned noise or disturbance.
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AUGUST EVENTS SCHEDULE

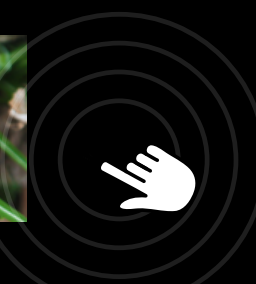
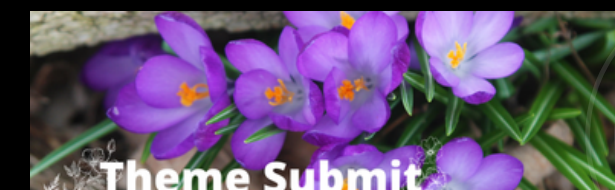
The Lawrence House Uproar Online Literary Journal invites contributions for its upcoming edition entitled “Sometimes Hollowed Bones Do Creator’s Work: A Gathering of Voices.”

This edition celebrates Indigenous writers and artists of all ages with a special emphasis on local contributors. For this special edition, content includes all Indigenous lived experiences. Artists are invited to submit videos, photography, and written word forms of expression (e.g. poetry, fiction or non-fiction prose).

Deadline for submission is August 30. Publication on September 30, 2026.

Stacey Nahdee, cultural practitioner from Bkejwanong territory, is our special facilitator for this edition. Stacey speaks of the intent of the collection: “This edition of Uproar highlights the necessity of becoming hollow bones so Creator can work through us, as expressed through family and community history, written and oral tradition, culture and ceremony, language and art, song and dance; while honoring grief, loss, resiliency, wisdom, laughter, peace, and harmony.”

An open mic event celebrates this collection of voices, set for October 4, 2026, in the Turret Room at the Lawrence House, hosted by the Lawrence House Literary Committee. At this live event, the artists included in this edition of Uproar are invited to present their work in person. Following the presentation is an open mic welcoming anyone who feels called to share their words, songs, or music celebrating Indigenous people, art and culture.




Sometimes Hollowed Bones
Do Creator’s Work: A
Gathering of Voices

CALL FOR SUBMISSIONS

ANNOUNCING:
Fall Issue
September 30, 2026

WE INVITE:
Indigenous artists and writers

SUBMISSION DEADLINE
August 30, 2026

See submission guidelines at
<https://lawrencehouse.ca/uproar>

NEW



Introducing our new Development & Networking Program

Tuesday August 25, the Lawrence House will host artist Kennady Rayn, owner of Seventh Rayn Design Co., who will give a presentation on her practice as a mural artist at 6:00 PM. This will be the first session in our new Development and Networking program for Artists funded in part by the County of Lambton Creative County Grants Program.

The Lawrence House will be hosting these ongoing artist presentations the fourth Tuesday of each month from 6:00-9:00 PM.

Each evening an artists will give an hour long presentation on an aspect of their professional practice. Topics may include artistic technique, studio practice, obtaining commissions, developing a portfolio, obtaining gallery representation, participating in art festivals and other aspects of the artist's career. There will be time for discussion, questions and answers, and also time for informal networking.

All artists are invited to attend these free sessions to learn, to meet and to network together.

Kennady Rayn is an accomplished mural artist having completed many private and public murals both individually and in collaboration with other artists. She will talk about various aspects of painting murals including obtaining commissions, conceptual design, preparatory sketches and drawings, surface choice, surface preparation, choice of medium and brushes, roughing in the design and painting the mural safely, and protecting the finished mural from the environment. After her presentation there will be time for questions and answers, followed by time for socializing over cookies and nonalcoholic drinks.

TOASTMASTERS INTERNATIONAL RIVERSPEAK

Meeting Times: Thursdays 7:00 pm to 8:00 pm

Phone: 519.466.2512

Location: Lawrence House Centre for the Arts
127 Christina St. South Sarnia, ON N7T 2M8

WELCOME TO THE LAWRENCE HOUSE LIBRARY

With a wide range of topics available, books can be enjoyed in The Heritage Room. All current Lawrence House members have generous sign-out privileges. This library has been developed with the generous donations of pre-loved books on art, technique, and many more relevant subjects. Of note, we are also growing our local interest/history section in order to offer these specialized books to people looking for Sarnia-Lambton historical information. Book donations are always welcome, thank you to all who've donated books over the years.

[Visit our Online Library](#) 

Looking Ahead: Our popular music program Open Stage returns in September! Keep an eye on your email inbox for official dates and updates on upcoming concerts.

CALL FOR ARTISTS & MUSICIANS

Interested in a 5 Questions segment? Artist Spotlight? Contact us for your spot in an upcoming issue!

This is a great way to introduce yourself to fellow artists & musicians, in addition to giving our readers an insight into you and your art!

[Contact Leann](#) 

AUGUST EVENTS SCHEDULE

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Join us for Sunday Gentle Yoga

at the Lawrence House Centre for the Arts
with Monica Gillis 200 HR RYT

Dates: September 13, 20, 27 & October 11th

Times: 10 am OR 11:30 am

Cost: Early Bird \$50 for all 4 classes
with registration by August 13, 2026 **OR**
\$60 for all 4 classes with registration
after August 13, 2026.

Registration is required as space
is limited. Please email
butterflyrisingyogaandwellness
@gmail.com for more
information and to register.
Thank-you!





Monthly Competitions

Members are encouraged to enter their best photograph each month, one for each of two categories. Please refer to the club website for rules and instructions for each theme and enter images for competitions in the members' area.

Due Dates & Themes

August 15	Nature - Wildlife (CAPA) / Golden Hour
September 15	Open / People
October 15	Nature / Monochrome (CAPA)
November 15	Open - Ontario (CAPA)/Double Exposure
December 15	Nature / Fine Arts (CAPA)
January 15	Macro / Inspiration Colour (CAPA)
February 15	Nature/Canada my Country (CAPA)
March 15	Open/Night Photography
April 15	Nature/Minimalism

May 15 Annual Award Submissions

Club Members may submit two images to the following Annual Award Competitions:

Award	Theme
Carrier	Marine
Carman's Foto Source	Travel
Paisley	Open
Lyall Smith	People

Annual Competition Awards

Each month the winning images are assigned points, these Annual Competition Awards are presented to the photographer with the highest number of points:

Award	Subject
Sorensen	Open
Harold Kinart	Nature
Sarnia Photographic Club	Monthly Theme

Activities Include:

- Presentations by club members and guests
- Field trips and outings
- Participation in CAPA competitions
- Workshops and Education • Monthly competitions
- Annual award certificates

The Canadian Association for Photographic Art (CAPA) is a national organization of Canadian Camera clubs and individual members from Canada and around the world who have a common interest in photography.

2026 - 2027 Executive

Secretary:	Paul Beaudet
Treasurer:	Anne Garreaux
Program Coordinator:	Vacant
Website:	Allan Aylard
Judging/CAPA:	Claire Therrien
AV Director:	Pierre Houle
Publicity:	Margie Kenedy
Outings:	Paul Mantle
Membership:	Suzanne Kinart
Events:	Vacant



*Venetian Wash Day
CAPA 3rd Place Merit Award
Photograph by Lynn Tait*



Tulip by Evelyn Buchner



The Sarnia Photographic Club is a non-profit organization dedicated to excellence in photography. We come together to share our work, listen to speakers, and go on outings, all with the goal of making impactful images.

Come Join Us!

Visitors are welcome to attend two meetings to find out more about the club and its activities before joining.

✉ sarnia.photographic.club@gmail.com



www.sarniaphotoclub.com

SPC is proud to support the
Lambton College Photography Program

Main Meeting

We meet in the Turret Room of the Lawrence House on the first Tuesday of each month, September through June at 7:00 PM
127 Christina Street South, Sarnia, ON N7T 2M8
Note: Some meetings are on Zoom only.

Mid-Month Meeting

A second meeting is held on the third Tuesday of each month excepting December and June. These meetings are less formal and more interactive in nature. Content of the meetings is decided as the year progresses based on members' interests and suggestions. Mid-month meetings may consist of technique demonstrations, photo show-and-tell, narrated audiovisual shows, and more.

Competitions

Competitions are an integral part of the Sarnia Photographic Club each month. Competitions not only give an incentive for members to shoot new pictures, but also allow members to learn from one another's photos, by discussing the strengths and opportunities for improvement of each entry.

Come Learn With Us!

Visitors are welcome to attend two meetings to find out more about the club and its activities before joining.

2026 - 2027 Membership Dues

- \$30 for fulltime students
- \$60 for returning members who pay by September 30th
- \$65 for new members
- \$65 for returning members who pay after September 30th

Sarnia Photographic Club accepts
Interac e-Transfers for payments at
sarnia.photo.finance@gmail.com.
Visit our website for more information.

Program: September - December 2026

**September 8th at the Lawrence House
Art Connolly**

Humans of Sarnia: A photographic journey

September 22nd Workshop at the Lawrence House
TBA

October 6th Zoom Only

Dave Chidley

"Getting Better" tips, exercises, ideas, critique etc. to improve your shooting regardless of your "expertise"

October 20th Workshop at the Lawrence House
TBA

November 3rd at the Lawrence House – No Zoom

Kieron Nelson

Fading Echoes- A Thirty Year Odyssey- Portraits of Vanishing Cultures

November 17th Workshop at the Lawrence house
TBA

December 1st at the Lawrence House

Alexa Coupland

Newfoundland: Birds, Bergs and Boats

Photography is a chance to recapture the profound sense of excitement, the magic of living, which we felt so strongly as children. Photography is a way to yell "Whoopie!" again and really mean it. It offers us opportunities to be creative in ways we like, and a chance to let go.

Freeman Patterson

Program: January - June 2027

January 5th Zoom Only

Rob Stimpson

Seeing beyond Seeing

January 19th Workshop Zoom Only
TBA

February 2nd Zoom Only

Lori Metcalfe

The Power of Photography and the Art of Storytelling

February 16th Workshop Zoom Only
TBA

March 2nd at the Lawrence House

Vicky Langford

Exploring Yellowknife, Canada's True North

March 16th Workshop at the Lawrence House
TBA

April 6th at the Lawrence House

Christine Roenspiess

Techniques for Underwater Photography

April 20th Workshop at the Lawrence House
TBA

May 4th at the Lawrence House

Marty Cogswell

Roasted, Remote & Rugged:
A Journey Across Chile

May 18th Workshop at the Lawrence House
TBA

June 1st at the Lawrence House

Jale Fancey

TBA



You may renew it in person at the House Wednesday to Sunday 11:00–4:00 or you may renew online at the link below. The memberships run from December to December.

The Lawrence House is an all volunteer run Art Centre. Membership fees help with the cost of running the House, covering office supplies, computers, security, First Friday Events, concerts and so much more.

The benefits of being a Member are many regardless of which Membership level you purchase.

Join or Renew for 2026



We are looking for a volunteer coordinator! If interested, please contact – The Lawrence House
Attn: Karen Schaw for details!

2026 MEMBERSHIP

BASIC

As a Basic Member you are included in our mailing list which keeps you up to date on our House Concerts, First Friday events and our Exhibitions. You are able to rent a room at the House if you are having a special event and you have access to our online library.

PRICE: \$17.70 PLUS TAX

BRONZE

The Bronze Membership is for artists who wish to show and sell their art at the Lawrence House either in the Gift Shop or in one of our five Member Shows through the year. Bronze members also may apply to have a solo exhibition. All the benefits of being a Friend Member also applies to the Bronze Members.

PRICE: \$44.25 PLUS TAX

SILVER

The Silver Membership is for artists or anyone who wishes to volunteer their time at the House. It is a great way to meet other artists and art lovers and to keep in touch with local art events. If we didn't have Volunteers, the Lawrence House would not be able to stay open. There are many different ways to volunteer; the day to day running of the gift shop, special events, hanging exhibitions, computer work, Shopify updating, greeting customers and giving them information on the House, the Library and more. *Requirement for the Silver is that you commit to 3 shifts a month - especially if you are in the Gift Shop so that you are comfortable with sales and the Shopify system.

PRICE: \$17.70 PLUS TAX

The Lawrence House Centre for the Arts (LHCA) invites submissions to exhibit in the Turret Room (Gallery) to its members.

Exhibition opportunities of one month in duration are available. The LHCA welcomes proposals from artists of all disciplines and career levels. The call is open to all LHCA members who reside or work in Lambton County and who have not had a solo show at the gallery in the past 3 years.

Consideration is extended to both solo or two-person proposals.

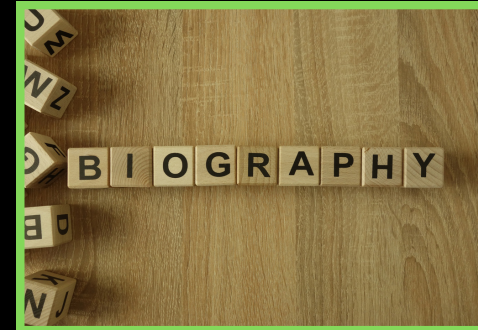
Artist's creations are juried for their workmanship and creativity. We accept only high quality items that we feel will be received well by the public.

It is important to us that your items sell.

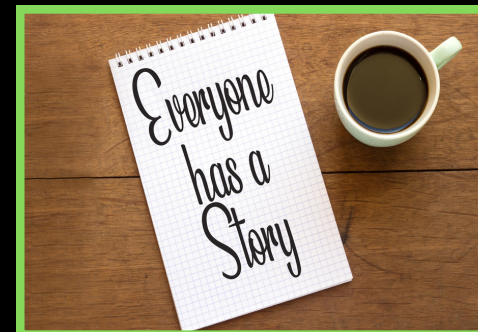
Gallery Standards for The Lawrence House Centre for the Arts – The Lawrence House Centre for the Arts



2026 MEMBER SERVICES



Check out our Artist Bio page here!



Upload your Artist Bio today!



Upload your product submission form here!



Submission to Exhibit at The Lawrence House

RENTALS

EVENT & WORKSHOP SPACES



Hi Everyone!

I'm Wilma Mehl, a pastel artist from the Sarnia area.

The Lambton County region is full of creative and artistic talent, and we're here to help showcase your art, and connect you with art-centric businesses.

I'm pleased to announce this newly-launched Instagram account, dedicated to supporting local artists, art-allied businesses, and art galleries. Featured artists will enjoy increased exposure and gallery opportunities.

We welcome all 2D media, including digital art and photography.

Feel free to reach out to us - simply click on our logo above to join our artistic community!

Don't forget to share, so we can give local artists a bigger platform!

ARTISTS OF LAMBTON COUNTY



STUDIO A



\$25.00 (3 hour block)

THE TURRET ROOM



\$25.00 (3 hour block)



Room Rental After Hours



Room Rental Entire House

THE LAWRENCE HOUSE AMENITIES INCLUDE:



- Accessible access with elevator
- Kitchenette
- Special Event Permits
- Wi-Fi/AV Equipment

The Lawrence House has a wide range of options for event rental.
Please contact us for all the details!



next month...

The Lawrence House Volunteers Show

intake dates: August 29-30th

Artists: Please upload your info and .jpeg before you drop off your work at the Lawrence House.

