

Issue No.10

October 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.

Photo Credit: Doug Paisley

editorial

*“We work in the dark - we do what we can - we give what we have.
Our doubt is our passion, and our passion is our task. The rest is the madness of art.”
— Henry James*

Long before cinema illuminated dark rooms or paperbacks filled airport kiosks, terror lived on canvas, wood panel, and stone. We often view horror as a modern phenomenon—a genre born of jump scares, slashers, and psychological thrillers—yet its visual grammar, emotional geometry, and philosophical anxieties were forged centuries ago by painters, printmakers, and sculptors.

Fine art didn't merely reflect horror; it invented its vocabulary.

The relationship between fine art and horror began with a strictly pragmatic mandate: spiritual intimidation. In medieval Europe, the Dooms—large-scale church frescoes depicting the Last Judgment—served as visual scare tactics for an illiterate populace. Hieronymus Bosch transformed these warnings into an avant-garde nightmare. In *The Garden of Earthly Delights*, Bosch's brilliance lay in spatial claustrophobia and body horror. Centuries later, filmmakers like Guillermo del Toro (*Pan's Labyrinth*) and Clive Barker (*Hellraiser*) would draw directly from Bosch's playbook, creating monsters that blend the mechanical, the organic, and the absurd.

Fine art taught horror how to speak to the unconscious mind. Long before narrative horror perfected jump scares or gore, painters understood that true terror is visual, symbolic, and deeply personal. It lies in the tension between what is shown and what is obscured in shadow—a timeless dialogue between painter and viewer, lingering in the dark corners of our imagination.

Horror as a genre continually returns to its origins in fine art because visual art accesses primal emotion faster than prose or exposition can manage. Whether it is a cinematographer mirroring Caravaggio's stark chiaroscuro contrast to hide a killer in the shadows, Rod Serling introducing the viewer to a new episode via the paintings of “*The Night Gallery*,” or a game designer borrowing the bio-organic nightmares of Zdzisław Beksiński to build alien worlds, the connection remains unbroken.

Art provides horror with more than just monsters; it provides the emotional geometry of fear—teaching us how light, shadow, scale, and distortion can evoke the quiet, unsettling realization that something in the room is profoundly wrong.

Stay spooky, and pardon the Mulderism.

Leann Cotton
Editor in Chief

Left: “*Majestic Pine*” (detail-acrylic) by Peg Kivi
Right: “*Ancient Cedar Series #1*” (detail-acrylic) by Peg Kivi

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Watercolour
See our coverage on Pages 19-30



contributors

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



Left: "Ocean Treasures"
(detail) by Peg Kivi



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		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		Main Gallery Sarnia Artists Workshop (SAW) 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)	





deb scragg

May 31, 1958 – September 22, 2026

It is with sadness that I am writing to tell you that our beloved volunteer coordinator, member of the board of directors, painter and friend Deb Scragg passed away yesterday peacefully in the company of her family at St. Joseph's Hospice.

Deb was a warm and welcoming presence at the Lawrence House the whole place was happier and more cheerful when she was there. Her enthusiasm was contagious and made volunteers and visitors feel at home.

Her calming gentle softly coloured abstract paintings conveyed her calm presence and demeanour perfectly. She was reorganizing her studio planning to create new paintings for a solo exhibition at the Lawrence House before her most recent illness.

- Leonard Segall



Deb with JB (Just Because)



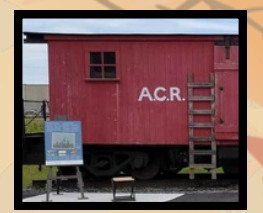
art history month.

OCTOBER

this month in art history



October 1918 – The Algoma Boxcar Box Trips: In October 1918, key future members of the Group of Seven (including Lawren Harris, J.E.H. MacDonald, and Frank Johnston) took their famous first painting trip to the Algoma region in a retrofitted Algoma Central Railway boxcar. The brilliant fall foliage captured during this October trip helped lay the visual groundwork for the formal formation of the Group of Seven in 1920.



Nuit Blanche Toronto (Early October): First launched in October 2006 (adapted from Paris's Nuit Blanche), this free, all-night contemporary art festival transforms Toronto's public spaces with hundreds of large-scale installations and site-specific project space exhibits. It is now one of the largest contemporary visual art events in North America.



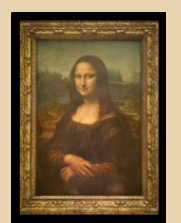
October 3, 1882 – Birth of A.Y. Jackson: A founding member of the Group of Seven and a key figure in the Beaver Hall Group. Jackson's October birth coincides with the autumn landscapes of Algoma and Quebec that became signature subjects for his vivid, post-impressionist plein-air paintings.



October 1970 – Art and the October Crisis: The political fallout of the October Crisis in Quebec sparked a wave of politically engaged, conceptual Canadian visual art and performance pieces throughout the 1970s by artists like Dennis Tourbin and members of Quebec's avant-garde.



October 1, 1913 – The Recovery of the Mona Lisa
Vincenzo Peruggia, who had stolen Leonardo da Vinci's Mona Lisa from the Louvre in 1911, was finally apprehended in Florence after attempting to sell it to an art dealer, leading to the painting's return.



October 18, 1903 – Opening of the First Salon d'Automne in Paris
Founded as a progressive alternative to the conservative official Paris Salon, the Salon d'Automne became ground zero for modern art movements. In subsequent October editions, it famously introduced Fauvism (1905) and key developments in Cubism.

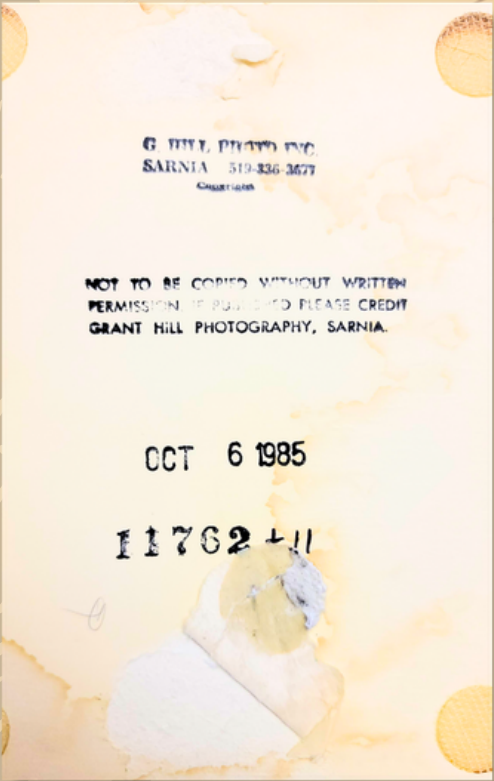


1984-85



OCTOBER

This month in the Lawrence House history.



Local photographer, Grant Hill, photographed the arson destruction of the Lawrence House back in 1984 - which subsequently destroyed the building's second floor and attic.

With the tremendous generosity of volunteers and the financial support from Suncor Energy Foundation, the Lawrence House rose from the ashes, and was completely rebuilt and restored by June 1986.

1984-85

OCTOBER

This month in the
Lawrence House
history.





ART AND HORROR SHARE A DEEP, HISTORICAL CONNECTION BECAUSE BOTH OPERATE AS MEDIUMS FOR EXPLORING THE BOUNDARY BETWEEN HUMAN CONSCIOUSNESS AND THE UNKNOWN.



AT ITS CORE, ART GIVES TANGIBLE FORM TO ABSTRACT INTERNAL STATES, WHILE HORROR SPECIFICALLY TARGETS FEAR, MORTALITY, AND THE SUBCONSCIOUS—MAKING HORROR ONE OF ART’S MOST RAW AND VISCERAL SUBGENRES.

KEY POINTS OF CONNECTION

• THE SUBLIME AND THE UNCANNY

THE SUBLIME: 18TH-CENTURY PHILOSOPHER EDMUND BURKE ARGUED THAT TRUE BEAUTY OFTEN CARRIES AN ELEMENT OF TERROR—VAST, OVERWHELMING FORCES (LIKE RAGING STORMS OR DEEP CHASMS) THAT REMIND HUMANS OF THEIR INSIGNIFICANCE.

THE UNCANNY (UNHEIMLICH): SIGMUND FREUD DEFINED THE UNCANNY AS SOMETHING FAMILIAR THAT SUDDENLY FEELS STRANGELY ALIEN OR WRONG. VISUAL ARTISTS FREQUENTLY USE THE UNCANNY TO EVOKE HORROR, MODIFYING FAMILIAR ELEMENTS LIKE THE HUMAN FACE, DOLL-LIKE FIGURES, OR DOMESTIC SPACES TO DISTURB THE VIEWER'S SENSE OF REALITY.

• CATHARSIS AND THE CONTROLLED CRUCIBLE

PHILOSOPHICALLY, ART PROVIDES A SAFE CONTAINER TO EXPERIENCE TABOO OR DISTRESSING EMOTIONS. DATING BACK TO ARISTOTLE’S CONCEPT OF CATHARSIS, ENGAGING WITH UNSETTLING THEMES ALLOWS AUDIENCES TO PROCESS GRIEF, ANXIETY, AND EXISTENTIAL DREAD WITHOUT FACING REAL-WORLD PHYSICAL HARM. HORROR IN ART ACTS AS EMOTIONAL EXPOSURE THERAPY.

• SOCIETAL MIRROR AND CRITIQUE

HORROR ART RARELY EXISTS PURELY FOR SHOCK VALUE; IT ROUTINELY REFLECTS THE AMBIENT ANXIETIES OF ITS ERA:

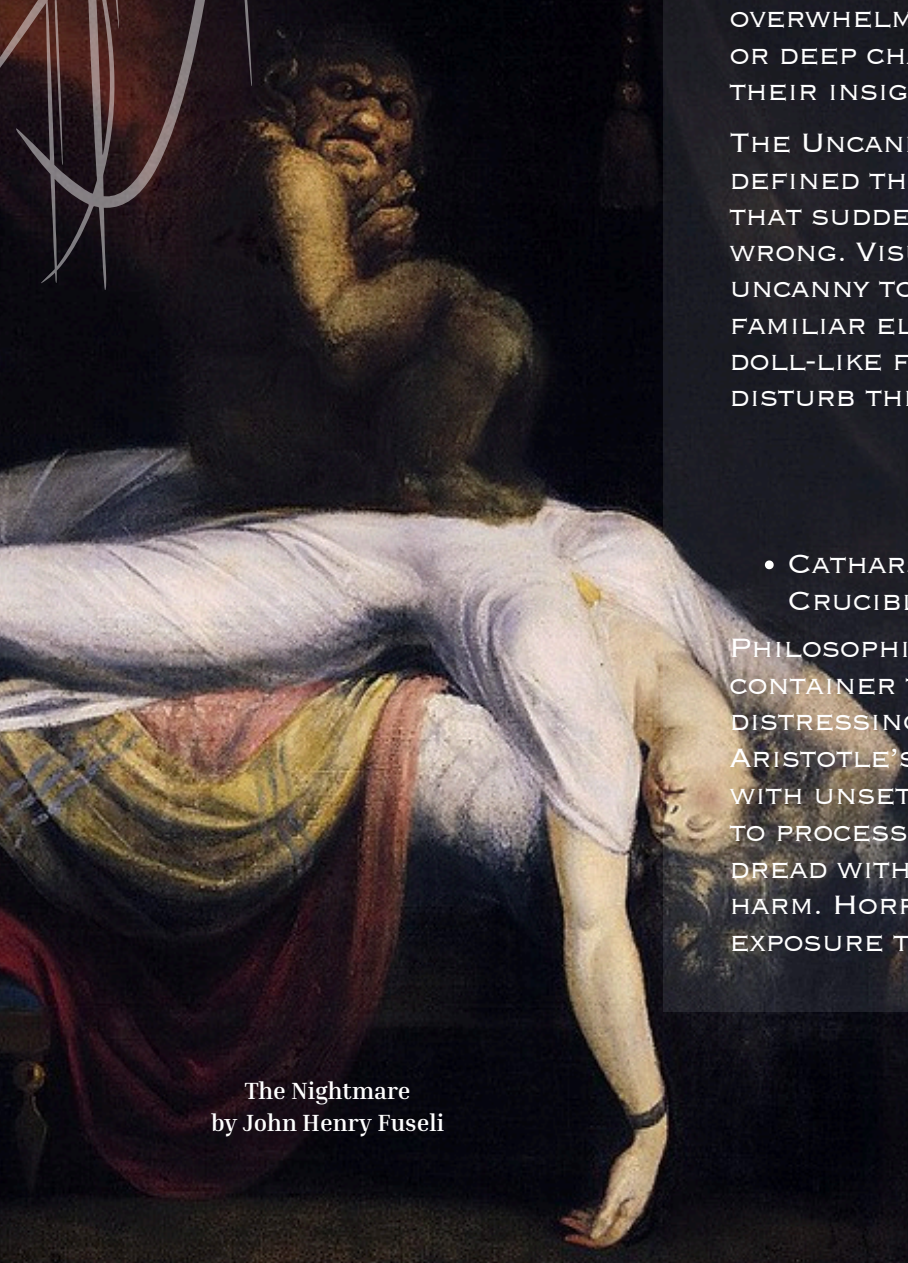
WAR AND ATROCITY: FRANCISCO GOYA’S BLACK PAINTINGS CAPTURED THE GRIM MADNESS AND DESPAIR OF WARTIME EUROPE.

MODERNITY AND ALIENATION: MID-20TH-CENTURY ARTISTS LIKE FRANCIS BACON USED DISTORTED, SCREAMING FIGURES TO EMBODY POST-WWII EXISTENTIAL ALIENATION AND BODILY VULNERABILITY.

TECHNOLOGY AND FLESH: H.R. GIGER’S BIOMECHANICAL SURREALISM BLENDED ORGANIC HUMAN BODIES WITH INDUSTRIAL MACHINERY, REFLECTING LATE-20TH-CENTURY ANXIETIES SURROUNDING TECHNOLOGY AND INDUSTRIALIZATION.

• SUBVERSION OF AESTHETICS

TRADITIONAL FINE ART OFTEN EMPHASIZES BALANCE, HARMONY, AND PROPORTION. HORROR ART DELIBERATELY DESTABILIZES THESE EXPECTATIONS THROUGH ASYMMETRY, GROTESQUE DISTORTION, SHADOW (CHIAROSCURO), AND VISCERAL IMAGERY. BY FORCING THE VIEWER TO LOOK AT WHAT THEY WOULD NATURALLY TURN AWAY FROM, HORROR ART EXPANDS THE DEFINITION OF AESTHETIC VALUE BEYOND MERE PLEASANTNESS.



The Nightmare
by John Henry Fuseli

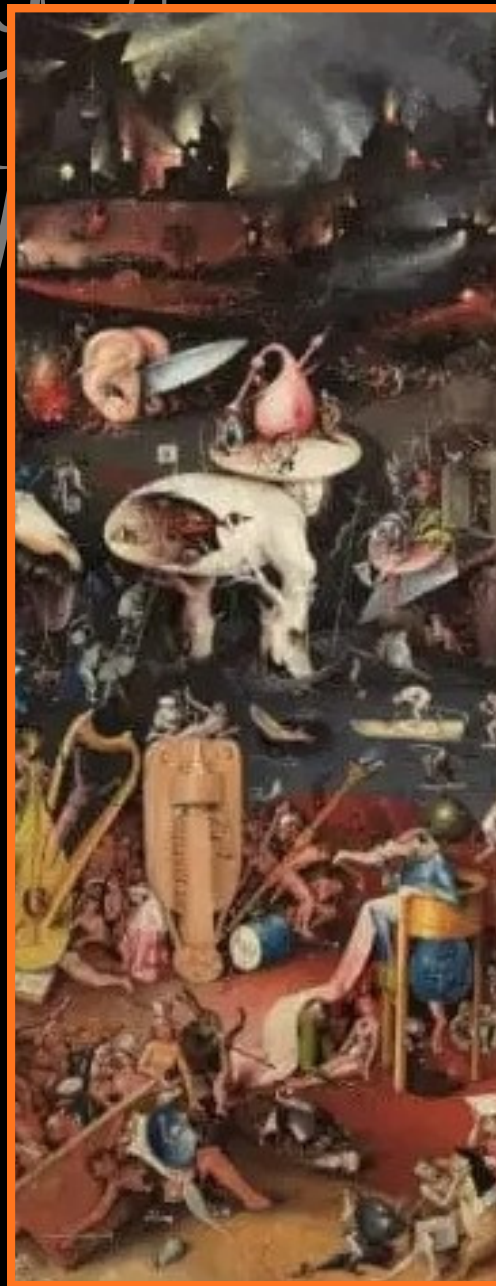
Saturn Devouring His Son
by Francisco Goya



ART AND HORROR SHARE A DEEP, HISTORICAL CONNECTION BECAUSE BOTH OPERATE AS MEDIUMS FOR EXPLORING THE BOUNDARY BETWEEN HUMAN CONSCIOUSNESS AND THE UNKNOWN.



THE HISTORY OF HORROR ART TRACES A SHIFT FROM EXTERNAL RELIGIOUS WARNINGS ABOUT DAMNATION TO INTERNAL, PSYCHOLOGICAL EXPLORATIONS OF THE SUBCONSCIOUS.



Garden of Earthly Delights
by Hieronymus Bosch

MIDDLE AGES: RELIGIOUS MORALIZING & DOOM PAINTINGS - 5TH – 15TH CENTURY

DURING THE MEDIEVAL PERIOD, HORROR IMAGERY WAS PRIMARILY USED BY THE CHURCH TO ENFORCE MORALITY AND VISUAL LITERACY AMONG ILLITERATE POPULATIONS.

NORTHERN RENAISSANCE: SURREAL HELLSCAPES - 15TH – 16TH CENTURY

AS THE MIDDLE AGES GAVE WAY TO THE RENAISSANCE, ARTISTS IN NORTHERN EUROPE RETAINED A FASCINATION WITH DEMONOLOGY, BLENDING RELIGIOUS DOCTRINE WITH GROTESQUE FANTASY.

BAROQUE & ROMANTICISM: DRAMATIC TERROR & NIGHTMARE REALMS - 17TH – 18TH CENTURY

THE BAROQUE ERA INTRODUCED INTENSE DRAMATIC LIGHTING (CHIAROSCURO), WHILE ROMANTICISM TURNED INWARD TOWARD EMOTIONAL VULNERABILITY, FOLKLORE, AND IRRATIONAL PSYCHOLOGICAL STATES.

19TH CENTURY: FRANCISCO GOYA & THE BLACK PAINTINGS - LATE 18TH – 19TH CENTURY

FRANCISCO GOYA BRIDGED TRADITIONAL NARRATIVE HORROR AND MODERN PSYCHOLOGICAL DREAD. TRAUMATIZED BY THE PENINSULAR WAR, SEVERE ILLNESS, AND POLITICAL TURMOIL, GOYA PAINTED A SERIES OF 14 DARK MURALS DIRECTLY ONTO THE PLASTER WALLS OF HIS HOUSE (QUINTA DEL SORDO).
ICONIC WORK: SATURN DEVOURING HIS SON - A PRIMAL, RAW DEPICTION OF MADNESS, MORTALITY, AND TIME DESTROYING LIFE.

SYMBOLISM & EXPRESSIONISM: THE INTERNAL SCREAM - LATE 19TH – EARLY 20TH CENTURY

INDUSTRIALIZATION, RAPID URBANIZATION, AND SOCIAL TRAUMA GAVE BIRTH TO MODERN ANXIETIES. ARTISTS MOVED AWAY FROM REALISTIC REPRESENTATION TO RENDER EMOTIONAL DREAD DIRECTLY ONTO THE CANVAS.

KEY FIGURES: EDVARD MUNCH (THE SCREAM), ALFRED KUBIN, ODILON REDON.
EVOLUTION: HORROR BECAME A VISUAL EXPRESSION OF EXISTENTIAL DREAD, ISOLATION, AND MENTAL INSTABILITY.



The Scream
by Edvard Munch

MODERN SURREALISM & BIOMECHANICAL HORROR -1920s – PRESENT

IN THE WAKE OF WORLD WAR I, SURREALISTS DREW HEAVILY ON SIGMUND FREUD'S THEORIES OF PSYCHOANALYSIS, DREAMS, AND THE SUBCONSCIOUS. HORROR TURNED TOWARD MELTING REALITY AND BODILY ALTERATION.

KEY FIGURES: SALVADOR DALÍ, MAX ERNST, ZDZISŁAW BEKSIŃSKI, H.R. GIGER.



Photo of H.R. Giger

the lawrence house...

SCARY stories

The historic **Lawrence House** is widely regarded as one of the city's most famous "haunted" sites.

Built in 1892 by lumber baron William F. Lawrence as a showcase for high-end woodwork, it now operates as the Lawrence House Centre for the Arts. The ghost stories surrounding the home trace back to its history, its long period of vacancy, and recurring paranormal reports from staff, visitors, and investigators.

The Spirit of **Elizabeth Lawrence**

Most local lore attributes the home's primary spirit to Elizabeth Lawrence, the daughter-in-law of William F. Lawrence (wife of William Lawrence Jr.). Elizabeth lived in the home until she died in 1940. Following her passing, the mansion remained largely untouched and vacant for decades before being donated to the city in 1977 and restored in the 1980s. Because the house sat undisturbed with her personal belongings preserved inside for so long, local legend holds that Elizabeth never truly left.

Frequently reported **Paranormal Phenomena**

Over the decades—through its uses as a library audio-visual center and current arts hub—staff, volunteers, and visitors have reported several consistent occurrences:

The Phantom Elevator – The most famous active phenomenon involves the building's elevator. Staff and paranormal investigators have recorded the elevator moving, opening, and closing on its own between floors late at night when no one else is in the building, despite maintenance checks finding no electrical faults.

Disembodied Footsteps & Murmurs – Volunteers have reported hearing quiet footsteps pacing on the upper floor (particularly near the Turret Room) and soft, disembodied murmurs or greetings.



the lawrence house...

Frequently reported **Paranormal Phenomena** (cont'd)

Unexplainable Cold Spots & Sensations – Guests and local ghost hunters—including investigators featured in documentary projects like Ghosts of Sarnia and radio/podcast features—have noted sudden temperature drops and the unmistakable feeling of being watched while walking through the second floor.

Daily Acknowledgment Tradition – The reports are so longstanding that some longtime volunteers have developed a habit of saying "Good morning, Elizabeth" or "Good night, Elizabeth" when opening and closing the gallery to keep the resident's spirit at peace.

Basement & Attic Cold Spots – The basement and the third-floor attic tower are notorious hotbeds for eerie sensations, sudden temperature drops, and electromagnetic spikes during investigations.

Mischievous Incidents – In one local account shared during a paranormal investigation, a staff member reportedly found one of her facility keys inexplicably bent into a fish hook after boasting about having full access to every room.

Various Paranormal Groups – including Beyond Ghosts Canada and regional ghost hunting groups, have hosted evening investigations in the building. They used EMF meters and audio recorders to capture alleged Electronic Voice Phenomena (EVPs) in the basement and main floor galleries.

SCARY stories

For Nearly 40 Years – the Lawrence House had sat untouched and uninhabited – frozen in time like a Victorian capsule. Finally, in 1977, the building was deeded to the City of Sarnia. Decades of sitting silent earned it a reputation among locals as "the haunted house of youth".

The House Today – Despite the spooky lore, the ghost of Elizabeth Lawrence is traditionally viewed as benign, keeping a watchful eye over the art exhibitions, musical performances, and creative workshops that fill the rooms today.

[Ghost Hunters conduct paranormal investigation \(2013\)](#)

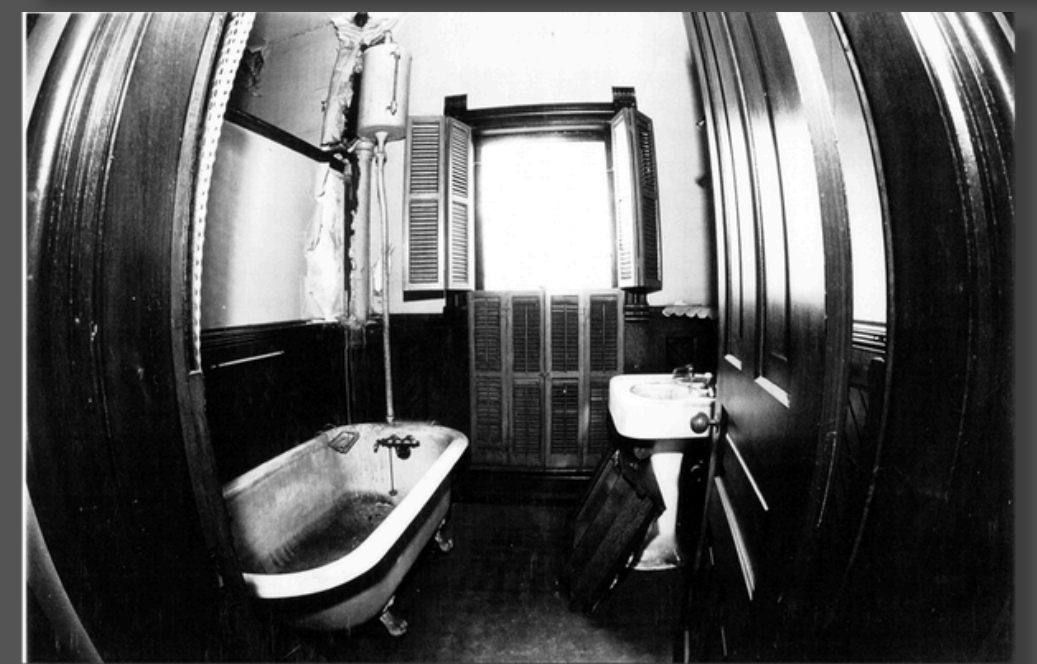
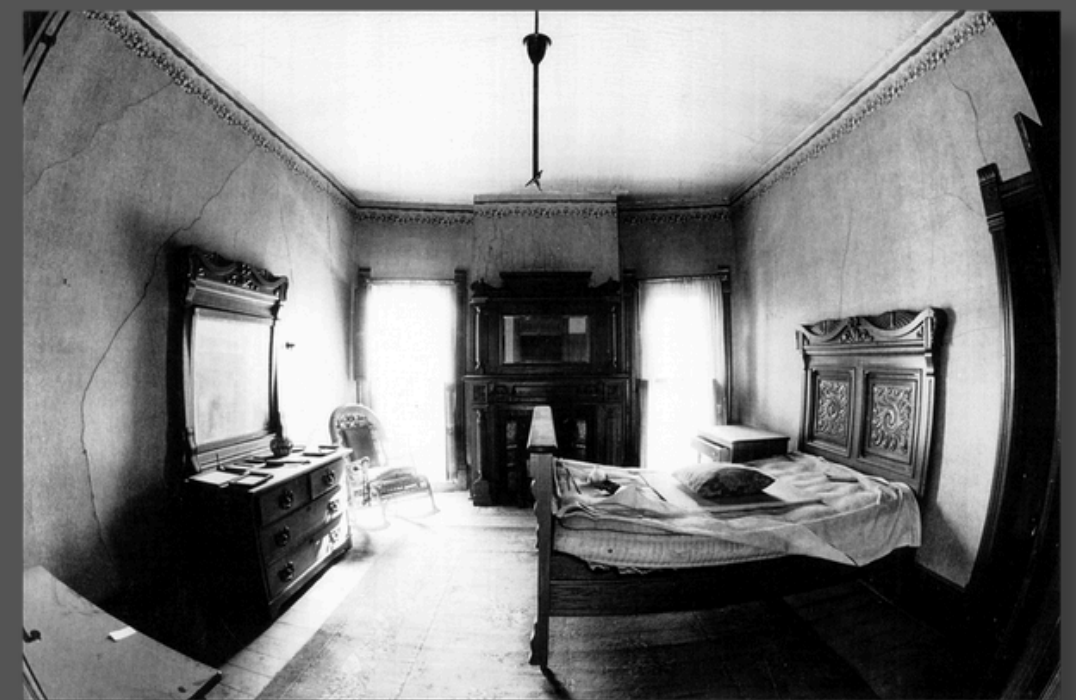
[Paranormal fans to investigate reported spirit. \(2013\)](#)

[The 519 Podcast - The Haunting of the Lawrence House \(2021\)](#)

[S.N.I.P.E.R. Paranormal](#)









Peg Kivi is an accomplished artist.

She has a Bachelor of Fine Arts degree and currently works in watercolours and acrylics. Peg is originally from Smiths Falls, Ontario, and now resides in Sarnia. She is interested in the evocative blending of rich colour and the subtle incorporation of repetition and texture.

Her watercolours are loose, subtle and atmospheric; her acrylics are layered, rich and textural. She has received two Arts Council Awards. Peg Kivi has participated in many art shows, and her work can be found in private and public collections in the Bahamas, Canada, China, England, Germany, Japan, and Portugal.



“Painting and drawing have always been the cornerstones of my creative development”
– Peg Kivi



LH – What inspired you to pursue art in the first place?

PK – I have always been interested in the Visual Arts. I grew up in a small town where there were no art classes at my high school. One of my mother’s good friends was our elementary school's itinerant art teacher, and she encouraged me, so I took several lessons from a local artist. I credit my parents for their encouragement and support in taking lessons by correspondence during high school and for enrolling me in the summer art programs available locally. When I was older, they arranged for me to attend a summer program offered by Dalhousie University.

I had the incredible fortune to be accepted into the University of Guelph Fine Arts program after high school. Looking back, I am so grateful to have had parents who supported me in going to university for art.





LH – What is the most rewarding experience in your art career so far?

PK – The most rewarding experience in my art career, which now spans six decades, would have to be the joy I experience while painting and sharing my expertise with others through teaching. The creative process can be hard work at times, and when I finish a successful painting I have worked on, it is very satisfying to see the results. It is a great honour when others appreciate my finished product, of course, and it is enjoyable to share in the creative process with other artists. I have developed many long-time friends and many newfound friends through the process of creating art.

LH – Do you plan everything out, or do you create as you go?

PK – When I begin to create a painting I always have an idea in mind, and then as the painting progresses it stimulates my creativity. The final product is a result of that process. I go back and forth between planning and creating as I paint. I often keep the unfinished painting out where I can “live” with it for a while, rolling different options through my mind. Sometimes I add temporary colours or shapes to preview my next step before actually committing to something.

LH – How do you think art impacts the community or culture?

PK – Civilizations are remembered for their art. Those who create and/or appreciate others’ creations are the fortunate ones. Creating art can be very therapeutic and satisfying. It is like reading a good book; you get immersed in the process, and it stimulates creative images in your mind, and hours go by.

Surrounding ourselves with art and music can be healing, calming, invigorating, and joyful. Art is everywhere, in the design of our homes, the colour and textures of the landscape, the style and function of our electronics, the colour of our walls, the way we dress, and a multitude of other areas. If we are fortunate, we are aware of and able to appreciate the art that is all around us.





LH – What are the biggest challenges of turning art into a career?

PK – Human beings love to create. Many artists– visual, theatrical, literary, and musical must have other jobs that provide an income as they develop their artistic skills. My classes are filled with people who always wanted to paint but did not have the time while working and raising children, etc.

It is very hard to make money on art at first. Many artists have to resort to smaller “bread and butter” items to “keep the lights on”. This takes their energy and time away from creating the larger, more significant pieces.

An artist runs a business. There are expenses, bookkeeping, and organizational aspects such as marketing, which all take time, effort, and expertise. These must be done consistently, on time, and correctly to be successful.



LH – How do you handle pricing your art?

PK – Pricing is very difficult for many artists. There are many costs incurred prior to producing a successful piece of art. Costly materials, marketing costs, gallery costs (from 25% to 50% of the price a painting is sold for), studio costs, and framing, to mention a few. There is usually a price at which I will let a successful piece go, or otherwise I simply prefer to keep it.

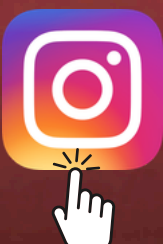


“Many years as a secondary school art teacher along with my participation in courses given by noteworthy artists and my active involvement in the arts community have encouraged me to experiment in a variety of media.”

– Peg Kivi



OPEN STAGE 



JONNY MAXWELL



JONNY MAXWELL



JONNY MAXWELL



INTRODUCING...

JONATHAN CHAMBERLAIN (AKA JONNY MAXWELL)

For more than two decades, music has been a constant in Jonathan Chamberlain's life. Raised between Sarnia and Petrolia, Ontario, Chamberlain grew up surrounded by music and family gatherings where singing was a tradition. His grandparents in particular played an important role in fostering his early connection to music.

Chamberlain began playing the piano for his family as a child and started seriously pursuing music at age 9. At 16, he took the stage at his first bar open mic at Puck Around in Sarnia. Nervous and sweating, with a guitar that was hard on his fingers, he nevertheless discovered something that would stay with him for the next 23 years: a deep love for performing.

A versatile multi-instrumentalist, Chamberlain is primarily a guitarist and vocalist, while also playing piano, bass, drums, flute and harmonica. His musical interests have never been confined to a single genre. Over the years, he has performed everything from funk and metal to folk, becoming a member of more than a dozen bands and performing across Ontario, British Columbia, Mexico and elsewhere in North America.

Today, Chamberlain continues to perform at bars and venues throughout the region while hosting open mics at several locations. He has also recently brought his music to the Lawrence House Centre for the Arts in Sarnia, performing in an environment that reflects another important part of his artistic identity: his appreciation for creativity in all its forms.

Chamberlain is equally passionate about songwriting. He has written numerous original songs and has released original recordings on Spotify. One of his particular strengths is his ability to create music spontaneously, sometimes developing a song on the spot. For him, songwriting is not simply about producing a finished piece - it is a way of discovering more about himself.

Nature is another recurring source of inspiration. Full moons, stars, forests and the water all have a strong influence on Chamberlain's creative mindset. Artists such as Queens of the Stone Age have also been among his recent musical influences.

Chamberlain describes himself as knowledgeable, friendly, gregarious and passionate. More than anything, he hopes his own journey encourages others to pick up an instrument, make music and pursue their creativity without allowing the opinions of others to discourage them.

After 23 years of playing, Chamberlain's musical journey is far from finished. He hopes to perform more shows around Sarnia, record more original material and, ultimately, continue finding his own voice as an artist.

"I just love music. It flows through me. It's almost like letting out stress."

OCTOBER EVENTS SCHEDULE



The Sarnia Artists Workshop (SAW) will be holding their annual awards show in the main gallery of the Lawrence House. This exhibition opens First Friday October 2nd 6:00 - 9:00 PM where awards will be presented and the public can vote for a favourite piece. SAW was founded by a few enthusiastic local artists in 1964. Their mission is to empower individuals to explore their artistic potential in a nurturing environment. This will be an exciting exhibition showcasing a variety of styles and mediums, ending on October 30th.



Opening on First Friday is "Passages" a solo exhibition by local artist Peg Kivi. Peg is interested in the evocative blending of rich colour and the subtle incorporation of repetition and texture. Her watercolours are loose, subtle and atmospheric, her acrylics are layered, rich and textural. Her work can be found in private and public collections in Bahamas, Canada, China, England, Germany, Japan, Portugal and more.

Open Stage



Jonathan Chamberlain is the new host of "Open Stage" in the Turret Room. The only date in October will be the 19th because of Thanksgiving. Musicians, poets, writers, storytellers and appreciative audience members are welcome. The House piano and guitar are available to use. The doors open at 6:45 PM and entrance is free.

SARNIA ARTISTS WORKSHOP AWARDS SHOW & EXHIBITION



Opening Reception
First Friday October 2



SAW Awards
People's Choice Award

talktosaw@gmail.com

HOSTED BY
LAWRENCE HOUSE CENTRE
FOR THE ARTS
127 CHRISTINA STREET S.
SARNIA, ONTARIO
519.337.0507

GALLERY HOURS
WED TO SUN 11AM TO 4PM
FIRST FRIDAY 11AM TO 9PM
CLOSED MON 7 TUES
[HTTPS://LAWRENCEHOUSE.CA](https://lawrencehouse.ca)

OCTOBER EVENTS SCHEDULE



Susan Perry Figure Drawing Classes start October 10th in the Turret Room, 9 til Noon, 2 classes per month. Please contact Susan directly for more information.



100 Scarves meets on Thursdays at the Lawrence House. Click on the Facebook logo to visit their page for more information.



Cathy Earle Watercolour Classes begin October 18th. For more information, please check out her flyer in this month's newsletter.



Welcome to the Lawrence House Development & Networking Program

Tuesday, October 27th at 6:00 PM.

presenting...

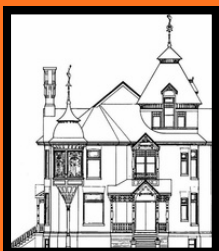
Richard Beland

Learn how to photograph artwork for accurate, professional reproduction, with careful attention to even lighting, edge-to-edge sharpness, colour accuracy and the control of reflections. Richard Beland will share the practical techniques he uses when creating faithful digital reproductions for artists.

This is the third 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 hosts these ongoing artist presentations the fourth Tuesday of each month from 6:00-9:00 PM.

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



Click on the house to read our
profile on Richard



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](#) 

Open Stage

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](#) 

OCTOBER EVENTS SCHEDULE



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 11 th

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!





Introduction to Watercolour Level 1

- Fall Session 2026 -

**Taught by Watercolour Artist and Art Teacher -
Cathy Earle OCAD CSPWC OCA CFS**

When: October 18th– November 29th

Sunday Afternoon 1 pm- 3:30 pm

**Where: Lawrence House (Basement Art Studio)
127 Christina St. S Sarnia**

Cost: \$315.00 for 7 weekly classes, 2.5 hours each.

Art supplies' not included; supply list provided upon registration.

**You must have the specified supply list for the first day of class*

To register Email catearle60@gmail.com

I accept e-transfer to catearle60@gmail.com or cash.

To see more of my art go to my website www.CathyEarle.com

_Facebook: @learntheartofwatercolour | **_Instagram:** cathy_earle_art

Whether you have experience or not I will take you through step by step, from learning how to mix all of your own colours from just three tubes of paint, to achieving a 3-dimensional painting by adding the proper values to your painting. Each class you will learn how to paint something new using my special mixing method!

Over this **7-week** session, you will gain confidence and learn how to paint still-lives, flowers, landscapes, and more. You will learn many techniques, including washes, layering colours, composing a painting, and achieving depth and realism.

At the beginning of each class, I will do a demonstration to show you how to get started. Then I will give one-on-one instruction to each student throughout the class as needed.

Week 1 October 18th

You will be making a value scale. Learn to mix your paints to achieve all the colours, shades, and values needed to create paintings with depth! You will learn how to lighten and darken your paint colours perfectly! This is a very important class. Please do not miss this one!

Week 2 October 25th

You will be painting a Simple Still life of simple colourful objects. Putting into practice how to paint using your new mixing skills to create a 3-dimensional painting.

Week 3 November 1st

Learning how to paint a still life with flowers, which I will bring into class. You will also start to learn about composition and making a painting more interesting by how you compose it on the paper.

Week 4 November 8th

You will have this class to work on finishing your flowers and still life that you started the previous class.

Week 5 November 15th

Learn to paint a Landscape with sky, clouds and land. You will learn about horizon lines and perspective and how to achieve depth in your painting as well as an easy way to paint sky and clouds. You will also learn how to do a wash.

Week 6 November 22nd

Learn how to paint a snowy landscape - with snow, sun, trees and shadows.

Week 6 November 22nd

Learning to paint birds and foliage

Week 7 November 29th

Finish the painting of your birds.

To register Email catearle60@gmail.com

I require ½ to hold your place and the other ½ before first class.

I accept e-transfer to catearle60@gmail.com or cash.

To see more of my art go to my website www.CathyEarle.com

_Facebook: @learntheartofwatercolour | **_Instagram:** cathy_earle_art



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

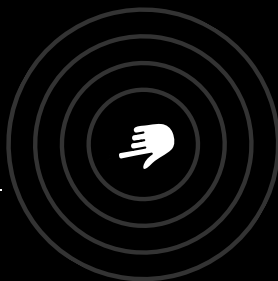


You may renew it in person at the House Wednesday to Sunday 11:00–4:00 or you may renew online at the link below. The memberships run from December to December.

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 2027



2027 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

2027 MEMBER SERVICES

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

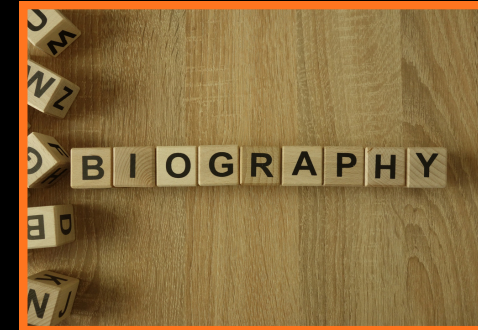
Exhibition opportunities of one month in duration are available. The LHCA welcomes proposals from artists of all disciplines and career levels. The call is open to all LHCA members who reside or work in Lambton County and who have not had a solo show at the gallery in the past 3 years.

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



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...

SHOP
Local

“Wrap it Up & Put a Bow on It” Members Extended Gift Shop

(Intake October 31st - November 1st)

