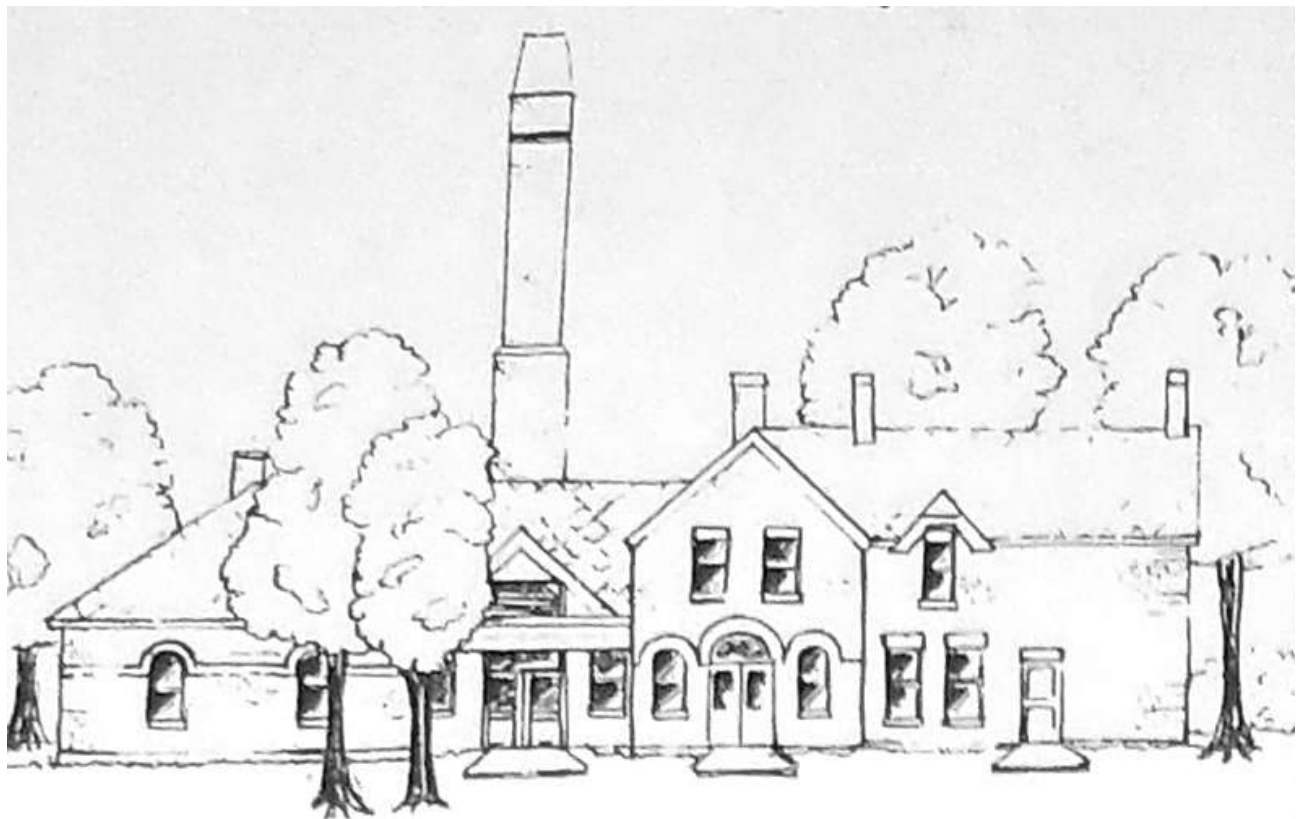


# Pumphouse History

## THE WATERWORKS

In the 19th century the town's domestic water supply came from springs and sometimes unsanitary private wells. In those days, firefighters relied on river, lake and underground storage tanks, the most of which was beneath Queen Street near the Courthouse. In circa 1888 the Town Council decided to promote a more reliable, modern system. For more than two years engineers Charles Camidge [1825-1895] and supporters battles the Council's decision, arguing that Niagara-on-the-Lake did not need and could not afford a new water plant. In March 1890 a successful court challenge halted the project; but in the fall a rather lukewarm public vote [68 for, 40 against] gave the Council approval to proceed. A year later, in 1891, Ontario's 66th Municipal Waterworks Plant was built. This new "Pumphouse" was a handsome brick structure near the Niagara River's edge on Collingwood Street, just off Ricardo Street. Located close to historic Navy Hall and a block up river from the Niagara-on-the-Lake Sailing Club, the Municipal Waterworks Plant served until 1983 as the pumping station supplying the town with water from the Niagara River.



*The Municipal WaterWorks Plant in 1891  
[Courtesy: Canada Day Gazette & artist Nancy Butler]*

The engineer for this project was John Galt and the general contractor was J.H. Armstrong, both of Toronto. The masonry subcontractor was local builder John Thornton Jr. [1847-1932], and it was he who built the 75-foot chimney stack seen in early photographs. Perhaps he also installed "the roof of shingles set in mortar". Other Niagara residents who contributed to the construction of the waterworks system included Edward Bissell [1844-1914] and his brother John [1845-1914], William [Bill] N. Thompson [1846-1933], Steven Sherwood [1835-1897], H. Jock Wilson [1851- ] and later Robert Walter Reid [1877-1963].

The land for the Pumphouse, a 329' x 50' block, was purchased for \$250 in April 1891 from Walter J. Meneilly [1831-1902], chairman of the board of Steamboat Inspection, who at the time lived in Ottawa. Aware, perhaps, of lingering opposition to the project and certainly respectful of the interests of his former tenants and neighbours, Meneilly included in the deed a clause reserving 80'x50' at the river's edge for "free ingress, egress and regress" to these neighbours and to their "carts, carriages, horses and cattle". The Town was also warned by the Railway Company not to build on their right of way, which accounted for the distance between the building and the river. Since that time, the railway seems not to have made any claim to the right of way, and the lighthouse and neighbouring homes have encroached on that intended right of way. In 1904 the Dominion Government built a lighthouse on the street and opposite the Waterworks building. This is one of a pair, the other being at the far side of the slip, they being in line on the direct course towards the eastern gap at Toronto, both showing red light on the lake side only.



*The Municipal Waterworks and the Lighthouse, c.1905  
[Courtesy: Niagara Historical Society & Museum]*

The first plant engineer, James Brown (c,1855-1924), a town resident, earned \$25 per month salary and was provided with living accommodation in the Pumphouse and with a private telephone line to the town hall and to the fire chief's house. The living accommodation consisted of a two story, seven room house attached to the pumping station and included a kitchen, dining room, four bedrooms upstairs and a bathroom. Brown had already served for many years as a marine engineer on lake boats before taking the Town job. He served as the Waterworks engineer for 25 years before his retirement.

The handwritten original application by John Brown to the Town for a position at the Waterworks stated:

Niagara May 4<sup>th</sup> 1891

To the Mayor and Council of the town of Niagara

I James Brown, hereby place myself before your Honourable Body as an applicant for the position of Engineer of the Water Works now being constructed.

Possessing an extended knowledge of practical Steam Engineering, and having the necessary qualifications to fill satisfactory the position herein applied for having a life long certificate obtained by experience years in constant employment as Steam Engineer.

I would call your attention to the references herewith presented regarding my ability to fulfill the duties I feel confident that your Honourable Body will have no cause to regret the appointment should you decide to place the engine under my care. I will take heed and attend to all other duties required of the Engineer to the best of my ability for the sum of three hundred dollars per annum.

I remain respectfully yours

James Brown Engineer.

His son, John H. Brown (1880-1950), who served on the school board and lived on Johnson Street in a little house next to the old Bowling Green toward King Street prior to his death, followed his father as Waterworks engineer, having spent a few years learning the operation of the Waterworks. In this role as engineer, like his father before him, Brown Jr. was responsible for the operation of engines and pumps made by Kerr of Walkerville, and having a capacity of 1,000,000 gallons per 24 hours, far more than the town's normal daily consumption. Not all residents could afford the water rates which, in the early 1890s, ranged from 30 cents per thousand gallons for customers using 100 to 500 gallons daily to 10 cents per thousand for those using over 2,000 gallons per day. Before his death in 1950, Brown Jr. was made Superintendent of the Water Utility for the Town of Niagara-on-the-Lake.

In the early 1890s the large room in the Waterworks building was empty for a year or two. One night a dance was held there; apparently some of the dancers, strange to relate, had something in their tea. One portly gentleman, an ex-Mayor, reported that the frogs were singing cheerily as he wended his way homeward. In 1893 a 700-watt Heisler electric light plant was installed in the large room of the Pumphouse, a coal shed was built on the property and John W. McMillan (1870-1941). With its steam-powered pumps this electric plant also generated electricity to power much of the town. It was one of the first incandescent lamp systems in Ontario, and the Councillors of the day debated long and earnestly before deciding the matter. Council's chosen electric light plant engineer, joined James Brown in his Waterworks quarters. He too earned \$25 monthly. Later, Lorenzo Bissell (1845-1929) was added as the fireman for the plant. After McMillan resigned his job, John H. Brown took charge of both the waterworks and the electricity supply plants until his retirement in 1923. The electric light plant ceased operation just after World War One, when in 1920 the Adam Beck Power Generating Station was made operational in Niagara Falls and another large generating facility turned on in DeCew Falls. In 1927 a later Hydro substation was built on the Ricardo Street end of the property, and the equipment moved out of the Waterworks precincts.

By the end of its working waterworks life, the Pumphouse property consisted of:

(i) The Main Building built of red brick with an asphalt shingle roof. It is mostly a one-storey building with a two-storey section. It is divided into three general areas:

- filter room which is almost filled by three large horizontal cylindrical tanks filled with media for filtering the water. These were installed during the First World War to provide additional water needed by troops stationed on the Commons;
- pump room containing electric and engine-driven pumps as well as general storage and workshop areas;
- superintendant's house.



The old waterworks at the Pumphouse in 1957. [Courtesy: Donald Combe]

(ii) None of the equipment was original to the building. The main building had a number of small attached outbuildings and there was evidence that porches, windows, doorways and other outbuildings existed in the past.

(iii) The Settling Shed was built as a covering structure for settling beds in use prior to the filters; in its latter days it was used as a storage shed.

(iv) The Electrical Equipment Building once housed electrical equipment for the Town supply, but was empty in its latter days.

The barn and the electrical equipment building have since been demolished.

The facility continued to supply water to town residents until 1983 when high toxicity levels were found in the water supply and a new water line was extended from the DeCew reservoir, resulting in economy measures instituted by the Region of Niagara. The Pumphouse property had become obsolete.

The Town purchased the property in 1985 for \$65,000. Under the terms of the purchase agreement, the Region of Niagara retains the option to buy back the property at the original selling price if the Town decides to sell. This provision prompted the Town to find an effective local public use for the space in the Pumphouse building.

Early plans for a wine centre, store and agricultural museum were embarked upon by members of the Ontario Wine Centre Committee, headed by Alderman Nellie Keeler, an active member of the Niagara Grape Growers' Action Committee, chaired by Diane Gordon (see: Niagara Advance, 24 April 1985). On 31



*Pumphouse Superintendent, Curtis Alvin Gordon with his wife Louise and sons James L. and Raymond E. in 1944. Town employee from 1920 to 1958.*

*[Courtesy: Donald Combe]*

October 1984 the Niagara Historical Society & Museum had sent a proposal to the Town for a cultural and recreational facility in the Pumphouse building, acting as a satellite exhibit and meeting centre of the Museum on Castlereagh Street. Unfortunately none of the early proposals had sufficient funding and public support necessary to satisfy the Town that the re-use of the Pumphouse space could be sustained for many years to come.

Lord Mayor Wilbur Dyck was the prime mover for preserving the Pumphouse building for the Town, to be used as a community facility, a museum or some other tourist attraction. Before the Town purchased the building he asked John Drope, a contractor, and Ian Butler, a consulting engineer, to inspect the building with the idea of turning it into a municipal waterworks museum. Both men agreed in their report that the only item worth preserving was an old standby pump. And even it had been purchased as a bilge pump off a lake boat to be used in the Pumphouse in case a pump failed. Nevertheless, the Lord Mayor persuaded the Council to purchase the building from the Niagara Region. The Council then established a Steering Committee to determine the end use of the building.

A transitional Town-led Pumphouse Steering Committee of Alderman Harold Clement, Ian Butler, Jan Carr and the Town's Clive Buist had recommended a proposal for the establishment of a Pumphouse use Feasibility Study Task Force by mid 1985. In October 1985 Landry Salvage charged \$8,500 to remove the equipment from the filter and pump rooms, with the exception of one pump which was later repainted and exhibited just outside the Pumphouse. An exhibition centre for the downstairs of the building was also proposed, subject to funding. By this time, the Committee had expanded to Alderman Harold Clement, Alderman Lorraine Warner, Alderman Norm Haigh, Jan Carr, Rev. Norm Green and Clive Buist (3 members of the Town Council and 3 members of the Niagara Historical Society).

On 1 July 1985 Environment Canada was granted a 5-year lease on Pumphouse land for a water quality monitoring station and the lighthouse. The lighthouse, owned and operated by the Federal Government on land leased from the Town, has been a "Range Light" operating in conjunction with a second light nearby to mark a shipping course to the mouth of the Niagara River for boats on Lake Ontario.

In 1986, the Pumphouse Steering Committee of Alderman Jim Collard (Chairman), Alderman Stan Ignatczyk, Alderman Lorraine Warner, Jan Carr, Ian Butler, Norm Green and Clive Buist considered designation of the Pumphouse building, which would assist funding. The Pumphouse building was subsequently designated historical by the Town Council. A comprehensive Terms of Reference document was prepared as a Request for Proposals to prepare the Feasibility Study. In September 1986 a representative of the Ministry of Citizenship and Culture visited to discuss requirements to receive a renovation grant. The lack of public funds delayed this option for some time, although a grant application was submitted to the Ministry and accepted. The Pumphouse was owned by the Town, and so some appropriately-funded re-use of the building space had to be developed by the community and approved by Town Council.

Time marched on, and various groups approached the Committee with propositions for re-use of the building. These included: Community Cultural Centre, Interpretative Centre / Exhibit Hall, Pumphouse Museum (waterworks, agricultural, etc., partially funded by the Niagara Foundation), Artist Centre, Riverboat Terminal, Shaw Festival Resource Centre, and Commercial Use.

By April 1985 a plan had been formulated by three enthusiastic artists, Diana Bellerby, Nancy Bongard and Maureen Lackner to use the Pumphouse as a permanent cultural centre for the visual arts. They envisioned this historic building as the perfect setting for local artists to pursue their avocations and for art seminars and lectures to encourage others in the field of art. In October 1985, these ladies applied for and were given approval to use four bedrooms and the bathroom upstairs for studios and the living space downstairs for exhibits, and later, classes. The house still had heat and the bathtub upstairs had running water, both

essential items for any occupation by the artists. This was the first step of a journey for Niagara-on-the-Lake artists and craftspeople to have their own centre for the arts.

The Steering Committee received many proposals – some of them would have required a rezoning for commercial use – restaurants, wine sales, a wharf, etc. During the search for a use, the artists had formed the Niagara Pumphouse Working Committee. In April 1989 they organized a day at the Niagara Institute with Dave Bowie as facilitator and invited the public to attend. Thirty participants showed up and at the end of the day it was established that they wished to see the Pumphouse evolve into a facility for the arts and open to the community.

With the building space continuing to be partially occupied by artists in 1986, the Pumphouse Committee had evolved to include Messrs. Collard, Butler, Bongard, Bellerby, Hawley, Overstrom, Buist and Murphy. Their focus was on the prospect of an Exhibit centre; fine art would require an adequate security system, climate control, operating costs, as well as structural renovations estimated at \$150,000-200,000. In April 1986, Diane Bellerby, Nancy Bongard and Maureen Lackner formally expressed their interest in the entire Pumphouse becoming a non-profit cultural centre and exhibit space, managed by them. The following month their lease was renewed for 5 years at \$150/month, and the Committee approved the first art exhibition and sale in the three downstairs rooms from 23 August to 7 September 1986. The artists carried out renovations at their own expense - plastering, painting, lighting and weather-stripping. The operating costs for the exhibition also had to be covered - advertising, invitations, mailing, signs, wine, glasses, etc. 120 attendees from several



*Three founding artists of the Pumphouse: (left to right): Nancy Bongard, Maureen Lackner, Diana Bellerby.*

*[Courtesy: Nancy Bongard]*

countries came to the exhibition, deemed a success. Another art exhibition and sale was held successfully in the three downstairs rooms from 23 May to 7 June 1987. Having successfully sustained their arts operation and completed almost three years in the available space, the formal effort to raise funds for the entire Pumphouse space to become an Arts Centre in Niagara-on-the-Lake started in 1988. By April 1988 the Pumphouse Steering Committee included Alderman Jim Collard (Chairman), Alderman Lorraine Warner, Ian Butler, Nancy Bongard, Carl Overstrom, Brian Arnott, Barry Sampson, Helen Vorster, Helen McLean and Clive Buist (the Town's Recreation Director). Meanwhile, a feasibility study had been commissioned from the firm of Baird Sampson by the Town. It reported on 21 August 1988 and, with strong community support obtained through a survey and a well-attended day-long meeting at Randwood, the study recommended that the Pumphouse be converted to a centre for the visual arts. As the 1980s drew to a close, the Town Council approved the Committee's recommendations.

*An early art show in the Engineer's residence before renovations. A 'carpet' painted by Maureen Lackner is seen on the floor.  
[Courtesy: Nancy Bongart]*



*The Niagara-on-the-Lake Waterworks that operated for over 90 years. 1994.  
The electrical substation is shown in the foreground. [Courtesy: Donald Combe]*



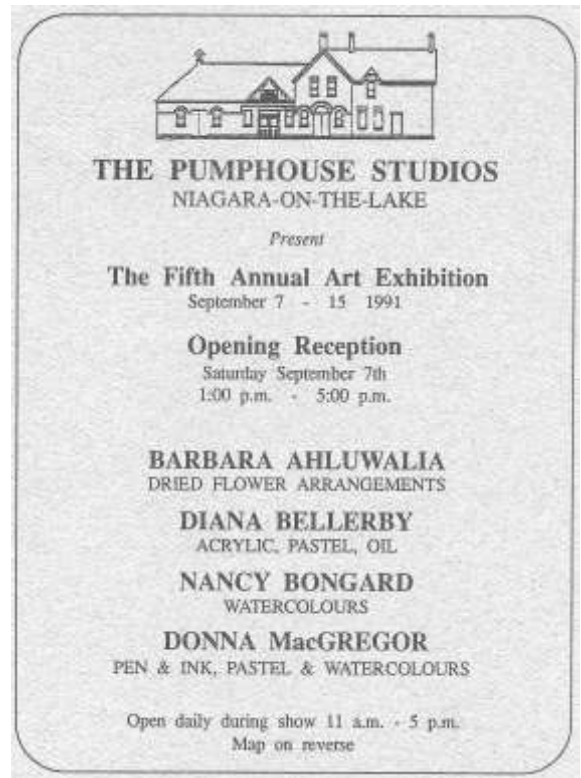
*Original plumbing in the Municipal Waterworks building  
[Courtesy: St. Catharines Standard, 1994]*



*Renovations in 1994.  
[Courtesy: Donald Combe]*

## THE PUMPHOUSE

The Pumphouse Art Centre Association was formed in 1990; as a result, by 1991 the Pumphouse became a centre for public art for hundreds of artists and students to receive professional art and craft instruction. By late 1994 none of the original dilapidated pumps and engines were left, though one of the old pumps from a 1916 conversion was being restored, to be displayed in front of the centre as a tribute to the facility's origin. However, the sturdy brick Pumphouse had remained structurally sound, and shortly after the building's centenary year, a dedicated group volunteers and art patrons celebrated the opening of a major public arts education facility in the refurbished 1891 Waterworks building. In 1994 Diane Debenham, the chair of the Pumphouse Visual Art Centre Association, reported: "We started our art classes and we were really amazed... Over the last three years, we've had more than 750 people go through our programs. We are showing that an art centre would play a real role in the community." Before renovations began, the association held classes in two rooms on the main floor and shared the aging building with wayward raccoons, possums and hawks, according to Debenham. Three rooms on the second floor had been used as studio space by other local artists since 1985, but those rooms were also restored.



*As a fundraiser in support of the Pumphouse Arts Centre, the Lord Mayor's Celebration of the Arts at the Courthouse raised \$11,500 in ticket sales, and \$35,000 in total. Ready to receive 230 guests were key players in the Pumphouse campaign (from left): Barbara Ahluwalia [fundraising chair], Irene Leguerrier, Chuck Leguerrier, Diane Debenham [association chair], Mike Dietsch and Clive Buist. As master of ceremonies, Shaw artistic director Christopher Newton introduced the featured entertainment, NOTL's Theatre Beyond Words. [Courtesy: Doug Morton, Niagara Advance, 1993]*



The association's efforts had paid off and the Pumphouse had been restored thanks to a private donation, a provincial grant, municipal support and local fundraising. The project cost about \$576,000. There were even plans for a pottery studio. Debenham reported that a \$220,000 gift in June 1993 from John and Norris Walker, owners of Walker Brothers Quarries Ltd. Of Thorold, was their financial turning point. "Without that donation, we'd still be having art classes downstairs and the building would be falling around our ears", she said. Public funding included a \$50,000 Town grant and a \$195,333 provincial Jobs Ontario grant. Volunteers also pitched in to raise funds, some by the sale of their artwork and a fashion show in late 1993. Association members of the fundraising committee, chaired by Barbara Ahluwalia, organized 20 fundraising events in Niagara-on-the-Lake, bringing in \$93,000. Mayor Mike Dietsch hosted a "Celebration of the Arts" gala at the Courthouse on 25 February 1994, with all proceeds going to the centre. Local students competed in a T-shirt and sweatshirt-decorating contest with winners having their original artwork framed and hung in the centre. The Pumphouse Arts Centre was opened on 23 September 1994.



*John Walker presenting his corporate sponsorship to Pumphouse Arts Association chairperson, Diane Debenham in November 1993. This generous sponsorship came in two donations, of \$100,000 and \$120,000. [Courtesy: Niagara Advance, 1993]*

For first-time and returning residents and visitors, this attractive riverside building and grounds of the non-profit, educational Niagara Pumphouse Visual Arts Centre offers added insight into why the town is home to a large and thriving arts community. Local and visiting artists provide children and adults with an awareness and appreciation of the visual arts.

The interior was transformed by a variety of bright, open working and studio spaces as well as a gallery where monthly exhibitions are offered by local artists. Over the years since this transformation the opening times have been extended from weekends and by appointment to regular weekday access. Included in the facility is a large meeting room used by gatherings and concerts as well as art classes.

The Pumphouse was mandated to set aside one percent of the total cost of the construction toward the purchase of a piece of art that would enhance the building. Campbell Scott won the competition and produced a four-panel multimedia creation that depicts the Pumphouse and surrounding landscape.



*The Pumphouse from the southeast in the 1980s.  
[Courtesy: Niagara Historical Society & Museum]*



*The Pumphouse from the northeast in the 1990s.  
[Courtesy: St. Catharines Standard, 1994]*

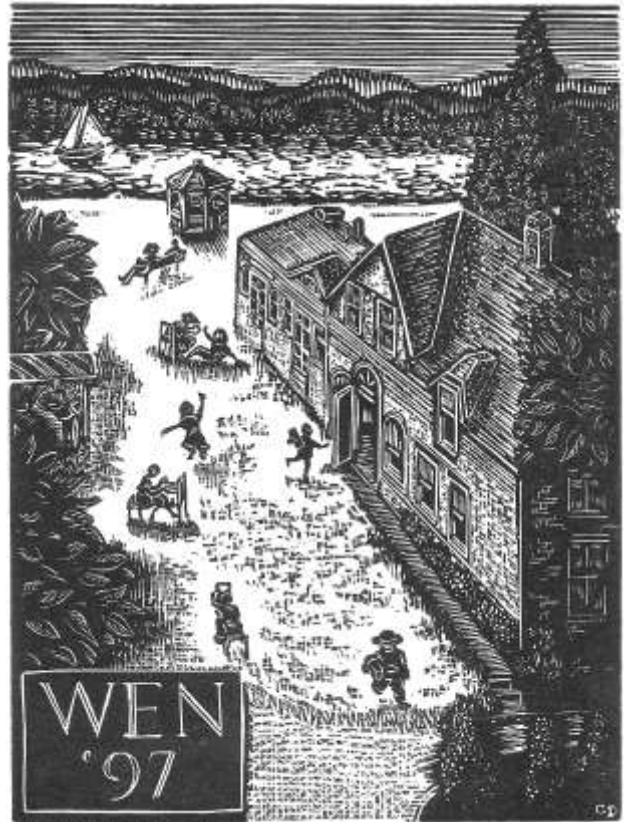
In the mid 1990s the Pumphouse had regular morning and afternoon hands-on art classes of preschoolers and caregivers, and children of ages 5-15. The Lincoln County School Board also offered separate art programs on some mornings and evenings. In those days the Pumphouse was supported by such teachers as Gerrie Barnim, Diane Bellerby, Laurie Boese, Nancy Bongard, Paul Eppler, Sue Foster, Ken Gent, Roddy Heading, Barbara Hinterhoeller, Arnold Holmes, David Kennedy, James Ker, Maureen Lachner, Joanna Manning, Raymond Martin, Maria Maryniak, Esther Mikoljewski, Tara Mummery, Darlene Munro, Nancy Reinhart, Beverly Sneath, Gwyneth Stark, Jo-Anne Taraba, Valerie Van Hartingsveldt, Susan Wintrop and Ron Zimmerman. Betty Mitchell taught needlepoint; and Ray Kunnappuu of Heritage Images coordinated a course on photography. For adults, Sue Allen offered a Workshop on Framing and John Mukts taught a Workshop on Sketching and Preparing Canvas for Oils and Acrylics. Hundreds of children and adults have since learned drawing and painting in a variety of media from local artists and instructors. A typical season would include mixed media, life drawing, watercolour painting, needlepoint, folk art and painting, calligraphy, and drawing for all levels of proficiency. Pottery was also offered.

Fundraising was never far from the making of a sustainable Pumphouse art centre. Art auctions with works from such well-established local artists as Campbell Scott and Ken Gent were auctioned. It was planned that future costs would come from membership fees, art lesson fees, fundraising, donations and from rental costs of larger rooms in the Pumphouse. The art centre also raised money by participating in local art shows in Old Town and Queenston. Donald Combe was the assistant Board Chairman and program coordinator during the 1990s; during his time with the Visual Art Centre, Donald received the volunteer of the year award for culture from the Town. On his watch, the Pumphouse started to attract local talented artists featuring special exhibits and talks in the Visual Art Centre. Barbara Ahluwalia chaired the fundraising committee, while Diane Debenham continued as an active chairman of the Pumphouse until 1996 when Keith Dancy took over the reins. In 1997, the Pumphouse received the gift of a new kiln from Roma Middleton, a local potter.



*Back row (L->R): Art Viola, Nancy Butler, Keith Dancy, Peggy Walker, Chuck Leguerrier, Barbara Ahluwalia, Donald Combe.  
Front row (L->R): Barbara Moffat, Tina Stewart, Diane Debenham, Jacquie Dorland, Maria Maryniak.  
[Courtesy: The Niagara Pumphouse Visual Arts Centre]*

In 1997 Chris Allen's contribution of painting the old pump outside the Pumphouse was another example of the many acts of volunteerism that supported the cultural aspects of the Visual Arts Centre. Shortly thereafter, the Pumphouse had a one-day show to exhibit the cream of the town's top art collections. 'Niagara-on-the-Lake Collects' gathered 40 pieces of art from 27 collectors in town – including artwork of Emily Carr, Lawren Harris, Cornelius Krieghoff, Robert Pilot and other top Canadian talent – to exhibit in the Pumphouse. By 2000 the weekend Salons had also become an important attraction in Niagara-on-the-Lake; during these Salons, talented artists discussed their artwork to assist those still learning their techniques.



Poster designed and engraved by Guy Debenham for International Wood Engravers Network workshop at the Pumphouse in 1997. [Courtesy: Diane Debenham]



Magdalena Titian exhibiting her floral watercolours.



An Adult Workshop at the Visual Art Centre [Courtesy: The Niagara Pumphouse Visual Arts Centre]

Board members Jacquie Dorland and Alice Duc organized highly successful monthly exhibitions of the work of local artists. These exhibits were opened with popular salons where the artists discussed their style and work. For several years Frank Wieler created unique and appealing posters for each of these exhibitions as well as art work for other Pumphouse events including the Pumphouse logo which continues to be used.

One of the most successful fund raisers was 'Electric Chairs: A Seat Sale'. This was a time when over fifty creative local people each produced a chair for sale.

The popular TV show Morningside, hosted by Steve Pain, was broadcast from the grounds of the Pumphouse on one occasion, which brought national attention to Niagara-on-the-Lake and the Pumphouse.

In the early 2000s, as schools faced cutbacks and teachers found enterprising ways to teach their students, the Pumphouse Visual Arts Centre emerged as a creative yet affordable environment to teach visual arts to elementary students. The Pumphouse, Niagara-on-the-Lake's non-profit teaching art gallery offered a program where, for the cost of supplies and a bus ride, elementary school students could learn basic techniques from established artists, tour the gallery and create their own art in the studio. In 2001 The Pumphouse received a grant for \$49,600 for Young Artist Development Program (YADA). The Visual Arts Centre also continued to offer Summer Art Camps for participants aged 8 to 16. Later, this summer camp program was combined with the Niagara Historical Society & Museum summer activities for these participants.



*A happy group of creative students spent their March Break 2001 at the Visual Arts Centre working on a cartoon book. From bottom left: Jillian Mantini, Mady Francombe-Flawn, Nicole Preston, Nicole McCaughey, Joseph Burrows, Kevin Wills, Amanda Little, Leanne Browning, Holly Brown, Maxwell James Whitworth & Devon Mantini. [Courtesy: Niagara Advance]*



*Young artists and their creations  
[Courtesy: The Niagara Pumphouse Visual Arts Centre]*



*More creations from young artists at the Pumphouse.  
[Courtesy: The Niagara Pumphouse Visual Arts Centre]*

The Pumphouse does not receive ongoing Government funding, apart from a Student Works grant during the summer. Consequently, it relies on Student and Membership fees, as well as Fundraising events to sustain operating expenses. The Town of Niagara-on-the-Lake retains ownership and maintains the exterior of the building. The Association rents the building from the Town for \$2 per annum. One fundraising event is an annual Fashion Show. The 15<sup>th</sup> annual Fashion Show occurred in the Queens Landing in November

2007. Local models showed some of the latest trends and featuring clothing from such local retailers as Elizabeth, Irish Design and Jordan's Mens Wear. Clothing including ladies and mens winter wear, including tweeds, knit sweaters, hats, gloves and jewellery. This event was organized for the first time by Tina Stewart, who had taken over the reins from Barbara Ahlawalia who had put together the prior fashion shows for 14 years. She also featured a raffle of items donated by local businesses.



*Left to right: Barbara Ahlawalia, Tina Stewart, Peggy Walker and Diane Debenham relax before the 12<sup>th</sup> annual Luncheon & Fashion Show at Queen's Landing in November 2004.  
[Courtesy: The Niagara Pumphouse Visual Arts Centre]*



*The 15<sup>th</sup> annual Luncheon & Fashion Show at Queen's Landing in November 2007  
[Courtesy: The Niagara Pumphouse Visual Arts Centre]*



*Instructors with the Pumphouse celebrate an exhibit featuring their work in March 2016. L->R: Susan L. Dobson, Beata O’Connell, Anne Reimer, Diane Vogel, board chair Sandra Stokes, Susan Wintrop and Wayne Corlis. The instructors teach and work with a variety of media. [Courtesy: Niagara Advance]*

Nancy Butler took over as Board chair of the Pumphouse in 2007. In that year the Pumphouse Visual Arts Centre presented its 7<sup>th</sup> annual Niagara Artists Studio Tour, organized by Cynthia Rand, on a weekend in May. The tour included 26 studios from Queenston through Niagara-on-the-Lake to Port Dalhousie, St. Catharines and Glenridge, with some astounding creativity. Featured internationally known artists, such as Karoly Veress, Campbell Scott and Sarie Marais, and established Canadian artists, such as Susan Wintrop, Audrey Black and Anne Giffard, as well as Christine Dumont and Peter Rand gave their time to make this a successful event, for which TD Canada Trust supported the poster production.

As the years rolled by, the Pumphouse Visual Arts Centre continued to provide young artists with exposure to excellent art teachers and renowned artists. To support the upkeep of the Centre and to promote sustainability of the fine arts education offered at the Pumphouse especially to children and beginner adults, fund-raising from generous donors remains a challenge.

In the 2010s decade, the Pumphouse hired Rima Boles as its general manager. The studio continues to be very active, and bursting with energy. Instructors at the Pumphouse are professional artists and educators with a wealth of expertise to pass along to their students. There are weekend workshops in a variety of media and Saturday art classes for youth. The Open Studio class taught by Susan Wintrop offers exercises and expert guidance in colour and composition in a variety of media, to students at all levels.

The Pumphouse puts on bus trips to art galleries around Ontario. As Rima Boles said in 2014: “We have 21 new and returning artists and artisans and there is something here for everyone.” In addition to drawing, painting and sculpture, some of the great items the public can expect to find from time to time at Art Bazaars in the Visual Arts Centre such items as: fused glass pieces, finely-crafted jewelry, bath and body

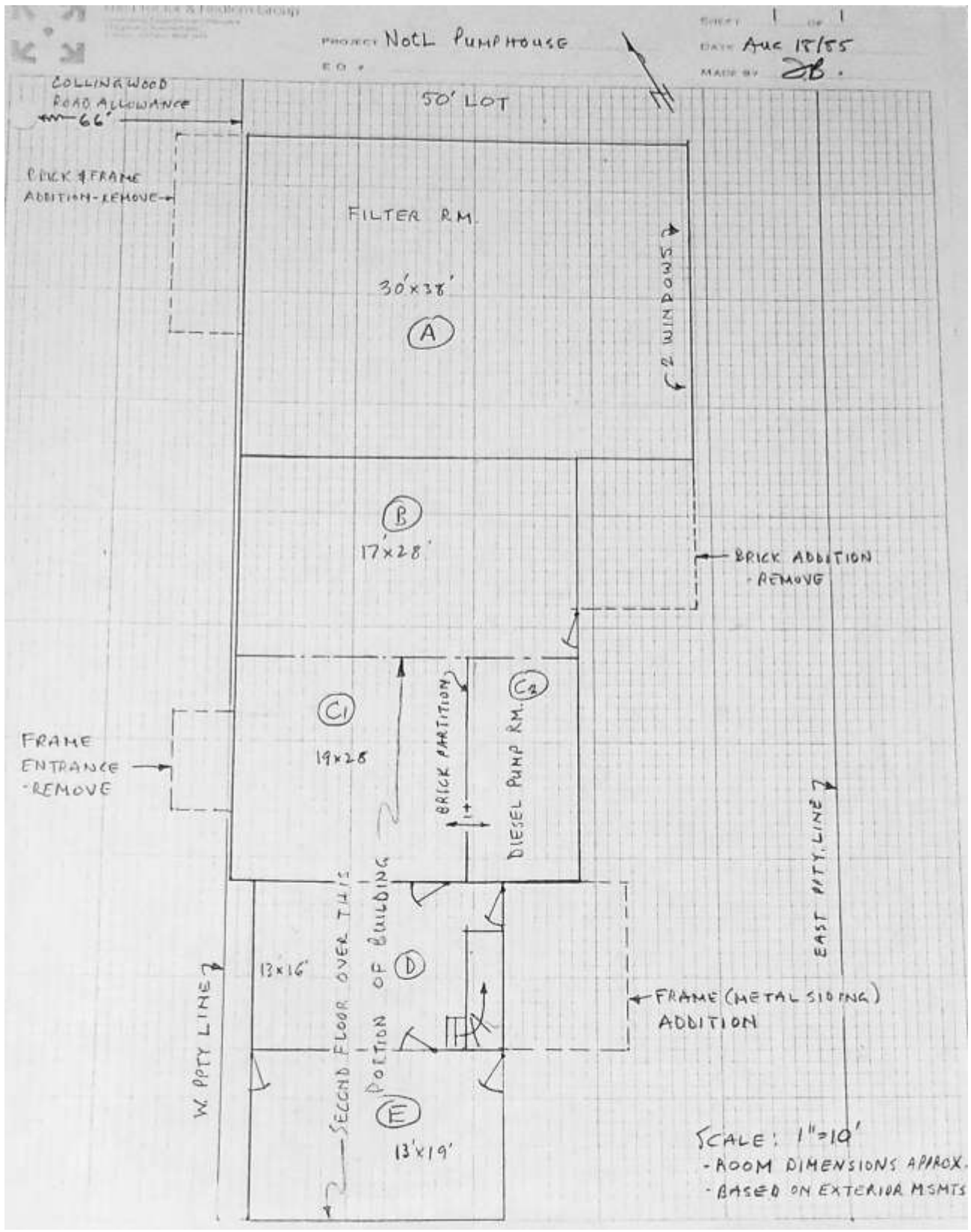


products, pottery and porcelain, handmade teddy bears, woodwork, handmade handbags, jackets and scarves, handcrafted ornaments, stained glass artwork, and handmade baby and toddler accessories.

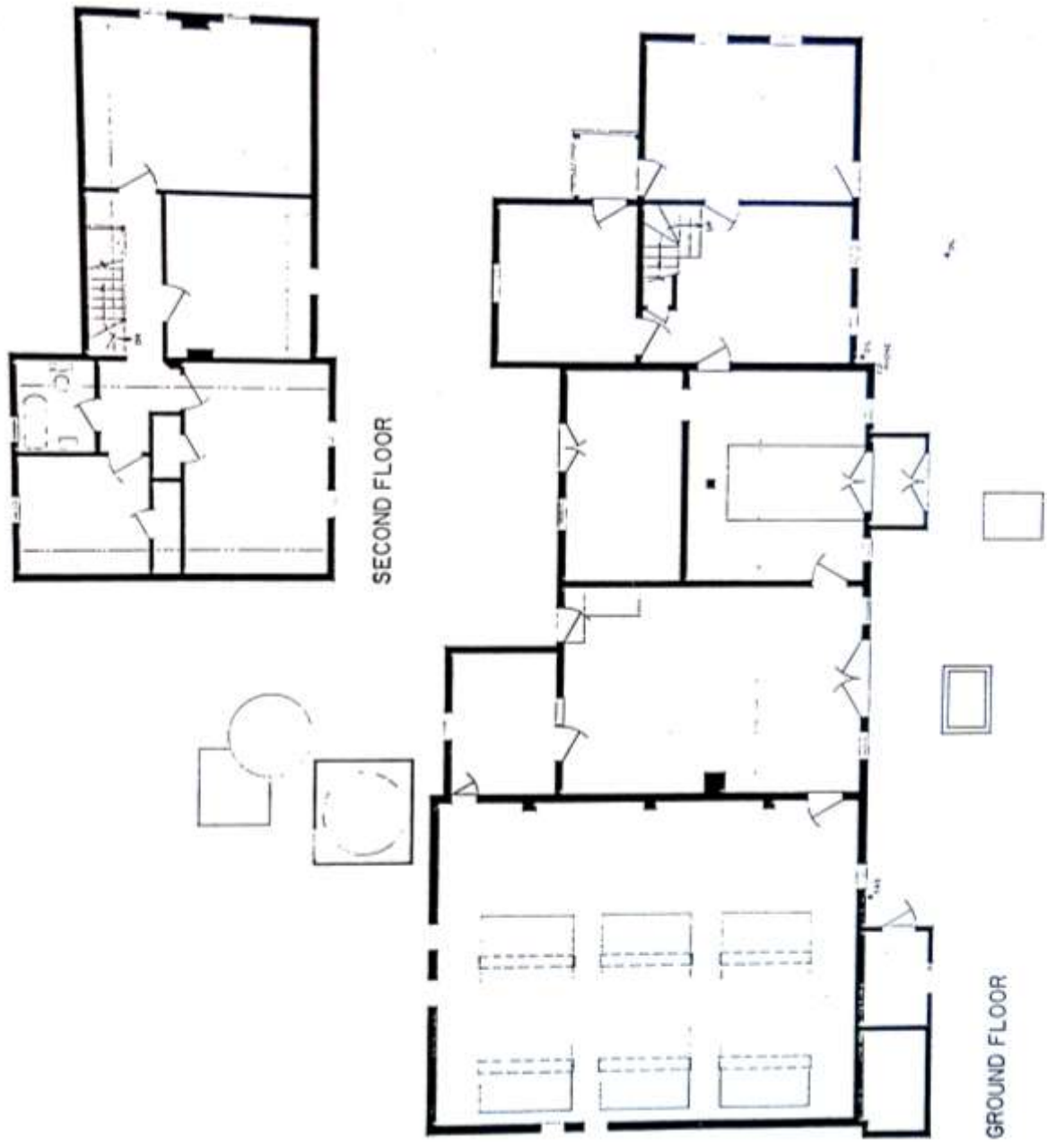
In 2015 the Pumphouse held its 10<sup>th</sup> annual Juried Original Art Show and sale. This event included the show and sale of a variety of original artwork, outdoor family-friendly art activity and a silent auction benefitting the Pumphouse programs. There were more than 30 professional artists present from across Ontario, exhibiting a wide range of work. This year's Art by the Lighthouse featured paintings, photography, sculpture, jewellery and more. It was advertised on [www.pinterest.com/pumphousearts](http://www.pinterest.com/pumphousearts).

Being in the largest and oldest winery area in Canada, the Pumphouse picked up this theme with its Celebrating Wine Country events featuring six Niagara artists: Ron Clavier, Ken Cosgrove, David Drum, Janice Low, Wendy Malowany and Tony Smith. Supported by Strewn Winery, these works focused on the hard work and dedication involved in our local farmers and vineyard owners.

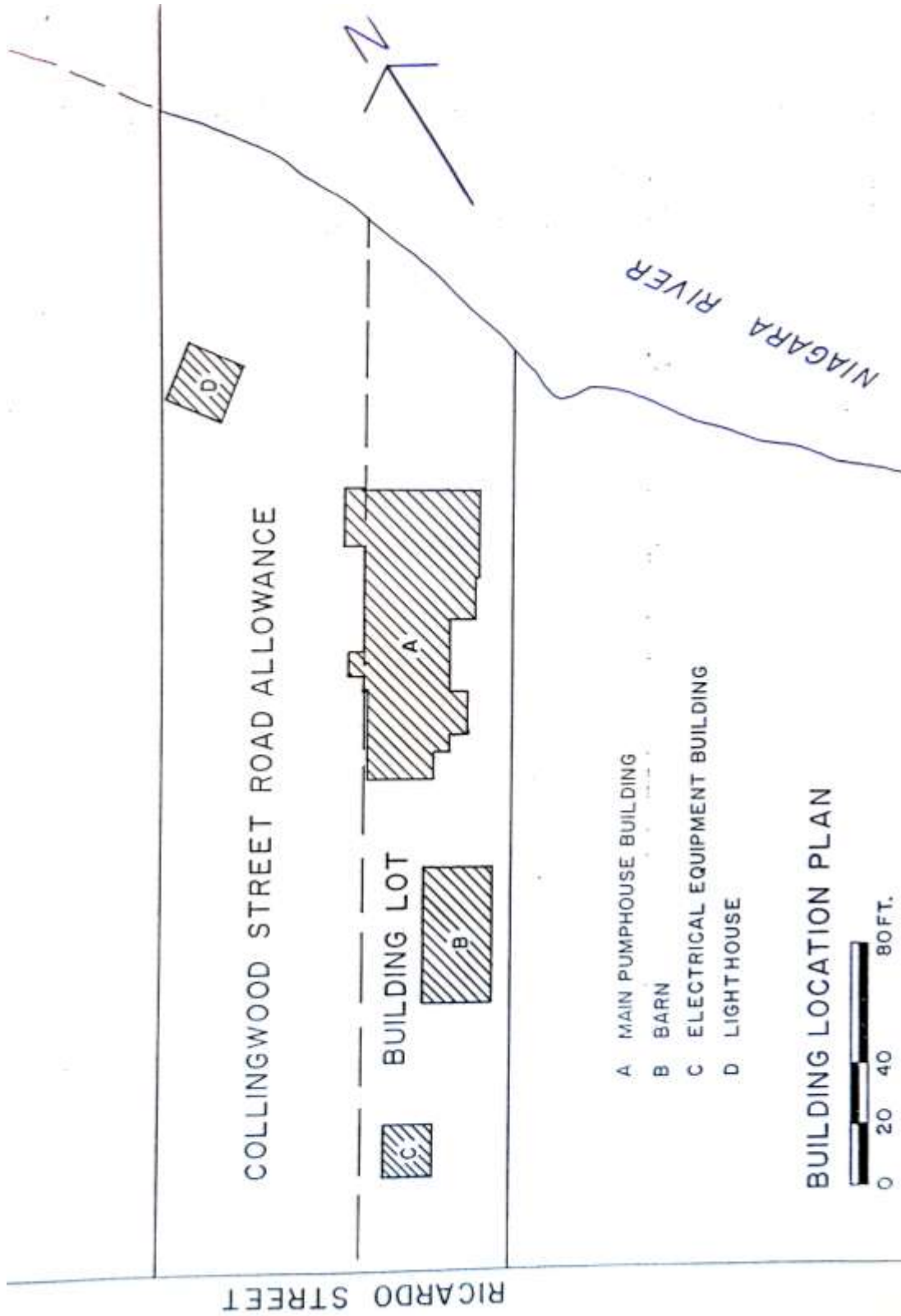
After more than three decades as the premier provider of arts education to children of all ages from Niagara-on-the-Lake municipality and surrounding towns in Lincoln County, the Pumphouse Visual Arts Centre remains a beacon for all artists in the Niagara peninsula and Southern Ontario. Its professional instructors and arts leadership are of the highest calibre for education and guidance of both child and adult artists. It has differentiated itself from other art galleries by this exemplary competence in proactive art education of the public and its students. With these decades of sustainable artistic talent, the Pumphouse will remain the cultural leader for the arts in delivering a valuable public service to our community and others further afield.



The building layout of the Pumphouse, 18 Aug 1985  
 [Courtesy: Niagara Historical Society & Museum]



*Terms of Reference document, page 15  
 (Courtesy: Councillor Jim Collard)*



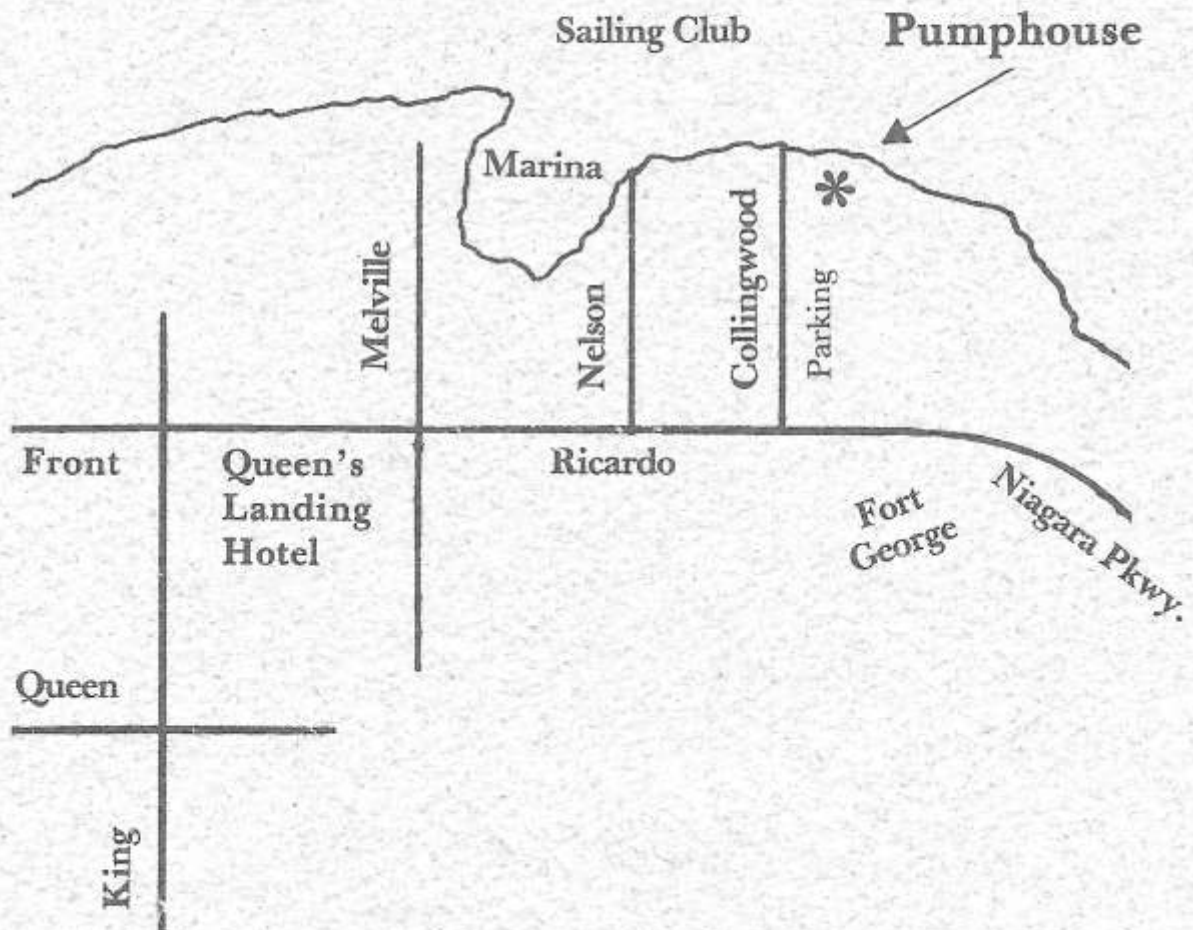
Terms of Reference document, page 16  
 (Courtesy: Councillor Jim Collard)

# THE PUMPHOUSE STUDIOS

COLLINGWOOD AT RICARDO STREET  
UP RIVER FROM THE SAILING CLUB  
NIAGARA-ON-THE-LAKE

P.O. BOX 1149

(416) 468-2803



*The Centre for Arts Exhibitions in Niagara-on-the-Lake by 1991.*

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