



DONOR PROFILE: JACK GILBERT AND A NEW VISUAL ARTS AWARD

The Foundation is pleased to announce the establishment of *The Arts and Letters Club of Toronto Foundation Ina Gilbert Visual Arts Award*. The \$500 annual award, to be juried by the Club's Art Committee, will be presented for the first time in 2021.

This is the third award set up by Club member **Jack Gilbert**, following on the *Deborah Gilbert Award for Plein Air Painting* and the *Jack Gilbert/Ryerson University School of Image Arts Award*. The awards, in Jack and Ina's names, are established in partnership with the Foundation.

Jack Gilbert comes from a family of artists. His father, Nathan, set up Elite Photography Studio on Queen Street West in 1922; Jack's eldest brother, Lou, was, as Jack says, "a phenomenal retoucher"; and his other brother, Albert, took over their father's business, becoming one of Canada's pre-eminent portrait photographers.



With this latest award Jack honours his artist wife, Ina. They met at Camp Ogama near Huntsville in the late 1940s. A friend of Albert's who managed the camp suggested that Jack could manage

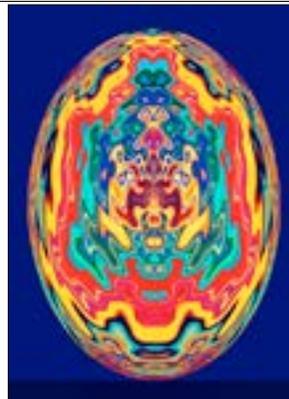
photography for the campers. "All I knew was asphalt," says Jack. "It was the first time I saw grass and lakes." Unfortunately, after burning down the building that was to serve as the darkroom, Jack spent that summer as a counsellor instead. "That was the end of my camp photo career."

After graduating from Harbord Collegiate, Jack completed his undergraduate degree at University College at the U of T hoping to ultimately become a doctor. However, the Jewish quota being full, he was barred from realizing his dream and shifted to law, becoming a successful business lawyer in Toronto.

Jack and Ina married in 1951 and had three daughters, all of whom became artists. Deborah, an established *plein air* painter, died of pancreatic cancer in 2015.

Ina is a founding member and former president of the Society of Canadian Artists and a co-organizer of the Toronto Outdoor Art Fair, an annual event since 1961. Sadly, Ina now suffers from Alzheimer's disease.

Speaking with Jack, now 92 years old, two things are clear: the



'Clown in Easter Egg' by Ina Gilbert

first is that, although he made his living as a lawyer, he never lost his passion for photography. "My 88 years in photography are, I believe, the longest continuous history in the world," he says. "I've been working on Photoshop for two hours a day since 2002." And that while continuing to do legal work and caring for his wife.

The second fact is that he learned about giving back from his parents. "My parents, with the few dollars they had, were always very charitable. I have a very broad charitable streak in me." Proceeds from the sale of his work at various shows are donated to various charities which, like the Foundation, have low administrative costs. The majority of the gift is channelled into awards that go directly to the recipients. He admits that his career choice knitted together nicely with his passion for photographic art. "This combination of being a successful lawyer and my background in the arts has meshed to the benefit of award recipients."

Asked why he opted once again to partner with the Foundation, he replied: "I chose the Foundation because I'm a member of the Club. I got the co-operation immediately. The support I got from the Foundation was very meaningful to me. I am surprised that even more Club members have yet to support the Foundation."

One of the benefits of giving is meeting younger artists. "The arts colour the world," he said. "The artists I've met – and I'm meeting them all the time . . . they're generally at least one generation younger – are artists for whom I have a great deal of respect. It hurts me when they say they're going to study photography full time. I ask, 'Why? You can't make a living? It's almost impossible to make a living today because everyone with a digital camera today thinks they're a photographer.'"

So why is he a donor? "I just want to do it," he said.

Jack Gilbert, BA, D.Jur., LL.M., QC, SCA will host a presentation on his life in photography via Zoom for Club members on Monday, September 14.

Marianne Fedunkiwi, President
The Arts and Letters Club of Toronto Foundation
www.artsandlettersfoundation.ca

President's Column



Thank you very much for your overwhelming response to the Debenture campaign. We are extremely grateful to all who participated. It is reassuring that we will move through the next several months with financial

security, until we are once more fully operational and offering the social events that all of us have come to enjoy and expect from the Arts & Letters Club.

The month of September, 2020, being the traditional “get-back-to-school-month,” has been laden with expectations since last March. Surely COVID-19 would be over by September and life would be back to normal! We have gone on quite a journey since the day we had to close the Club. Progress has been slow, and life as we knew it has not yet resumed. But the results of our recent survey show that members are comfortable with a cautious and gradual re-opening of the Club.

We have been researching protocols for re-opening and want to make sure that we have investigated every option for making the Club as risk-free as possible when we do open. In the meantime, we will continue to offer events on Zoom and hope you will join us. Thank you to Activities Chairs and others for keeping Zoom programmes going. I expect those of you who can get away to summer holiday places have done so and that you are enjoying a break from city life. I hope others who have been in town have found ways to get out to experience the summer weather.

Today I write from a lake near Gravenhurst. The view looks just the same as last year and it is difficult to imagine that a danger still hovers around us. Yet no one hugs or shakes hands, and my friends and I are careful about keeping our distance. Living with an invisible threat perhaps encourages us to be more grateful for everything in life that we do love and enjoy.

I extend a huge thank you to the outgoing and incoming Boards of Directors who have been so helpful during the past months. Thank you to Treasurer **Carol Anderson**, Vice-President **Elizabeth Greville**, Secretary **Kitty Gibney** – and to **Scott Burk** for his assistance and advice on the recent Debenture campaign. Also, thank you to our Staff members, especially Fiona McKeown, who have worked so hard to stay on top of general business as well as the many COVID-19 related issues. And thank you members, for supporting the Arts & Letters Club during these difficult times.

Penelope Tibbles Cookson, President

Reopening? When? How?

NOTES FROM THE BOARD OF DIRECTORS

Many thanks to the almost 200 members who responded to the recent survey about reopening. We want to report the results and tell you what the Board is doing.

As you will recall, the survey was sent out just a few days after Toronto entered Stage 3, so that although more businesses are now open and larger gatherings allowed, people need more experience with this to develop a sense of confidence – this appeared to be a factor in the replies.

We had thought that just getting to the Club would be an issue, but 73% of the respondents indicated that this was not a problem for them.

The survey set out a cautious approach to reopening the Club, and 76% of the replies indicated support for this approach, with only 24% feeling that it would be too fast and too soon. There was less interest in attending Zoom presentations from the Club or at the Club; only 15% of the respondents said they would use Zoom often, 49% occasionally and 37% not at all. But because Zooming would be enjoyable for some of our members, we'll offer it if it's easy to do.

The survey showed less comfort with safety protocols and social distancing: 64% indicated that they would feel safe; 11% said no and 23% were not sure. Similarly, the jury is out on how constraining and difficult safety protocols might be for the social interaction we enjoy as members: 37% said they didn't think it would be much of a problem, 38% said it would be somewhat of a problem, and 24% said they would likely wait until things were more stable before returning.

We also received many comments and suggestions that are helpful in understanding your concerns around reopening, and in looking at what happens next.

So, where do we go from here?

The Board has tasked the Executive Committee with reviewing the entire range of things we need to plan for before we can reopen with confidence. The comments from the survey will be a huge help in preparing a comprehensive list, and we will also want feedback from all the LAMPS and activities committees. This sounds like a huge job with dim prospects of reopening in the near future, but not necessarily. Most of the information is there, and we have already done a lot of the preparatory work. There will be a special Board meeting in mid-September to look at all of this, and then we will be able to tell you more.

Gladys Smith and Her Gifts to the Club

In the June 30, 2020, e-blast we learned of the legacy gift of paintings and other objects from the estate of **Gladys Smith**. Gladys (commonly known as **Glad**) and her husband, **Odrice**, were artists and long-time members of the Club. Glad was over 100 years old when she died in 2019. It made me once again consider her first generous gift to the Club. When I was President of the Club (2006–08) Glad Smith invited me to meet with her at her apartment. She wanted to donate a number of the paintings in her collection to the Club.



We were delighted to accept! Her donation included the Varley hanging in the LAMPSroom, and an assortment of small paintings and drawings, one of which was by Tom Thomson. Glad's donation also included

the record of purchase from the Roberts Gallery and an evaluation. In many ways the Thomson became a contentious issue. After many meetings and much deliberation by various Club committees and our curator, **Barbara Mitchell**, it was decided the work would be given to Sotheby's for sale at their next auction of Canadian work. Many of us eagerly attended the auction. The small oil reached a price of \$120,000. Sotheby's of course had their commission and the Treasurer then applied the money received to the Club's best financial advantage.

I visited Glad for a while, and she did come to the Club now and then, but she moved and I lost touch. She was a creative woman who had her computer organized so that she could read the paper with her failing eyesight. I think "fiesty" may have described her. She was still painting when I last saw her, independent to the end.

Lorna Kelly

Members' News

Zora Buchanan BFA recently received a Life Membership with the Society of Canadian Artists (SCA) to recognize her 30 years of dedicated membership. Zora is a Charter Woman of the Club and a Past President of the SCA.

Marvyne Jenoff will give a poetry reading at the Art Bar on September 1 at 7:30 p.m. Originally planned for their live venue, the Free Times Café, it will now be a virtual presentation accessed through Art Bar Poetry Series Public Group Facebook. See Marvyne's website at www.marvynejenoff.org.

Front Lines: Bent Not Broken is the Toronto Writers Collective's third anthology. **Puneet Dutt** was a TWC mentor; she facilitated one of the writing groups whose members contributed to this volume. **Ellen Michelson** participated in Puneet's group and is one of the book's contributors. torontowriterscollective.ca

Ray Cattell and the LAMPSletter Logo

Over the years, the Club newsletter has been called the *Newsletter*, the *LAMPS*, the *Monthly Letter*. In 1992 it was renamed the *LAMPSletter* and in July 1993 a splendid logo was unveiled. Described as classic yet very "nineties", it was the winner of a competition prompted by editor **Margaret McBurney** and managed by the Art Committee.



Ray Cattell, the winning designer, had been a member for several years, having joined the Club to enjoy interesting conversations with a range of people he did not find elsewhere.

Over the years the logo has evolved to meet changing needs and times. In 2000 Ray revised the design to capitalize LAMPS.



In 2010 a background frame was added.



And in 2015, with the first colour issue, the logo was changed to its present form. It remains classic yet very contemporary.

Ray, now a life member and in his nineties, continues to participate in Club life. You can see one of his paintings in the *Garden Envy* show on the website and read his amusing entries in this month's Challenge.

A reminder to all that newsletters from as far back as 1908 are available to read on the Club website. The literary styles have also changed over the years!

Members' News continued

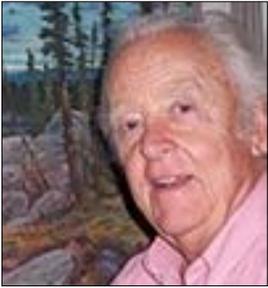
Since face masks protect people but also hide the smiles that make our world a better place, **Anya Orzechowska** decided to commission masks imprinted with a congenial version of the lower half of her face. She thought this would seem friendlier when greeting people or dealing with sales clerks or even passing strangers on the street. The result didn't turn out quite as she wished and now she says that the only use for this wacky mask would be at Hallowe'en or in a Haunted House. However, looking at the bright side, all her friends had a good laugh at seeing her and that made it worthwhile!



New Members

David Beach returns to the Club after spending several years in California. He has missed the Club in his life and now that he has returned to Toronto he is looking forward to returning to active membership. A professor emeritus and former Dean of Music at the U of T's Faculty of Music, he is a founding member of Toronto Summer Music.

E. Raymond (Ray) Walters (1927–2020)



Ray Walters died at home in Port Perry June 23, 2020. A Life member who joined in 1961, Ray was a talented artist and businessman who was happiest outdoors. He belonged to a cohort of commercial artists, lithographers and printers in Toronto who, like the Group of Seven a generation earlier, escaped

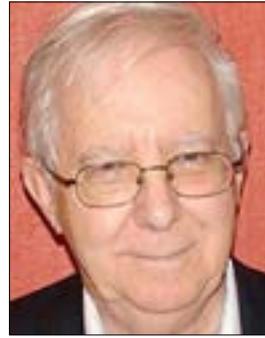
the city every year to sketch and paint rural Ontario. He also loved to play the piano, especially ragtime and Scott Joplin. Although a Non-Resident member, Ray continued to attend the Club's annual Boar's Head Dinner every year until he was 91, missing only last December's. Fellow "Life-er" and artist **Ray Cattell** recalls: "At every Boar's Head dinner I attended, a seat at the Artist's table HAD to be saved for Ray – we never could tell if his flight in his own plane he piloted would be on time. The table was deemed incomplete without him."

Always artistic, Ray painted two murals that won prizes at the Toronto Exhibition, prompting his teacher to suggest he go to art school. His parents didn't approve, saying that he would only end up selling pencils on Yonge Street, but he prevailed, studying art at Northern Vocational School (now Northern Secondary). During World War II, Ray wanted to join the air force but was too young, so he took a government-offered pilot-training program instead. If reincarnation existed, he once mused, he would like to come back as a loon so that he could fly and fish all day long. A gifted artist, Ray went on to a long successful career in commercial art, as co-founder and president of Art and Design Studios (ADS) Ltd., the Merton Gallery and ADS Film Productions.

Correction: Election of Directors and Officers

The List of Officers was not unanimously approved, as was stated in the July-August 2020 *LAMPSletter*. There were two abstentions and one rejection.

Brian Parker (1931–2020)



Brian Parker, who died on July 25, was a distinguished scholar, an inspiring teacher, a delightful companion and a sympathetic friend. Appropriately for an expert in English drama who also had a sense of humour, he was born in a town called Bunbury. After leaving England he taught briefly in Texas, then moved to Trinity College in the U of T, where he spent most of his professional life. (He said that he sometimes kicked himself for leaving Texas, but "it's difficult to kick yourself if you're a Texan, because you're wearing spurs.") Among his many services to the University of Toronto, he was the first director of the Graduate Centre for the Study of Drama, which flourished under his leadership.

Brian's academic work was concentrated in two areas, Renaissance English Drama and Modern Drama. His edition of *Coriolanus* for the Oxford Shakespeare is a major achievement, a thorough and detailed treatment of a complex play, paying particular attention to its life in the theatre. As a retirement project he studied the manuscripts of Tennessee Williams – given that Williams was a compulsive reviser, a task requiring supernatural skill and patience. He was also an engaging actor. I recall in particular his appearance as a bespectacled angel in a mediaeval Noah play, with a halo, a benign smile, and a watering can.



Brian had a subversive side. It was always worth sitting beside him in a meeting or an oral exam, because he would draw cartoons. I remember one oral exam in which someone quoted the description of Prince Hal at the battle of Shrewsbury, beginning, "I saw young Harry with his beaver on"; the result on Brian's notepad was a young man in mediaeval armour, crouched in an aggressive stance, and on his head a fierce-looking beaver with wild eyes and impressive teeth.

Here at the Arts & Letters Club Brian was a constant presence, always ready with a quip, an opinion, or an anecdote. He was one of our best speakers; some years ago he announced that the talk he was giving would be his last, "Parker's last stand." There were cries of protest from the audience, and he went on to give more talks, most recently a finely balanced critique of Robert Lepage's Stratford production of *Coriolanus*.

Our sympathy goes to his wife, **Dorothy**, who was always by his side at the Club and elsewhere, and to their children Bronwyn and Matthew.

Sandy Leggatt

Group of Seven at the Club: Archival Glimpses 3

In celebration of the 100th anniversary of the first Group of Seven exhibition in May, 1920, the Club Archives reveals some of the ways in which each member contributed to the life of the Club. This is the third in a series.

Arthur Lismer arrived in 1911 from Sheffield, England (also the hometown of his friend **Fred Varley** who followed in 1912). He joined Grip, the engraving company, where he worked with Tom Thomson, **Jim MacDonald**, **Franklin Carmichael** and **Frank Johnston**, who introduced him to the Club. He was to remain a member until his death in 1969.

Perhaps the most gregarious member of the Group, Lismer entered into the spirit of the Club, getting involved in all aspects of it, performing in theatrical productions and after-dinner skits, drawing “lightning left-hand caricatures” (as **Bridle** described them) of his fellow members on every occasion, painting scenery, giving illustrated talks and serving in various administrative capacities on the Executive and as Chair of the Picture Committee.



As a performer, Lismer appeared, for example, in January 1915 in *The Post Office*, a play by Rabindranath Tagore, winner of the 1913 Nobel Prize for Literature. The spiritual subject matter appealed to director **Roy Mitchell**, a Theosophist, and it was the play's first production in North America. At the April 1922 farewell dinner for **Walter Allward**, leaving for Europe to

create his Vimy Memorial, Lismer took a role in **Merrill Denison's** play *From Their Own Place*; and at the 1922 AGM, which featured the first singing of **Healey Willan's** *The Constitution*, the last item on the agenda was a burlesque on the Temperance Act by **Fred Jacob** with the refrain “Here comes the damn police,” with Lismer playing a policeman and busybody.



In a foreshadowing of his role in the Group, Lismer participated in a symposium on “Purpose in Art,” March 25, 1916, with several worthies including **William Langton**, **Walter Allward**, **George Reid**, **Owen Staples**, **Frederick Bell-Smith**, **Fred Challenger** and **J.W.Beatty**. **Hammond** records in his Journal that “Bell-Smith took a savage swipe at the moderns at the OSA ... Lismer was almost alone in defending the new men. He did it reasonably and ably, saying it was an effort to find a new form of expression. All art depended on evolution, change and new ideas, and this should not be condemned in its formative stages.”

Lismer pulled his weight in the management of the Club,



serving six times on the Executive Committee between 1922 and 1936.

Of most lasting value to Club history, he created a priceless record of members and events through his insightful and frequently humorous caricatures of the twenties and early thirties. These were exhibited on numerous occasions, such as the February 5, 1927, send-off of Vincent Massey to Washington as Canada's first envoy to the U.S. The digital catalogue of our full collection of 194 caricatures can be found on our website.

Scott James, Club Archivist

Illustrations:

1. Lismer as Watchman in *The Post Office*, 1915. photo by **M.O. Hammond**
2. Lismer, *The Constitution!!!!*, 1928 (incoming President **J.E.H. MacDonald** in foreground)
3. Lismer, *High Politics*, 1925 (**Vincent Massey** and **Vern McKenzie**, editor of *Maclean's*)

The A&L Challenge

The challenge was to suppose that someone else was in charge of the King James Version of the Bible, and to suggest the result. **Raymond Peringer** noted the much-circulated theory that Shakespeare, who was in King James's service at the time of the translation, left his mark on Psalm 46 by putting "shake" forty-six words from the start and "speare" (spear) forty-six words from the end of the psalm. It's a lovely notion that, as Raymond also noted, is undercut by the evidence. Both "shake" and "speare" had appeared in Psalm 46 several decades earlier in The Bishops' Bible of 1568. But who knows? Shakespeare may have jostled the words into their happier position.

In any event, here are examples in which someone other than King James oversaw the translation. The U.S. President popped up more than once. The winner is **Anya Orzechowska**.

The Bob Dylan Version: In the beginning God created the heavens but found that people knockin' on heaven's door were rather annoying. (**Anya Orzechowska**)

The F. Scott Fitzgerald Version: As David approached Goliath, he knew that he couldn't forgive Goliath or like him, but he saw that what Goliath had done was, to him, entirely justified. (**Ed Hill**)

The Canada Revenue Agency Version: The scriptures redefined. Two completely new chapters on why tax collection is a virtue and how Jesus misunderstood the socioeconomic benefits of usury. (**David Stones**)

The Trump Version: "Make God great again!" (**Peter Russell**)

The Henry James Version: Somewhere near the beginning was an approximation of something that under certain circumstances might be called the Word. (**Sandy Leggatt**)

The Daphne du Maurier Version: Last night I dreamt that God created heaven and earth. And he saw that it was good and called it Manderley. (**Michael Albano**)

The Winnie-the-Pooh Version: In the beginning was honey, and it was sweet! (**Ray Cattell**)

The Revised King Donald Version: The biggest, bestest Bible ever. It has more books and many more verses than any other version. "In the beginning Trump created everything. The grace of our Saviour Donald J. Trump be with you all. Amen." (**George Hume**)

The Jane Austen Version: It is a truth universally acknowledged that a single man finding himself alone in the Garden of Eden must be in want of a wife. (**Sandy Leggatt**)

The Hamlet Version: A new version of incomparable complexity. Every parable presented with multiple storylines and four possible endings to ponder. (**David Stones**)

The James Joyce Version: Do not eat of the tree of the knowledge of good and evil? Yes I said Yes I will Yes. (**Carol Anderson**)

The Louis Armstrong Version: It's a wonderful world – so don't screw it up. (**Peter Russell**)

The Frank Sinatra Version (Genesis Creation Story): I Did It My Way! Key of G. (**Bill Aide**)

The Runner's Pocket Version: In the beginning were the words "Ready, set, go!" (**Ray Cattell**)

The Damon Runyon Version: "He created guys and then on account of that did not seem quite sufficient he created dolls." (**Sandy Leggatt**)

The Leon Uris Version: His best work since *Exodus*. (**David Stones**)

The Bette Davis Version (Solomon's Temple): "What a dump!" (**Bill Aide**)

The next challenge (17): Take a familiar French expression used in everyday English, and imagine you are trying to figure out its meaning just by looking at the words. Suggest examples. Here are three from the *Globe* Challenge. *Tout ensemble*: horn section. *Cul de sac*: removal of extraneous articles from your purse. *Raison d'être*: The only justification for eating bran flakes.

The prize is a choice between *The Full Mountie* and *Gulliver's Day Trip*, compilations of entries to the *Globe and Mail's* erstwhile Challenge column.

Send your entries to wsclements@gmail.com (please note the two c's in the name), and make sure to include the word "Challenge" in the subject line. The deadline is Sunday, September 13, at 8:00 p.m.

Warren Clements



Grapefruit on fine pottery, photo **Ian McGillivray**

Visual Art News

Current on-line exhibition

The Members' Group Show *Garden Envy* continues on-line on the Club website until Wednesday, September 30, 2020. Images are for sale. If you would like to purchase, please contact Naomi or Cornelia or contact the artist directly; website and email details are included on the exhibition site.

Calls for Entry

Saturday, September 5 to Saturday, October 3: *Plein Air Exhibition 2020* on-line on the Club website

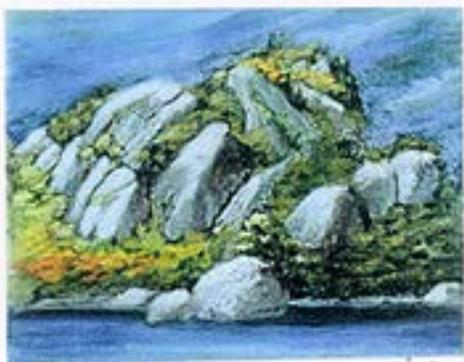
- Virtual Intake: **Friday, August 28, and Saturday, August 29**, by email to both.felicity.somerset@rogers.com and mark@huebner.com
- Members may submit up to two pieces. Late entries will not be accepted.
- Jurors: TBA
- Images are for sale. To purchase, please contact Naomi or Cornelia or contact the artist directly; website and email details are included on the exhibition site.

Important: Submissions and Preparing Work for Display on the Website

- Please submit a good-quality photograph of your work, which must be unframed.
- Please provide the following information to accompany your submission: title, medium, size, price (or NFS) and your website or email address.
- The Club will process any sales with the usual 20% commission.

Club Night, Monday, September 14, via Zoom

Retrospective Presentation by **Jack Gilbert**. Jack will also announce the winner of the Deborah Gilbert *Plein Air* Award, an annual award generously donated by Jack in honour of his daughter Deborah.

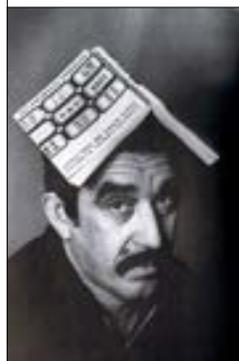


Quartzite Hills
D. Gilbert

WHAT'S ON IN SEPTEMBER

THE

WRITERS' CIRCLE



Members and guests with an interest in writing fiction, non-fiction, poetry and drama are always welcome at the Writers' Circle, which meets on the third Tuesday of each month at 6:00 p.m.

The next meetings are on Tuesday, September 15, and Tuesday, October 20. We hope to be able to organize a live meeting at the Club in October.

Contact **Martin Jones**:
martin800@live.com

Debentures – an update

In the July *LAMPSletter* we announced a new Debenture program, with the aim of raising funds to help the Club engineer a smooth re-entry into a post COVID-19 world. The timeframe to raise \$100,000 was three months, ending September 30. The initial call was to Board members, with an announcement to the full membership in early July. Because we were also concerned about raising such a large amount, we also asked members to consider “backstopping” their investment, by agreeing to as much as double it if needed to meet the target.

A mere two and a half weeks after the announcement to the membership, we had received pledges for the entire amount – no backstops needed! We are so grateful to all the members who heeded the call – thank you very much!

But it doesn't end there. Since we announced that the campaign had ended, we have heard from a number of others who had intended to purchase debentures but missed the window. If in coming days we have a very particular need for limited funds, we know we can call on you.

As with other arts organizations big and small, COVID-19 has created many problems, not the least of which is the temporary curtailment of the wonderful social life at the Club and enjoyment we all take in each other's company. Dare we hope that a bit of light is starting to appear at the end of what has been a long, dark tunnel?

Carol Anderson, Treasurer

WHAT'S ON IN SEPTEMBER

HotShots Photography Group

The HotShots summer topic was "FOOD." The thirteen images submitted will be on display on the Club's website very soon. Most were of uncooked food, two of animals eating, and the top choice was a still life, set up, shot, and edited by **Judith Davidson-Palmer**.

The challenge for September will be "Life in a Pandemic" – a suggestion from the same Judith.

Submit a photo that captures how you or those around you feel about, see, or are coping with living in a pandemic.

Some examples: people in masks; empty or near-empty stores, streets, buses, apartments, clubs, TTC at "rush hour"; Signs; packed beaches or parks on weekends (from a distance!); people walking and social distancing; wildlife in the city; grocery delivery, food delivery, and every other kind of delivery; Friends and family on Zoom; the umpteen loaves of banana bread you've baked; chatting at a distance.

We hope to be able to organize a live meeting at the Club in the studio on October 7.

Send your image to **Gord Fulton** no later than Thursday, September 3 at 5:00 p.m. to fultongord@gmail.com.

Film Night

Thursday, September 10
7:00 p.m. via Zoom

THE FALL OF THE HOUSE OF USHER (1950)

Directed by Ivan Barnett
Starring Gwendoline Watford



In this low-budget but successful British adaptation of Edgar Allan Poe's story "The Fall of the House of Usher," a young man visits a bleak-looking mansion in the English countryside where his friend Lord Roderick Usher lives with his sister Madeline, both of whom are mysteriously ill. He discovers that they are suffering from a curse brought upon them by their father which will cause them both to die shortly, leading to the downfall of the ancient family of Usher.

Note: This is NOT the Roger Corman version with Vincent Price.

Viewers may watch using the link through Youtube in advance, and join in on the discussion afterward on Zoom:

<https://www.youtube.com/watch?v=UQ4K1MQ90SE>

Club Night

7:00 p.m. via Zoom • [Please reserve](#)

Monday, September 14

JACK GILBERT

An 88-year history in Photography



Jack Gilbert will speak about his long career in photography and show us images from his collection. In Jack's words, "My dad opened a photography studio in Toronto in 1922. I was born in 1927 (Lindbergh had just flown the Atlantic ocean). By age five (1932) I was already in the chemical darkroom. My interest and practice of photography has continued to this day – 88 years."

Monday, September 28

Playwrights Guild of Canada

in cooperation with the Club's Stage Committee and
The Arts and Letters Club of Toronto Foundation

TOM HENDRY AWARDS NOMINEE GALA

The Playwrights Guild of Canada is a registered national arts service association mandated to advance the creative rights and interests of professional Canadian playwrights, promote Canadian plays nationally and internationally, and foster an active, evolving community of writers for the stage.

The Tom Hendry awards honour Canadian Playwrights in a wide range of categories. They are named after a founding member of PGC, Tom Hendry, who was a playwright, television writer, co-founder of the Manitoba Theatre Centre, a manager at the Stratford Festival, and co-founder of Toronto Free Theatre and the Banff Playwrights Colony. The awards are recognized widely in the theatre community and we are delighted that the Foundation's **Robert Beardsley** Award for Young Playwrights has been taken under this umbrella.

On account of recent worldwide COVID-19 events, the annual Tom Hendry Awards Nominee Gala on September 28, and the Awards Ceremony on October 25 will be presented virtually in partnership with The Arts & Letters Club. Sit back and relax in your own home and join us for an exciting evening of nominations and a selection of scenes read by members of The Arts & Letters Club.

WHAT'S ON IN SEPTEMBER

Literary Table

1:00 p.m. via Zoom • [Please reserve](#) for each Literary Table

Tuesday, September 8
SUMMER READS



COVID-19 or not, the Literary Committee will be staging its annual Summer Reads program on Tuesday, September 8, via Zoom. Eight volunteers will be allotted five minutes each to tell about an enjoyable book each one has read. Entries are by no means limited to books of great literary merit; popular books in any genre are very much welcome too. To participate, please email the title of your book and the name of the author to **Peter Douglas** at pt.douglas@iCloud.com

The gates are open – let the flood flow in!

Tuesday, September 15

FELICITY AND ALAN SOMERSET
"Shakespeare's Stratford Then and Now"



Felicity and Alan Somerset have long and special links to Stratford-upon-Avon, Shakespeare's birthplace. Alan will focus on Stratford's past, looking at the town when Shakespeare was growing up there, and giving some highlights of the town's afterlife with Shakespeare, and its various theatres. Felicity will focus on contemporary Stratford and their experiences and memories there. She will share some of the features of the town and the river that inspire her photographic art.

Tuesday, September 22

A VIRTUAL BOOK LAUNCH
ANNE EMERY: *Postmark Berlin*
ROSS PENNIE: *Bitter Paradise*
DIETRICH KALTEIS: *Cradle of the Deep*



A moderated discussion with three mystery writers about their new books and some of the challenges involved in writing them.

Tuesday, September 29

PAUL SWARNEY
"Caesar, Gregory and my Cousin Barbara: some observations on the calendar and how we got to wherever we are"



What good is a leap year, without an explanation on its origins from Classical Studies scholar and Club member **Paul Swarney**? Paul's cousin Barbara, born on February 29, celebrated the twenty-first date of her birth this year, and Paul takes the opportunity to reflect on this quadrennial event. His talk will focus on some high points of our calendar's journey from moons to suns and leap years.

WHAT'S ON IN SEPTEMBER

Ad Lib



Friday, September 18

Ad Lib's Got Talent – Zoom Edition!

Ad Lib will be making its triumphant return as the season premiere is a Zoom evening on Friday, September 18, at 8:00 p.m.! Join us for an evening of songs, original music, spoken work, and maybe even a little improv, school orchestral stylings, and more (no guarantees)! Of course, you are invited to play or to just enjoy the evening. Please message Ad Lib chair, **Damon Lum**, for more information

Friday, September 25

TBD

Please check the E-Blasts for updates.

*All events are subject to change. Please check the weekly E-Blasts for the latest.

Remember, AD LIB IS YOU!

If you have ideas for Ad Lib events, please contact our Ad Lib chair, **Damon Lum** (damon_lum@hotmail.com).

Scenes from the Social Distance Plein Air Outing and Garden Party at the farm of Ian McGillivray and Mary Glendinning



Portrait of Three Pears (Still Life) It seemed appropriate to the times to do a Still Life photo rendition of Food. The pear in Chinese culture symbolizes immortality, the number three symbolizes harmony, red represents life and silver is associated with prosperity. So, this is a portrait of hope, an acknowledgement there is "still life" in difficult times. On the more mundane side, this tableau was set up on my kitchen counter and shot with an iPad! *photo Judith Davidson-Palmer*

ARTWORK CREDITS

- Page 1: *LAMPSletter* masthead, **Ray Cattell**
Ina and **Jack Gilbert**, courtesy of **Jack Gilbert**
Clown in Easter Egg, by Ina Gilbert
- Page 2: **Penelope Tibbles Cookson**, photo by **Gord Fulton**
- Page 3: Landscape, Doon, Ontario, by **F.H. Varley**, collection of the Arts & Letters Club
smiling mask, courtesy **Anya Rudzicz Orzechowska**
- Page 4: **Brian Parker** in a halo, photo courtesy Naomi Hunter
- Page 5: **Arthur Lismer** as Watchman in *The Post Office*, 1915. photo by **M.O. Hammond**
The Constitution!!!!, 1928 (incoming President **J.E.H. MacDonald** in foreground), drawing **Arthur Lismer**
High Politics, 1925 (**Vincent Massey** and **Vern McKenzie**, editor of Maclean's), drawing **Arthur Lismer**
- Page 6: *Grapefruit on fine pottery*, photo **Ian McGillivray**
- Page 7: *Quartzite Hills*, Deborah Gilbert
Gabriel Garcia Marquez, photo Isabel Steva Hernandez
- Page 8: *Fall of the House of Usher* poster, youtube.com
Jack Gilbert, courtesy Jack Gilbert
- Page 9: *The Reader*, Claude Monet, Walters Art Museum.
Map of Stratford-on-Avon published 1908, www.loc.gov
book launch poster, courtesy ECW press
Julius Caesar, Vatican Museum/ Roderick Conway Morris; Pope Gregory XIII, Wikimedia; Giacchino Rossini, by Francesco Hayez, Wikiart
- Page 10: Ad lib logo by **Andrew Sookrah**
social distance Plein Air outing, photo #1 **Jack Gilbert**, #2 **Mary Glendinning**
Portrait of Three Pears (Still Life), photo by **Judith Davidson-Palmer**

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September 2020

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1	2	3 HotShots Deadline	4	5 <i>Plein Air</i> Exhibition 2020 opens on website
6	7 LABOUR DAY	8 Literary Table Summer Reads 1 pm via Zoom	9 Lit Committee	10 Film Night <i>The Fall of the House of Usher</i> 7 pm via Zoom	11	12
13 Challenge entries due <i>LAMPStetter</i> deadline, all material except Members' News	14 Art Committee Club Night Jack Gilbert An 88- year history in Photography 7 pm via Zoom	15 Literary Table Felicity and Alan Somerset "Shakespeare's Stratford Then and Now" 1 pm via Zoom Writers' Circle 6 pm via Zoom	16 <i>LAMPStetter</i> deadline Members' News only noon	17	18 Ad Lib's Got Talent - Zoom Edition! 8 pm via Zoom	19
20	21 Board Meeting	22 Literary Table <i>A Virtual Book Launch</i> Anne Emery <i>Postmark Berlin</i> Ross Pennie <i>Bitter Paradise</i> Dietrich Kalteis <i>Cradle of the Deep</i> 1 pm via Zoom	23	24 N3XT Visual Arts Competition Submissions Deadline 11:59 pm.	25 Ad Lib' TBD 8 pm via Zoom	26
27	28 Club Night Playwrights Guild of Canada Tom Hendry Awards Nominee Gala 7 pm via Zoom	29 Literary Table Paul Swarney <i>"Caesar, Gregory and my Cousin Barbara: some observations on the calendar and how we got to wherever we are."</i> 1 pm via Zoom	30 Deadline for Nominations The Arts & Letters Award:	October 1		

Events requiring reservations are shown in bold

October Issue Deadline:

- for Members' News: Wednesday, September 16
- for all other items: Sunday, September 13

As there is a high demand for space, items will be accepted in order of receipt *as long as space is available*. If you wish to include a notice or feature, please contact the editor with as much advance notice as possible, so that space can be reserved, and plan to submit it absolutely no later than Sunday, March 8, or by arrangement with the editor. Email submissions to lampsletter@artsandlettersclub.ca. If you cannot email, contact Naomi Hunter well in advance of your deadline. Late submissions cannot be accepted.

The *LAMPStetter* will be distributed on September 25; it is also available each month on our website, www.artsandlettersclub.ca

Reservation / Cancellation / Payment Information

You may book through the private link on the website, by email: reservations@artsandlettersclub.ca, or by telephone: 416-597-0223, ext. 2 (voicemail). Please specify which events you are booking and the number of places you require.

Advance reservations avoid disappointment. Advance reservations are required for most events with meals except TGIF lunch. Reservations for Monday nights are requested by the end of day the preceding Friday.

Payments: Most events with meals are payable at the door, with the exception of Special Events and Members' Dinners, for which payment is required in advance. The Club prefers payment by Club card, cash, cheque, and debit, and accepts VISA and MasterCard.

Cancellations: Cancellations will be accepted up to 24 hours in advance of the day of the event. A refund or credit will be issued for events (some exceptions will apply) that have been paid for in advance, provided that the cancellation is received in advance.